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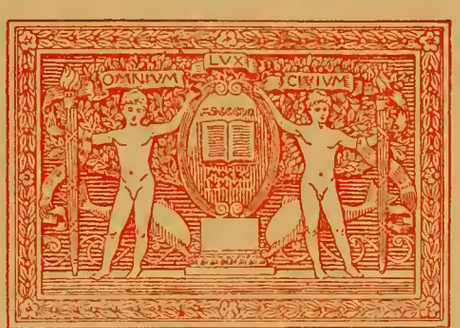

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A

A., Z.
Come calm content. Canon [S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 62, 63.)
This may be sung without the bass. No. 38 in M.430.1.1

A. — d. — A., *frère.* See **Albert des Anges**, *frère.*

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À la chotte. *Song.* Jaques-Dalcroze. Chez nous. No. 3 in M.203.37

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À la finistra affacciate. Serenata napoletana [T. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 158, 159.) M.157.14.2

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A la guerra. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

À la mémoire de Jeanne d'Arc. *Mass.* Gounod, C. F. No. 1 in M.415.30

À la montagne. *Song.* Jaques-Dalcroze. Des chansons. No. 2 in M.203.37

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À mes chansons. *Song.* Bérat, F. Chansons. M.376.48

À notre bonheur l'amour préside. Musette de Naïs parodiée par Mr Vadé [s.]. (*In* Dessert. Le, des petits soupers. Pp. 81–84.) No. 1 in M.148.42

À quoi bon? *Song.* Jaques-Dalcroze. Des chansons. No. 2 in M.203.37

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À Rosita. *Song.* Labori, M. Mélodies. Vol. 2. M.442.24.2

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Abaco, Evaristo Felice dall'.
Sonata in H moll. Für Violine & Klavier. Nach der Original-Ausgabe bearbeitet von Alfred Moffat. [Partitur.] Mainz. Schott. 1909. [Kammer-Sonaten für Violine & Klavier des 17ten & 18ten Jahrhunderts.] No. 5 in M.432.42.4

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Abel, Carl Friedrich.
Six overtures in eight parts for violins, French-horns, hoboys, one tenor with a thorough bass for the harpsicord or violoncello. Opera prima. [Parts.] London. Printed for Thompson & Son. [1760?] 8 v. No. 6 in M.416.8
Same. Adapted for the harpsichord or pianoforte, by the author, being opera first. London. Printed and sold by R. Bremner. [1775?] M.444.61
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[Creso.] The favourite songs in the opera call'd Creso. [By Abos, Bertoni and others.] London. Printed for I. Walsh. [1758?] M.442.12
About, Edmond François Valentin.
Le roi des montagnes. For an opera based on this work see **Lahár, Franz.**
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The story of Orestes. [Selections.] Illus. (*In* Echoes of Hellas. Vol. 1, pp. (57)–(101). London. 1887.) M.414.50.1

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Lahalle, P. Essai sur la musique. Ses fonctions dans les moeurs, et sa véritable expression. Suivi d'une bibliographie musicale. Paris. 1825. M.377.31
Pudor, H. Sittlichkeit und Gesundheit in der Musik. Dresden. 1891. M.128.88
Salinas, F. Francisci Salinae Bvrgensis De musica libri septem, in quibus eius doctrinæ veritas tam quæ ad harmoniam, quàm quæ ad rhythmum pertinet, iuxta sensus ac rationis iudicium ostenditur & demonstratur. Salmanticæ. 1577. Illus. Plates. M.388.13

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Affetti ingenui. *Song.* Marras, G. Italia. M.450.15
Afgar, ou les loisirs andalous. *Opera.* For the Music see **Cuvillier, C.** For the Libretto see **Carré, M.**
After the battle. [Night clos'd around. Song, bar. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 3, pp. 30, 31.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
After the girl. *Opera.* For the Music see **Rubens, P. A.**
Again the balmy zephir. *Glee.* Danby, J. No. 42 in M.430.1.22
Against a gate. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 3.) No. 4 in M.430.1.6
Against my love shall be as I am now. *Song.* Simpson, R. Sonnets of Shakspeare. M.441.97
Agathe. *Song.* Abt, F. No. 60 in M.129.52
Âges, Les. *Ballet.* For the Words see **Fuzelier, L.**
Agneau, L', de Chloé. *Opera.* For the Music see **Montaubry, J. B. É.** For the Libretto see **Nicolaie, L. F.**
Agnes. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38
Agnès, dame galante. *Incidental music.* Février. M.442.86
Agnete. *Ballad.* Loewe, J. C. G. Werke. Band 3. No. 13 in M.384.67.3
Agnus Dei. *Anthem.* Bernabei, G. E. No. 2 in M.414.43.7
Callcott, J. W. No. 35 in M.430.1.23
Palestrina. No. 3 in M.414.43.5; etc.
Agonie, L'. *Song.* Bruneau. Les chants de la vie. M.441.85
Agonie, L', de l'artiste. *Song.* Legay, M. Chansons rouges. M.377.51
Agreeable musical choice, The. *Songs.* Arne, T. A. M.440.21
Agreed my friends. *Catch.* Webbe, S. No. 3 in M.430.1.22
Agricola, Johann Friedrich.
Der ein und zwanzigste Psalm [Der König jauchzt] nach der poetischen Uebersetzung des Herrn Johann Andreas Cramer. In Musik gesetzt von Johann Friedrich Agricola. [s. a. t. b. mit Orchester. Partitur.] Berlin. Gedruckt und verlegt von George Ludewig Winter. 1759. M.398.10

Agricola, Martin.
Musica figuralis deudsch. *Colophon:* Gedruckt zu Wittemberg durch Georgen Rhaw. M.D.xxxii. Black-letter.
Appended is Von den Proporcionibus, by Agricola. M.149a.55

Ah! ah! qu'il est bien nommé. Duo païsan [s. t.] pour la convalescence du roy. (*In* Loix, Les, de l'amour. Pp. 6–8.) No. 3 in M.148.42
Ah! Belinda I am prest with torment. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
Ah, cannot sighs nor tears? *Part-song.* Wilbye, J. The second set of madrigals. M.452.4.7
Ah ch'il destino. *Catch.* Hutcheson, F. No. 14 in M.430.1.10
Ah, cruel Amarillis. *Part-song.* Wilbye, J. The second set of madrigals. M.452.4.7
Ah! cruel, bloody fate. *Song.* Force, The, of love. No. 239 in M.cab.1.50
Ah! cruel fair. *Song.*
Carey, H. The musical century. M.414.46
Lover's complaint, The. No. 67 in M.cab.1.48
Ah! cruel nymph. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
Ah! dark are the halls. *Song.* Song, The, of the last harper. No. 11 in M.441.54
Ah, dear heart. *Part-song.* Gibbons, O. The first set of madrigals. M.452.4.5
Ah! Delia see the fatal hour. *Song.* Storace, S. No. 32 in M.129.111
Ah fleeting spirit. *Glee.* Cooke, B. No. 42 in M.430.1.12
Ah friendship. *Catch.* Webbe, S., Jr. No. 19 in M.430.1.32
Ah gentle zephyr. *Glee.* Welsh, J. No. 80 in M.430.1.31
Ah, hapless maid. *Glee.* Fergus, J. No. 40 in M.430.1.31
Ah happy grove. *Glee.* Wellesley, G. C. No. 34 in M.430.1.16
Ah! hills belov'd. *Glee.* Callcott, J. W. No. 61 in M.430.1.23
Rock, W. No. 74 in M.430.1.25
Ah! how happy are we. *Duets.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
Ah how Sophia. *Catch.* Callcott, J. W. No. 8 in M.430.1.31
Ah! how sweet it is to love. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
Ah! I have sigh'd to rest me. *Song.* Verdi, F. G. F. No. 6 in M.129.52
Ah! le divorce. *Opera.* For the Music see **Darcier, J.** For the Libretto see **Couailhac, V.**
Ah! lève-toi soleil! *Song.* Gounod, C. F. Quinze airs de concours. M.417.16
Ah lovely maid. *Glee.* Callcott, J. W. No. 47 in M.430.1.31
Ah lover shoud'st thou try. *Canon.* Callcott, J. W. No. 1 in M.430.1.23
Ah! luckless Cupid. *Song.* Atfield, J. Cupid's power restor'd. No. 78 in M.376.31.2
Ah! me to many deaths. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
Ah, my fickle Jenny. *Duet.* Jockey and Jenny. No. 222 in M.cab.1.50
Ah! non pensar che pieno. *Song.* Bellini, V. M.157.14.2
Ah! Phillis, shame on you. *Duet.* Arne, T. A. Damon and Phillis. M.409.37
Ah, pretty, tuneful, flutt'ring thing. *Song.* Lampe, J. F. The lark. No. 242 in M.cab.1.50
Ah! quel giorno. *Cavatina.* Rossini, G. A. M.157.14.3
Ah! s'en aller. *Song.* Ropartz, J. G. M. Le rêve sur le sable. M.440.40
Ah! se giusto. *Part-song.* Rossini, G. A. M.157.14.4
Ah! se tu dormi. *Song.* Vaccaj, N. M.157.14.2
Ah se un cor. *Song.* Arne, T. A. The monthly melody. No. 1 in M.cab.1.3.1
Ah! shepherds break your pipes. Elegy [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 12, 13.) No. 7 in M.430.1.20
Ah! shou'd he, perjur'd. *Song.* Arne, T. A. The syren. M.442.125
Ah! si jamais tu me retires. *Song.* Letocart, H. Le retour. No. 1 in M.415.46
Ah! silly bashful tim'rous swain. *Song.* Carey, H. The musical century. M.414.46
Ah sorry poor Frenchmen. *Catch.* Brown, R. No. 26 in M.cab.1.18
Ah stay. *Glee.* Pring, J. C. No. 81 in M.430.1.31
Ah! stay ye wanton gales. *Song.* Monro, G. The swain's complaint. No. 87 in M.cab.1.50
Ah Strephon, what can mean. *Song.* Generous confidence, The. No. 35 in M.376.31.2
Ah! sweetest Anna. *Glee.* Paxton, S. No. 53 in M.430.1.21

Ah! taci ingiusto core. *Part-song.* MOZART, J. C. W. A. M.157.14.4

Ah! 'tis a dream. *Song.* LASSEN, E. Song album. M.443.84

Ah, tell me why. *Glee.* CALLCOTT, J. W. No. 4 in M.430.1.25

Ah! the shepherd's mournful fate. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 13. No. 2 in M.137.31

Ah! thee will I follow. [Song, BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 31, 32.) No. 11 in M.370.2.1

Ah! tu sai. *Part-song.* DONIZETTI, G. M.157.14.4

Ah! well-a-day. *Song.*

ARNE, T. A. The despairing shepherd. No. 77 in M.376.31.3

GREENE, M. The blythest bird. M.409.37; etc.

Ah! what avails. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 9. No. 1 in M.137.31

Ah, what avails. *Glee.* CALLCOTT, J. W. No. 41 in M.430.1.25

Ah! where does my Phillida stray. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 9. No. 1 in M.137.31

Ah! where is the vow. [The moon throws her shadowy light. Song, T.] New words to the old Irish melody of If the sea were ink. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 9 in M.441.54

The music is the same as that of the song entitled Lay his sword by his side in Stevenson and Bishop's Selection.

Ah whither is my fair one fled. *Glee.*

FISHER, A. No. 80 in M.430.1.10

WEBBE, S. No. 80 in M.430.1.24

Ah! who is that, or, Ned of the hills. [Song, BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 151–153.) No. 43 in M.370.2.2

Ah, why must words. [Song, T.] (*In* American musical miscellany. Pp. 74–76.) No. 26 in M.129.111

Ahi Aminta. *Canon.* CALLCOTT, J. W. No. 32 in M.430.1.27

Ahi chi mi rompe. *Madrigal.* MONTE, F. di. M.149a.37

Ahnung. *Song.* NOVÁČEK, O. E. Ten songs. M.432.34

Aid me ye nymphs. *Glee.* DANBY, J. No. 41 in M.430.1.22

Aïda. *Opera.* For the MUSIC see **Verdi, F. G. F.** For the LIBRETTO see **Ghislanzoni, A.**

Aigle, L'. *Opera.* For the MUSIC see **Nouguès, J.** For the LIBRETTO see **Cain, H.**

Aiguille, L'. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Aiguino, Illuminato.

La illvminata de tvtti i tvoni di canto fermo, con alcvni bellissimi secreti, non d'altrui piu scritti. In Venetia par Antonio Gardano, M D LXXII. Portrait. M.149a.65

Aiguino da Bressa. See **Aiguino, Illuminato.**

Aimable berger, L', qui m'engage. Brunette [s. With figured bass]. (*In* Loix, Les, de l'amour. P. 5.) No. 3 in M.148.42

Aimons nous ma Sylvie. *Glee.* WEBBE, S. No. 65 in M.430.1.6

Air arabe. *For oboe, horn and piano.* MOLBE, H. No. 1 in M.444.143

Air, Un, de valse résonne. *Song.* DORET, G. Airs et chansons. No. 1 in M.417.12

Air, quoth he. *Part-song.* JACKSON, W., *of Exeter.* Elegies. No. 1 in M.432.19

Airs et chansons couleur du temps. *Songs.* DORET, G. No. 1 in M.417.12

Airy, fairy Lilian. *Song.* TENNYSON, E. S. Songs by Lord Tennyson. No. 3 in M.379.12

Airy violin, The, and lofty viol. *Song.* PURCELL, H. Orpheus Britannicus. Vol. 1. M.432.44.1

Ajax. *Opera.* For the LIBRETTO see **Ménesson, ——.**

Akademische Ouverture. *For orchestra.* RHEINBERGER, J. G. No. 2 in M.357.30

Akerman, William.

Rip Van Winkle. A romantic opera. (Founded upon Washington Irving's romance.) Composed by Franco Leoni. M.443.9

Akeroyde, Samuel.

Russell's triumph, or the memorable Ninety-two. [Thursday in the morn. Song, T. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, pp. 76, 77.) No. 55 in M.376.31.1

Akimenko, Fedor.

Sonate pour violon et piano. Op. 32. [Partition.] Moscou. Jurgenson. [1908?] No. 1 in M.133.8

Al bosco, al prato, al fonte. *Duet.* CLARI, G. C. M. Madrigali o duetti. M.441.13

Al vago laccio di tue treccie d'oro. *Part-song.* CLARI, G. C. M. Madrigali o terzetti. M.441.14

Alack a day. *Glee.* GLADWIN, T. No. 23 in M.430.1.21

Aladdin. *For orchestra.* KELLEY, E. S. M.450.51

Alanus Insulensis.

Vita nostra plena bellis. (Mortal life is full of battle.) A Latin hymn, the translation by John Lord Hayes. Motet for mixed voices (a capella) composed by Arthur Foote. No. 1 in M.126.86

Alanus Insulanus. See **Alanus Insulensis.**

Alary, Jules Eugène Abraham.

L' orgue de Barbarie. Opérette en un acte. Paroles de Mr Léris [pseud.]. Musique de Giulio Alary. Paris. Flaxland. [186–?] No. 2 in M.154.13

Quando avvolto. Melodia [M.-s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 6–9.) M.157.14.2

Se per te moro. Melodia [M.-s. or BAR. Accomp. di piano.] (*In* Échos d'Italie. Vol. 2, pp. 1–5.) M.157.14.2

Speranza del mio cor. La canzone toscana [s. ou T. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 10–16.) M.157.14.2

Stabat Mater à deux voix égales. Soli et chœurs avec accompt de piano ou orgue. Paris. Le Beau. 1885. No. 1 in M.443.100

Viva Bacco ed Amor. Duo [S. T. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 17–27.) M.157.14.2

Alas cry'd Damon. *Catch.* CALLCOTT, J. W. No. 3 in M.430.1.29

Alas! from the day that we met. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 9. No. 1 in M.137.31

Alas! how vain has been my search. *Glee.* WEBBE, S. No. 74 in M.430.1.28

Alas, how vain is happiness. *Glee.* SPOFFORTH. No. 39 in M.430.1.30

Alas, 'tis true I have gone here and there. *Song.* SIMPSON, R. Sonnets of Shakspeare. M.441.97

Alas, what a wretched life. *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6

Alas! what hope of speeding? *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6

Alass [sic] what boast. *Part-song.* HARINGTON, H. No. 32 in M.430.1.6

Albeniz, Isaac.

The magic opal. An original comic opera, in two acts. Written by Arthur Law. Composed by Senor Albeniz. Vocal score. London. Williams. [1893.] M.443.116

Albert, Émile.

Les petits du premier. Opéra bouffe en un acte. Paroles de M. William Busnach. Musique de Émile Albert. Partition chant et piano. Paris. Prilipp. [1865.] No. 1 in M.379.65

Albert, Eugene Francis Charles d'.

An den Genius von Deutschland. (J. G. Herder.) Für Chor, Soli (ad libitum) und grosses Orchester komponirt von Eugen d'Albert. Op. 30. Orchester-Partitur. Berlin. Bote & Bock. [1904.] No. 1 in M.444.1

[Esther.] Ouvertüre für grosses Orchester zu Grillparzer's „Esther". Op. 8. Partitur. Berlin. Bote & Bock. [1890?] No. 1 in M.407.27

Izeÿl. Musikdrama in drei Aufzügen (vier Bildern) nach Armand Silvestre und Eugen Morand von Rudolph Lothar. Musik von Eugen d'Albert. Klavier Partitur mit deutschem Text von Otto Singer. Berlin. Bote & Bock. [1909.] M.389.58

Der Mensch und das Leben. Gedicht von Otto Ludwig. Für sechsstimmigen Chor (2 Soprane, 1 Alt, 1 Tenor und 2 Bässe) und grosses Orchester componirt von Eugen d'Albert. Op. 14. Partitur. English translation by John Fenton. Leipzig. Breitkopf & Härtel. 1894. No. 1 in M.357.29

Albert, Eugene Francis Charles d'. *(Continued.)*

Tragaldabas. Komische Oper in vier Aufzügen nach der gleichnamigen Komödie von August Vacquerie von Rudolf Lothar. Musik von Eugen d'Albert. Orchester Partitur. Mainz. Schott. 1907. M.402a.38

Same. Vollständiger Klavierauszug [mit Text] von Egon Pollak. M.378.62

Albert, Eugene Francis Charles d'. *Works about.*

SMOLIAN, A. Eugen d'Albert. Portrait. Music. (*In* Monographien moderner Musiker. Vol. 2, pp. 15–39. Leipzig. 1907.) M.376.33.2

Albert des Anges, *frère.*

Messe de la Nativité. Sur des noëls anciens à 4 voix mixtes, sopranos, altos (ou 2e sopr.), ténors et basses, avec accompagnement d'orgue, par Fre. A.–d.–A. [Paris. Tellier. 188–?] No. 1 in M.409.42

The instrumentation is indicated.

Messe solennelle. Composée pour les fêtes de la canonisation du Bx J. B. de La Salle à 4 voix mixtes, soprano, alto (ou 2e sopr.), ténor et basse avec accompagnement d' orgue ou d'orchestre (ad libitum). Par Fre A.–d.–A. Parittion chant et orgue. Paris. Heugel & cie. [1900?] M.417.76

The instrumentation is indicated.

Messe solennelle, Deuxième, dite de Saint-Joseph, à 4 voix mixtes, soli et chœurs, soprano, alto (ou 2e sopr.), ténor, et basse, avec accompagnement d'orgue. Par Fre A.–d.–A. Paris. Heugel. [188–?] No. 2 in M.409.42

The instrumentation is indicated.

Albinoni, Tommaso.

Sonata in D moll. Für Violine & Klavier. Nach der Original-Ausgabe bearbeitet von Alfred Moffat. [Partitur.] Mainz. Schott. 1909. [Kammer-Sonaten für Violine & Klavier des 17ten & 18ten Jahrhunderts. 12.] No. 2 in M.432.42.3

Albion and Albanius. *Opera.* For the Music see **Grabu**, L. For the LIBRETTO see **Dryden**, J.

Albion thy sea-encircled isle. *Glee.* COOKE, B. No. 7 in M.430.1.17

Alboise de Pujol, Jules Édouard.

Les Monténégrins. Opéra-comique. Poème de MM. Alboize et Gérard [pseud.]. Musique de A. Limnander. M.418.23

Albrechtsberger, Johann Georg.

[Fugues.] 1er recueil: Douze fugues pour le clavecin ou l'orgue, extraites des œuvres 1, 4, 6. Paris. Farrenc. 1866. [Le trésor des pianistes. Vol. 10.] No. 1 in M.450.48.10

Same. 2me recueil: Dix-huit fugues pour l'orgue ou le pianoforte, extraites des œuvres 8, 10, 11, 16 et 17. Paris. 1868. No. 4 in M.450.48.14

Instrumentalwerke. Bearbeitet von Oskar Kapp. Wien. Artaria & Co. 1909. Portrait. [Denkmäler der Tonkunst in Österreich. Jahrgang 16, Theil 2.] M.414.22

Contents. — Sinfonia C dur. — Sinfonia concertino in D dur. — Quintuor in C dur. — Sonata (Quartett) in As dur. — Quartett in D dur. — Quartett in A dur. — Quartett in F dur. — Orgelpräludien: A dur, B dur, Es dur, G dur. — Präludium für Orgel oder Klavier G moll. — Präludium und Fuge D dur. — Präludium und Fuge A dur. — Fuge D dur. — Fuge E moll. — Fuge B dur. — Fuge über B–A–C–H.

Albumblatt. *For pianoforte.* BIRD, A. No. 10 in M.451.2.1

Album lyrique. *Songs.* LABARRE, T. M.123.16

Album of lyrics. *Songs.* FOERSTER, A. M. No. 3 in M.432.36

Alcade, L', de la Vega. *Opera.* For the Music see **Onslow**, G. For the LIBRETTO see **Bujac**, ——.

Alceste ou le triomphe d'Alcide. *Opera.* For the LIBRETTO see **Quinault**, P.

Alcide. *Opera.* For the LIBRETTO see **Campistron**, Jean Galbert de.

Alcine. *Opera.* For the LIBRETTO see **Danchet**, A.

Alcione. *Opera.* For the LIBRETTO see **Houdart de La Motte**, A.

Alcock, John.

Ale, cyder and perry. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, p. 54.) No. 15 in M.430.1.14

Alcock, John. *(Continued.)*

All hail Britannia queen of isles. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 73–77.) No. 23 in M.430.1.12

As Chloe o'er the meadow past. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 151.) No. 148 in M.CAB.I.50

Celinda when I view that face. Song, T. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 69 in M,CAB.I.48

Choicest work of this creation. Glee [for two voices and basso continuo]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 34–38.) No. 14 in M.430.1.7

Cupid and Bacchus in alliance. [What's wine without love.] Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 78–83.) No. 31 in M.430.1.9

Drinking is an English diversion. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 81–83.) No. 40 in M.430.1.18

Exaudi Domine. Canon three in one in the fifth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 19, p. 157.) No. 53 in M.430.1.19

The fool that is wealthy. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 93–96.) No. 47 in M.430.1.16

Friendship is the joy. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 5, 6.) No. 3 in M.430.1.19

Friendship thou dearest blessing. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 58–61.) No. 25 in M.430.1.13

Gazing on th' enliv'ning bowl. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 105–110.) No. 39 in M.430.1.10

Hail ever pleasing solitude. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 16–19.) No. 7 in M.430.1.8

He that shall rail. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, p. 62.) No. 26 in M.430.1.13

He that singeth. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 9.) No. 5 in M.430.1.18

Here beneath this lofty shade. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 19–21.) No. 8 in M.430.1.8

Here ye pow'rs. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 56, 57.) No. 17 in M.430.1.14

Here's a health to all honest men. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 47.) No. 20 in M.430.1.9

Hide and seek. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 28–33.) No. 13 in M.430.1.7

How blest is he. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 9–11.) No. 5 in M.430.1.20

How long wilt Thou forget me? Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 70, 71.) No. 29 in M.430.1.9

How vain the pageantry. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 91–95.) No. 43 in M.430.1.20

I have no hopes. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 60.) No. 24 in M.430.1.11

I will give thanks. Canon [A. T. T.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 86, 87.) No. 29 in M.430.1.17

In Thee O Lord. Canon, three in one. (*In* Catch Club. Original manuscript collection. Vol. 13, p. 33.) No. 15 in M.430.1.13

Alcock, John. *(Continued.)*

In Thee O Lord. Canon four in two per arsin et thesin. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 96, 97.) No. 44 in M.430.1.20

Kate hearing Morse. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 22.) No. 9 in M.430.1.8

The lady that woud keep. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 95.) No. 30 in M.430.1.15

Like as the hart. Canon, three in one, per arsin et thesin with a free bass. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 100, 101.) No. 37 in M.430.1.10

Lord Thou art God. Canon per arsin et thesin [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 58, 59.) No. 25 in M.430.1.22

Lord Thou hast been our refuge. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 64, 65.) No. 20 in M.430.1.12

Love is soft joy. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 50–54.) No. 21 in M.430.1.11

The maid who modestly. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 7, 8.) No. 4 in M.430.1.19

May harmony and mutual love. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 102–104.) No. 38 in M.430.1.10

Now we are met. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 17, p. 11.) No. 3 in M.430.1.17

The nymph who longs. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 12–15.) No. 4 in M.430.1.17

O come loud anthems. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 83–85.) No. 41 in M.430.1.18

O give thanks unto the Lord. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 24–27.) No. 12 in M.430.1.7

O give thanks unto the Lord. Canon, 4 in 1, per arsin et thesin. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 88, 89.) No. 44 in M.430.1.16

O Lord hear the pray'r. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 94, 95.) No. 29 in M.430.1.15

O praise the Lord. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 34, 35.) No. 15 in M.430.1.11

O sing unto the Lord. Canon three in one in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 20.) No. 12 in M.430.1.24

O sing unto the Lord. Canon [A. T. T. B.] in the fourth and eighth with a free part. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 1, 2.) No. 1 in M.430.1.30

O woman! first of blessings. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 55–59.) No. 23 in M.430.1.11

Oh all ye blest harmonious choir. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 51–54.) No. 14 in M.430.1.14

One morning as Roger. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 1.) No. 1 in M.430.1.19

The parson of Mortlake. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 89.) No. 45 in M.430.1.16

Ponder my words. Canon three in one in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 4.) No. 2 in M.430.1.21

Riches chance may take. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 88–91.) No. 43 in M.430.1.18

Alcock, John. *(Continued.)*

Save me O God. Canon four in one by augmentation. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 48–50.) No. 13 in M.430.1.14

Say why are beauties. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 1–7.) No. 1 in M.430.1.17

Sing to the Lord. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 214–216.) No. 85 in M.430.1.23

Soon as the genial spring. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 5, 6.) Original manuscript collection. Vol. 15, pp. 5, 6.) No. 2 in M.430.1.15

Stretch'd on the bier. Elegiac [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 1–4.) No. 1 in M.430.1.15

Think not dear Phebe. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 90–92.) No. 46 in M.430.1.16

Unfortunate sempstress. [As Dolly was stitching.] Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 23.) No. 11 in M.430.1.7

We'll drink. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 70–72.) No. 22 in M.430.1.12

What wrangling and jangling. Round [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 97.) No. 45 in M.430.1.20

When spring displays her various sweets. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 72–77.) No. 30 in M.430.1.9

When tinkers bawl'd aloud. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 49–55.) No. 23 in M.430.1.13

Whilst in the dark. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 110.) No. 40 in M.430.1.10

Within these few days. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 58, 59.) No. 17 in M.430.1.12

Alcock, John, *Jr.*

Adieu sweet shades. Glee [A. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 4, 5.) No. 3 in M.430.1.18

Come dear Pastora. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 6–8.) No. 4 in M.430.1.18

Hark how the bashfull morn. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 24, 25.) No. 14 in M.430.1.16

It is not that winds. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 113–118.) No. 51 in M.430.1.16

Once in Arcadia. Catch [for three voices]. (*In* Catch Original manuscript collection. Vol. 16, p. 29.) No. 17 in M.430.1.16

Welcome sweetest guest. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 16, p. 28.) No. 16 in M.430.1.16

Aldrich, Henry.

Count Ossory. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 8.) No. 16 in M.CAB.1.53

Dost not thou remember. Catch a 4 voci. (*In* The Pleasant musical companion. Fol. 23.) No. 44 in M.CAB.1.53

Hark the bonny Christ Church bells. Catch [for three voices]. (*In* Gow. Edinburgh collection. Vol. 1, p. 42.) No. 14 in M.377.22

Also to be found in The Pleasant musical companion: for four voices, in The Iovial companions

Joan, for your part. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 38.) No. 75 in M.CAB.1.53

O give thanks. Anthem for six voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 140–144.) M.444.20

Aldrich, Henry. *(Continued.)*
Out of the deep. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 135–139.) M.444.20
Taking his beer with old Anacharsis. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 33.) No. 65 in M.CAB.1.53

Ale, cyder and perry. *Part-song.* ALCOCK, J. No. 15 in M.430.1.14
BARTHÉLEMON, F. H. No. 9 in M.430.1.13

Aleksieev, K.
Menuet. Pour orchestre. Partition. Moscou. Jurgenson. [1910?] No. 1 in M.407.79

Alexander's feast. *Cantata.* For the MUSIC see **Handel.** For the LIBRETTO see **Dryden.**

Alexandre, André.
La d'moiselle du tabarin. Opérette de Maurice Ordonneau et André Alexandre. Musique de Edmond Missa. M.389.65
Évangeline. Légende acadienne. Musique de Xavier Leroux. M.302.7
Madame Chrysanthème. Comédie lyrique d'après Pierre Loti. Poème de Georges Hartmann & André Alexandre. Musique de André Messager. M.441.52

Alexis. *Cantata.* For the MUSIC see **Pepusch,** J. C.

Alexis and Laura. [The sun declining. Song. BAR. With thorough bass.] (*In* Clio and Euterpe. Vol. 3, p. 41.) No. 22 in M.376.31.3

Alexis, how artless a lover. *Song.* LAMPE, J. F. Silvia to Alexis. No. 111 in M.CAB.1.50; etc.

Alfred the Great. *Opera.* For the MUSIC see **West,** C. T. For the LIBRETTO see **Edmonds,** F.

Algeria. *Opera.* For the MUSIC see **Herbert,** V. For the LIBRETTO see **MacDonough,** G.

Ali und Fatme. *Song.* LOEWE, J. C. G. Werke. Band 6. No. 20 in M.384.67.6

Alice Brand. *Cantata.* For the MUSIC see **Parker,** H. W. For the LIBRETTO see **Scott,** W.

Alice in Wonderland. *Opera.* For the MUSIC see **Slaughter,** A. W. For the LIBRETTO see **Clarke,** H. S.

Alieneff, ——.
Rossignuolo. Canto russo [s. Accomp. di piano]. Parole imitate del Russo di A. Berrettoni. [Musica di] Alieneff. (*In* Échos d'Italie. Vol. 3, pp. 177–182.) M.157.14.3

Alienor. *Opera.* For the MUSIC see **Doret,** G. For the LIBRETTO see **Morax,** R.

Alike in temper. *Catch.* FERGUS, J. No. 32 in M.430.1.30
HAYES, W. No. 16 in M.430.1.4

Alissan de Chazet, André René Polydore.
François 1er ou la fête mistérieuse. Opéra de MMrs Sewrin et Chazet. Mis en musique par R. Kreutzer. M.134.19

All'amica lontana. *Song.* MARRAS, G. Italia. M.450.15

All hail Britannia queen of isles. *Glee.* ALCOCK, J. No. 23 in M.430.1.12

All hail I bid to thee. *Song.* HERVEY, A. Neue Liebeslieder. M.417.18

All in the Downs. *Song.* HUTCHESON, F. No. 6 in M.430.1.12
JACKSON, W., *of Exeter.* Twelve songs. No. 2 in M.432.19
LAMPE, J. F. The adieu to Susan. *N.*409.37; etc.

All is silent. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

All my heart is ashes. *Song.* CADMAN, C. W. Sayōnara. M.432.38

All my past life is mine no more. *Song.* VANDERNAN, T. Splenetick pills. No. 1 in M.430.14

All nature mourns. *Canon.* DANBY, J. No. 81 in M.430.1.29

All our pleasures known to us poor swains. *Part-song.* DAVY, J. Six madrigals. M.450.7

All people now. *Glee.* CALLCOTT, J. W. No. 45 in M.430.1.31

All pleasure is of this condition. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

All the kings of the earth. *Canon.* WEBBE, S. No. 22 in M.430.1.20

All the year round. *Cantata.* For the MUSIC see **Ernest,** G. For the LIBRETTO see **Karlyle,** C.

All wee here. *Catch.* BROWN, R. No. 17 in M.CAB.1.18

All, yes, all my wisdom. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

All you who are or wise or witty. *Song.* KETTLEBENDER, The. M.409.37

All you who love mirth. *Part-song.* BARTHÉLEMON, F. H. No. 24 in M.430.1.13

All's well. [Deserted by the waning moon.] Duet [S. A.]. (*In* Boston musical miscellany. Vol. 2, pp. 14–19.) No. 4 in M.370.2.2

Alla festa de vico. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Allan Water. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 28 in M.376.32.2

Alland, ——.
The amorous lad. [Give me a bottle. Song, T., with accomp. for violin and bass.] (*In* Calliope. 2d edition. Vol. 2, p. 57.) No. 245 in M.CAB.1.50

Alle eure Sorgen. *Motet.* REINHOLD, T. C. No. 27 in M.443.23

Alle fürchten sich! *Opera.* For the MUSIC see **Isouard,** N. For the LIBRETTO see **Angely, L.**

Alle meine Weisheit. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Allée, L', est droite et longue. *Song.* HUBERT, J. Les saisons et les heures. M.443.5

Allegri, Gregorio.
Am grünen Donnerstage. a. Lamentatio von Greg. Allegri. (Hypodorisch.) 1651. [S. A. T. B.] b. Jerusalem von Giovanni Biordi [S. A. T. B.]. (*In* Musica sacra. Band 6, pp. 3–5.) No. 1 in M.414.43.6
Am stillen Sabbath. a. Lamentatio von Greg. Allegri. (Hypoionisch.) 1640. [S. A. T. B.] b. Jerusalem von Giovanni Biordi [S. S. A. T. B.]. (*In* Musica sacra. Band 6, pp. 12–15.) No. 3 in M.414.43.6
Miserere [S. S. A. T. B.]. (*In* Gow. Edinburgh collection. Vol. 2, pp. 74–77.) No. 51 in M.377.22

Allegro, L', Il penseroso ed Il moderato. *Cantata.* For the MUSIC see **Handel.**

Allegro appassionato. *For pianoforte and orchestra.* SAINT-SAËNS, C. C. M.444.10

Allein auf Gottes Wort. *Anthem.*
PRAETORIUS, M. No. 69 in M.414.43.13
WALTHER, J. No. 6 in M.414.43.3

Allein Gott in der Höh' sei Ehr'! *Motet.* SCHROETER, L. No. 18 in M.414.43.11

Allein zu dir, Herr Jesu Christ. *Motet.*
CALVISIUS, S. No. 32 in M.414.43.11
VULPIUS, M. No. 49 in M.414.43.13

Alleluja. *Canon.* BATES, W. No. 47 in M.430.1.11
SMITH, J. S. No. 47 in M.430.1.15
WEBBE, S. Jr. No. 28 in M.430.1.22

Allelujah. *Canon.* CIRRI, G. B. No. 51 in M.430.1.11
HAYES, W. No. 32 in M.430.1.1

Alleluya. *Canon.* RAMIREZ DE ARELLANO, A. No. 40 in M.430.1.3; etc.

Allen, Nathan H.
Meditation. [For organ.] Autograph manuscript. [189–?] No. 3 in M.451.2.1
Spring greeting. [For organ]. Autograph manuscript. [189–?] No. 4 in M.451.2.1

Allerschönster Engel. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33

Alles endet, was entstehet. *Song.* WOLF. H. 3 Gedichte von Michelangelo. No. 5 in M.415.82

Alles Fleisch ist wie Gras. *Motet.* HILLER, J. A. Vierstimmige Motetten. No. 22 in M.443.23

Alles in dir. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 51 in M.384.67.17

Alles ist eitel. *Song.* LOEWE, J. C. G. Werke. Band 15. No. 21 in M.384.67.15

Alles stille. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Allgemeine Musik-Zeitung. Wochenschrift für die Reform des Musiklebens der Gegenwart. Redacteur: Otto Lessmann. Jahrgang 18–29. Charlottenburg. 1891–1902. 12 v. M.424.1

Alliteration.
HERRMANN, P. Richard Wagner und der Stabreim. Hagen i. W. 1883. M.128.67

Allmacht Gottes. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 46 in M.384.67.17

Allmayer, H.
[10 silhouettes of composers, mounted on 2 cards, size, each, 16 × 14 inches, in portfolio. Berlin? 18—?] M.12.2
Contents. — Beethoven. — Mozart. — Liszt. — Wagner. — Schubert. — Brahms. — Strauss. — Bruckner. — Mahler.
Two silhouettes of Wagner, not duplicates.

Alloa House. [The spring time returns.] Song [s. or T.]. (*In* American musical miscellany. Pp. 21–23.) No. 3 in M.129.111

Allon, Erskine.
Sir Nicolas. Choral-ballad. Words by Winthrop Mackworth Praed. Music by Erskine Allon. Op. 32. London. Willcocks & Co. [189–?] No. 1 in M.379.11

Allons sur ce verdgason. Gigue des élémens. Parodie [T.]. (*In* Dessert, Le, des petits soupers. Pp. 12, 13.) No. 1 in M.148.42

Alma natura, L'. *Glee.* WEBBE, S. No. 75 in M.430.1.29

Alma Redemptoris. *Motet.* BERNIER, N. Motets. M.398.1
DUCASSE, J. J. A. R. Trois motets. M.450.41
LEGRENZI, G. No. 8 in M.414.43.3

Alma Susana. *Madrigal.* RORE, C. de. M.149a.37

Almahide. *Opera.* For the MUSIC see **Bononcini, M. A.**

Almanacs.
HESSE, M. Max Hesse's Deutscher Musiker-Kalender für das Jahr 1897, 98, 1901, 02, 04, 09, 10, 12. Leipzig. [1896–1912.] 8 v. in 9. M.205.27

Alme Deus. *Motet.* CORDANS, B. No. 5 in M.414.43.2

Almena. *Opera.* For the MUSIC see **Battishill, J.**; also **Arne, M.** For the LIBRETTO see **Rolt, R.**

Almighty and everlasting God. *Anthem.* GIBBONS, O. M.444.20

Alone by a lonely willow. *Song.* CAREY, H. The musical century. M.414.46

Alone by the light of the moon. *Song.* HOOK, J. No. 25 in M.129.111

Alone in crowds. [Song, A. or B. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 10, pp. 85–89.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Alone on the banks of the dark rolling Danube. *Song.*
WOUNDED hussar, The. No. 32 in M.370.2.1

Alone thro' unfrequented wilds. *Glee.* ROCK, W. No. 92 in M.430.1.25

Alonzo the brave and the fair Imogene. *Cantata.* For the MUSIC see **Holland, C.** For the LIBRETTO see **Lewis, M. G.**

Alouette, L', et la jeune femme. *Song.* RAULIN, A. de, *editor.*
Écoutez la chanson. M.453.66

Alpenjaeger, Der. *Song.* SCHUBERT, F. P. Der Schäfer u. der Reiter. No. 10 in M.140.33.1; etc.

Alpensinfonie, Eine. *For orchestra.* STRAUSS, R. M.412.42

Alpin's Klage um Morar. *Song.* LOEWE, J. C. G. Werke. Band 12. No. 5 in M.384.67.12

Alplied. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 41 in M.384.67.1

Als die Liebe kam. *Song.* MARTEAU, H. Acht Lieder. Op. 10. M.440.26

Als ich noch ein Knabe war. *Song.* SCHROETER, C. E. W. Fünf und zwanzig Lieder. M.430.4

Als Neuling trat ich ein. *Song.* SCHOENBERG, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62

Als wir hinter dem beblümten Tore. *Song.* SCHOENBERG, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62

Also hat Gott geliebt die Welt. *Motet.* VENTO, I. de. No. 4 in M.414.43.11

Alster, Die. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Alte, Der. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Alte, Die. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Alte Burschenherrlichkeit. *Opera.* For the MUSIC see **Heidingsfeld, L.** For the LIBRETTO see **Biberfeld.**

Alte Dessauer, Der. *Ballad.* LOEWE, J. C. G. Werke. Band 5. No. 3 in M.384.67.5

Alte Feldherr, Der. *Opera.* For the MUSIC see **Henning, C. W.** For the LIBRETTO see **Holtei, C. E. von.**

Alte Goethe, Der. *Song.* LOEWE, J. C. G. Werke. Band 11. No. 27 in M.384.67.11

Alte Jahr, Das. [Choral, S. A. T. B.]. (*In* Musica sacra. Band 13, pp. 3–6.) No. 33 in M.414.43.13

Alte König, Der. *Ballad.* LOEWE, J. C. G. Werke. Band 10. No. 6 in M.384.67.10

Alte Schiffsherr, Der. *Ballad.* LOEWE, J. C. G. Werke. Band 10. No. 17 in M.384.67.10

Alte und neue Liebe, Die. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Alte Zions Harpfe, Die. *Metrical psalms.* NEGELEIN, C. A. M.149a.49

Alternance. *Song.* BRUNEL, R. Poème des mois. No. 4 in M.417.58

Altès, Ernest.
Trio, 2e, pour piano, violon et violoncelle. Op. 37. [Partition et parties.] Paris. Hamelle. [1908?] M.411.67

Altes Gebet, Ein. *Song.* BEACH, A. M. C. Songs. M.450.31

Altes Lied. *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110

Altho soft sleep. *Glee.* STEVENS, R. J. S. No. 33 in M.430.1.28

Altho you're a cuckold. *Catch.* GREEN, J. No. 56 in M.430.1.28

Altmann, Wilhelm.
Hermann Zilcher. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 259–266. Leipzig. 1907.) M.376.33.2
Hugo Kaun. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 156–164. Leipzig. 1906.) M.376.33.1

Altniederlaendische Kriegs- und Siegeslieder. *Part-songs.*
ROENTGEN, J. M.434.28

Altnorwegische Romanze. *For orchestra.* GRIEG, E. H. M.434.17

Alzate O porte. *Canon.* WEBBE, S. No. 57 in M.430.1.8

Am Abend. *For organ.* NEUMARK, G. Sechs kleine Fantasien. No. 2 in M.444.91

Am Bächlein. *Song.* GOLTERMANN, G. E. Songs. M.417.15

Am Brünnele. *Song.* REGER, M. Schlichte Weisen. M.450.61

Am Charfreitage. *Motet.* PALESTRINA. No. 2 in M.414.43.6

Am dunkeln See. *Song.* KJERULF, H. Songs. M.417.20

Am Feyerabend. *Song.* SCHUBERT, F. P. Die schöne Müllerin. No. 5 in M.140.33.2

Am Grabe Anselmo's. *Song.* SCHUBERT, F. P. Memnon. No. 6 in M.140.33.1

Am grünen Donnerstage. *Anthem.*
ALLEGRI, G. No. 1 in M.414.43.6
BIORDI, G. No. 1 in M.414.43.6

Am Klosterbrunnen. *Song.* LOEWE, J. C. G. Werke. Band 15. No. 7 in M.384.67.15

Am Meer. *For pianoforte.* SCHUBERT, F. P. Lieder für das Piano-Forte. M.452.5.1

Am Morgen. *For organ.* NEUMARK, G. Sechs kleine Fantasien. No. 2 in M.444.91

Am Neckar, am Rhein. *Song.* GOLTERMANN, G. E. Songs. M.417.15

Am stillen Sabbath. *Anthem.* ALLEGRI, G. No. 3 in M.414.43.6
BIORDI, G. No. 3 in M.414.43.6

Am Strome. *Song.* SCHUBERT, F. P. Der Jüngling auf dem Hügel. No. 8 in M.140.33.1

Am Weichselstrande. *Waltzes.* GRUENDEL, F. No. 2 in M.434.8

Amadis. *Opera.* For the LIBRETTO see **Quinault, P.**

Amadis de Grèce. *Opera.* For the MUSIC see **Destouches, A. C.** For the LIBRETTO see **Houdart de La Motte, A.**

Amanda. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 59 in M.384.67.1

Amant curieux, L'. *Song.* MOULLÉ, E. 52 chants anciens. M.441.90

Amant déguisé, L', ou le jardinier supposé. *Opera.* For the MUSIC see **Danican, F. A.** For the LIBRETTO see **Favart, C. S.**

Amarilli mia bella. *Song.* Caccini, G. Le nvove mvsiche. No. 2 in M.396.74

Amarillis. *Pastorale.* See **Danchet, A.** Les muses.

Amaryllis. *Opera.* For the Music see **Gailhard, A.** For the Libretto see **Colombeau, E. F. A. de.**

"Amasis, an Egyptian princess." *Opera.* For the Music see **Faraday, P. M.** For the Libretto see **Fenn, F.**

Ambient, Mark.

The Arcadians. A fantastic musical play. Book by Mark Ambient and A. M. Thompson. Lyrics by Arthur Wimperis. Music by Lionel Monckton & Howard Talbot. M.240.25

Ambition may loose. *Song.* King, R. A second booke of songs. M.430.2

Ambition never me seduc'd. *Song.* Howard, S. The wish. M.409.37

Ambrosio, A. d'.

Concerto en si mineur (H moll) pour violon avec accompagnement d'orchestre. Op. 29, Partition. Nice. Decourcelle. 1904. No. 1 in M.407.28

Quatuor pour deux violons, alto et violoncelle. Op. 42. Partition. Nice. Decourcelle. 1908. No. 2 in M.412a.18

Suite pour 2 violons, alto et 2 violoncelles. Op. 8. Partition. Nice. Decourcelle. 1900. Facsimile. No. 1 in M.412a.18

Âme, L', errante. *Song.* Aubert, L. F. M. Crépuscules d' automne. No. 1 in M.137.23

Amen. *Canon.* Cooke, B. No. 8 in M.430.1.13

Ramirez de Arellano, A. No. 46 in M.430.1.3; etc.

Amen, alleluja. *Canon.* Danby, J. No. 26 in M.430.1.30

Amen quasi dicunt. *Canon.* Smith, J. S. No. 16 in M.430.1.14

America, commerce and freedom. [How blest the life the sailor leads. Song, bar.] (*In* Boston musical miscellany. Vol. 2, pp. 8–10.) No. 2 in M.370.2.2

American musical miscellany: a collection of the newest and most app[r]oved songs, set to music. Northampton. Printed by A. Wright for D. Wright & Co. 1798. M.129.111

Contents. — Dibdin: A sailor's life. — A plague of those musty old lubbers. — Ah! why must words. — Attention pray give. — Storace: Ah! Delia, see the fatal hour. — Anacreon, they say. — Adieu my only life. — As on a lonely hill. — As t'other day. — As Cupid in a garden. — At the close of the day. — Gram: A shape alone. — Adieu ye groves. — Hook: Bright Phœbus. — Bright Sol at length. — Bright dawns the day. — Come now all ye. — Cease rude Boreas. — Come all ye sons. — Hook: Come rouse brother. — Cease ye fountains. — Come loose ev'ry sail. — Columbia, to glory arise. — Come buy of poor Kate. — Diogenes surly and proud. — Dear Nancy I've fail'd. — Encompassed in an angel's frame. — Fresh and strong the breeze. — For England. — From place to place. — Forever fortune. — Forbear, my friends. — Friendship to ev'ry willing mind. — Dibdin: Go patter to lubbers. — Dibdin: Here a sheer hulk. — Her sheep had in clusters. — How happy the soldier. — Hail America hail. — How blest has my time been. — How brimful of nothing. — Dibdin: Hark the din; I that once was a ploughman. — In the praise of Queen Bess. — If to force me to sing. — If ever a sailor was fond. — If life's a rough path. — If you find out his lair. — Little insect that on high. — Let ev'ry pagan muse. — Leander on the bay. — My friends all declare. — Never till now. — Now let rich music. — O! thou lov'd country. — Reeve: Oh! think on my fate. — On sturdy stout Dobbin. — On Afric's wide plains. — O'er barren hills. — Arnold: Oh! say simple maid. — Poll, dang' it. — Peaceful slumb'ring on the ocean. — André: Return enraptur'd hours. — Rise, my Delia. — Says Plato, why should man. — See the course throng'd. — See now the blust'ring Boreas. — Since then I'm doom'd. — The Spring time returns. — The dusky night rides. — Arne: The echoing horn. — 'Twas summer. — Jackson: The heavy hours are almost past. — Dibdin: To batchelor's hall. — Too soon my dearest Sophia. — The fields were green. — To ease his heart. — Hook: The day is departed. —'Twas past meridian.—Moulds: 'Twas near a thicket's calm retreat. — To my muse give attention. — Tho' oft we meet. — There was a jolly miller. — The sun sets at night. — The meadows look cheerful.— 'Twas Saturday night. — Garnet: 'Tis done. — Though distant far.— Shield: The streamlet that flow'd. — Relfe: The moon had climbed. — 'Twas within a mile of Edinburgh. — 'Twas when the seas were roaring. — Dibdin: Tom Tackle was noble. — The cheek enros'd. — Shield: Tho' Bacchus may boast. — To music be the verse. — When bidden to the wake. — When first I slipp'd my leading strings. — — When thirst of gold. — When first the sun. — Galli: When first I saw thee. — When fairies trip round. — When my fortune does frown. — Was I reduc'd to beg my bread. — Well met my loving friends. — What sorrowful sounds do I hear. — Why should our joys transform. — Holyoke: When Alcides, the son of Olympian Jove. — Smith: Ye sons of Columbia. — Young Myra is fair. — Ye mortals whom fancies.

America must be subdued. *Catch.* Paxton, W. No. 27 in M.430.1.17

American Indian rhapsody. *For orchestra.* Hammer, H. M.444.95

American star, The. See **Charming Nancy.**

Ames, John Carlowitz.

Der letzte Inka. Tragische Oper in vier Aufzügen von M. Vollhardt-Wittich. Mit Benutzung des Epos: Im Reich der Sonne von Günther-Walling (Karl Ulrici). Musik von J. Carlowitz Ames. Op. 14. Clavierauszug vom Componisten. [London. Schott & Co. 189–?] 4 parts in 1 v. M.432.3

Amidst the myrtles. *Glee.* Battishill, J. No. 27 in M.430.1.3

Amis, Les. *Song.* Dupont, P. Chants et chansons. Vol. 3. M.377.42.3

Amitié, reprends ton empire. *Part-song.* Berlioz, L. H. Werke. Serie 7, Abteilung 1. No. 12 in M.440.3.7.1

Amo. *Song.* Campana, F. M.157.14.2

Amo Te Deus meus. *Anthem.* Bernier, N. Motets. M.398.1

"Among the pines." *Overture.* King, O. A. No. 5 in M.407.31

Among the stars. *Song.* Weingartner, P. F. Album of songs. M.443.61

Among the trees. *Cantata.* For the Music see **Hathaway, J. W. G.** For the Libretto see **M., B.**

Amor, Pierre d'.

Feue Palmyre. Opérette bouffe. Paroles de Pierre d'Amor et Léo Diensis. Musique de Louis Hillier. No. 1 in M.417.19

Amor. *Ballet.* For the Music see **Marenco, R.** For the Scenario see **Manzotti, L.**

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Amor, io parto. *Song.* Caccini, G. Le nvove mvsiche. No. 2 in M.396.74

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Amore, L', dei tre re. *Opera.* For the Music see **Montemezzi, I.** For the Libretto see **Benelli, S.**

Amorelle (cuvée reservée, 1810). *Opera.* For the Music see **Serpette, H. C. A. G.** For the Libretto see **White, B.**

Amoroso. *Song.* Chaminade, C. L. S. Twenty melodies. M.417.7

Amorous expostulation, The. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 224.) No. 90 in M.430.1.10

Amorous lad, The. *Song.* Alland. No. 245 in M.cab.1.50

Amorous protector, The. *Song.* Broderip, R. M.409.37

Lampe, J. F. No. 258 in M.cab.1.50

Amorous protestation, The. *Song.* Lampe, J. F. No. 86 in M.cab.1.50

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Amour, L', d'aimer. *Songs.* Leroux, X. H. N. M.441.47

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Artaxominous y^e Great. A dreadful tragic operetta in one act. (Words adapted from W. B. Rhodes' burlesque, "Bombastes furioso".) Music composed by Thomas Anderton. [Vocal score.] London. Hutchings & Romer. [189–?] M.415.49
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Composed by John C. Andrews. New York. Firth & Hall. 1847. No. 9 in M.431.54

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Angelo's Original comic songs. A collection of comic, patriotic, and satirical songs. Philadelphia. Winch. [1862.] Illus. Plates. M.129.77

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Fior angelico di mvsica: nuouamente dal R. P. frate Angelo da Picitono composto. Nelqual si contengono alcune, bellissime dispute contra quelli che dicono, la musica non esser scienza: con altre molte questioni, & solutioni di varii dubbii. MDXLVII. [*Colophon:* Vinegia per A. Bindoni. MDXLVII.] Illus. M.149a.41

Angelus, The. *Opera.* For the Music see **Naylor, E. W.** For the Libretto see **Thornely, W.**

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Anglosini, ——.
Whilst Strephon on fair Cloe hung. A new cantata [m.-s. or bar., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 1, pp. 116, 117.)
Also to be found in Universal harmony. No. 116 in M.cab.1.50

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Annie Laurie melodist, The. Containing 84 popular songs and ballads. New York. De Witt. [1860.] M.129.52
Contents. — The mother's farewell. — The beautiful day. — Peters: Kind, kind and gentle is she. — Glover: Melodies of many lands. — W., C. W.; The Italian maid. — Verdi: Ah! I have sigh'd to rest me. — Balfe: The heart bow'd down. — Chadwick: I'd offer thee this hand of mine. — Donizetti: I'll pray for thee. — Verdi: Prison song, Il trovatore. — Hall: Ever of thee. — Verdi: Pretty maids; Over the summer sea. — Cherry: Shells of ocean. — Wrighton: The dearest spot of earth. — Home sweet home. — Glover: Floating on the wind. — Rickard: The family bible. — Oft in the stilly night. — Auld lang syne. — Blockley: Love not. — Balfe: I dreamt I dwelt in marble halls. — John Anderson my jo. — The farmer's boy. — Lover: My mother dear. — The bright rosy morning. — Pinna: What fairy-like music. — Moore: Canadian boat song. — My Normandy. — Pax: Thou, thou reign'st in this bosom. — Flotow: Heaven may forgive. — My own native land. — Go to Jane Glover. — Lover: Rory O'Moore. — Johnson: The carrier dove. — Lee: The soldier's tear. — Lover: The angel's whisper. — My soul in one unbroken sigh.—Below, above. — Jones: The mellow horn. — The fine old English gentleman. — Bime, home, hell. — Arahy's daughter. — Wallace: Scenes that are brightest. — Nelson: Mary of Argyle. — Hine: I wander'd by the brookside. — Beats there a heart. — The bay of Biscay O!—Kathleen O'Moore. — Bishop: They have given thee to another. — The old oaken bucket. — Verdi: Anvil chorus. — Devereaux: Maltese boatman's song. — Kate Kearney. — Bishop: The bloom is on the rye. — Donizetti: Oh! summer night. — Swiss mountaineer. — Erin is my home. — Flotow: Like a dream bright and fair. — Abt: Agathe. — Donizetti: Make me no gaudy chaplet. — Here's a health to thee Tom Moore. — Twilight dews. — The bride. — Scotland's burning. — Balfe: The light of other days. — Rouget de Lisle: The Marseilles hymn. — Bellini: Where are now the hopes. — Bonnie Doon. — Jenkins: A boat, a boat. — Balfe: Then you'll remember me. — A place in thy memory. — Three blind mice. — 'Tis the last rose of summer. — Verdi: Oh! fatal hour. — Wiesenthal: The ingle side. — Bonizetti: Angel of light. — Do, re, mi, fa. — Come landlord, fill. — Rossini: Morning its sweets is flinging. — Come draw me six magnums. — Annie Laurie.

Annot Lyle's ballad. *Song.* Flower, E. Musical illustrations of the Waverley novels. M.441.29

Annuals.
Musical Magazine, The, or compleat pocket companion for the year 1769. Consisting of songs and airs for the German flute, violin, guittar and harpsichord; by the most eminent masters. Vol. 3. London. 1769. M.409.38

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Francesca da Rimini. Tragedia. Ridotta per la musica di Riccardo Zandonai. M.442.52
Le martyre de Saint Sébastien. Mystère composé en rythme française. Musique de Claude Debussy. M.432.31; etc.

Anrooij, Peter G. van.
Piet Hein. Hollandsche rhapsodie voor groot orkest met gebruikmaking van J. J. Viotta's Liedje der zilvervloot. Partituur. Holländische Rhapsodie für grosses Orchester mit Benutzung von J. J. Viotta's Liedchen der Silberflotte. Partitur. Middelburg. Noske. [1909?] M.421.11

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Antona-Traversi, Camillo.
La Du Barry. Tre quadri ed epilogo di G. [sic] Antona Traversi, E. Golisciani. [Musica di] Ezio Camussi. M.442.111

Antoniá. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Antourville, Jean Marie Georges.
Monsieur & Madame Dagobert. Opérette bouffe-tintamarresque. Musique de Théodore Bonnay. M.409.27

Anvil chorus. *Song.* Verdi, F. G. F. No. 52 in M.129.52

Ape, An, a lyon, a fox and an ass. *Catch.* Purcell, H. No. 43 in M.cab.1.18

Aperçus désagréables. *For pianoforte.* Satie, E. No. 1 in M.445.61

Apollo and the seaman. *Symphony.* Holbrooke, J. An illuminated symphony. M.133.25

Apollo Club, *Boston.*
Programmes. Vol. 1–[9]. No. 1–227. Nov., 1871 – April, 1915. [Boston. 1871–1915.] M.304.1
Compiled, with indexes and many newspaper cuttings, by Allen A. Brown.

Apollo join your tuneful lays. *Catch.* Callcott, J. W. No. 70 in M.430.1.25

Apollo, The, of Leucas. *Song.* Fairchild, B. 5 Greek sea prayers. No. 2 in M.442.81

Apollo's cabinet: or the muses delight. An accurate collection of English and Italian songs, cantatas and duetts, set to music for the harpsichord, violin, German-flute, common-flute, hautboy, French-horn, basson, and bass-violin. Also, a compleat musical dictionary, and several hundred English, Irish and Scots songs, without the music. Volume 1. Liverpool: Printed and sold by John Sadler. M.DCC.LVI. Plate. M.409.37
The musical dictionary and the songs without music do not appear in volume 1.
Contents. — Oswald: The wit and beau. — Holcombe: The judicious fair one. — Corfe: The charms of Belinda. — Howard: The faithful shepherdess. — The rover. — Orme: The sincere lover. — The happy couple. — Broderip: The rural invitation. — Howard: Delia. — Worgan: Did you see e'er a shepherd. — Arne: Isabel. — Oswald: Push about the brisk bowl. — Greene: The charms of Florimel. — Howard: The disconsolate lover. — Howard: The charms of lovely Peggy. — Vincent: Advice to Cupid. — Arne: Nature fram'd thee; The complaint. — Sweet Nan of the vale. — Howard: The blushing rose. — Arne: The Highland lassie. — Howard: To Zephyrus. — Worgan: Nanny of the hill. — Arne: When Phœbus the tops. — Ye swains that are courting a maid. — Festing: On tree-top'd hill. — Arne: Rosalind. — Howard: Advice to Cloe. — Handel: The advice. — Arne: The reasonable lover; Oh! lovely maid; The syrens song to Ulysses. — Pasquali; The Highland laddie. — The happy pair. — Weideman: The garland. — Arne: When your beauty appears. — Lampe: The careless toper. — Arne: The bonny broom. — Jockey. — Howard: The nut-brown maid. — Jenny of the green. — Russel: Female fortitude. — Festing: The lass of the mill. — Boyce: The nonpareil. — Baildon: Jockey and Jenny. — Lampe: The shepherd's invitation. — Arne: Damon and Phillis. — Stanley: As in a pensive mood. — Worgan: Young Collin was the bonniest swain. — Arne: Dione. — The kettlebender. — Vincent: Love's bacchanal.—Broderip: The amorous protector. — Worgan: The lover and the friend. — Boyce: Orpheus and Euridice. — Arne: The wanderer fix'd.—Handel: Susannah. — Gladwin: Collin's description of Vauxhall. — Howard: The wish. — Philosophy no remedy for love. — Greene: The dying swan. — Giovannini: O wouldst thou know. — Handel: Happy pair. — Sullivan: Gentle Parthenissa. — Baildon: Annie. — Handel: Powerful guardians. — Purcell: Rosamond. — The poet to the rose. — Terradellas: Aria nel Mitridate. — Arne: The mournful fair. — Boyce: Spring gardens. — Arne: The contest between love and glory. — Dunn: The little heart. — The happy bacchanalian. — Stanley: The power of music ano beauty. — The ardent lover. — Sweet William. — Bumpers, 'squire Jones. — Russel: The shepherd's complaint. — Barnard: The absent lover. — The beggar. — The dream. — Pedro's dance. — Lampe: The maid's request. — Rizzio: The flower of Edinburgh. — The blythest bird. — Worgan: The lad for me. — The miller's wedding. — Lampe: The adieu to Susan. — The virgin's last resolve. — Greene: Fair Sally. — Howard: The lass of the mill. — Lampe: The rover. — Gouge: The ladies case. — Arne: The fly. — Kilburne: Florella. — Arne: Ye prigs ye are troubled. — Smirking Nan. — Worgan: Hark! hark! 'tis a voice. — Russel: The modest question. — Worgan: The fair thief. — Eris: The beauties of Hampstead. — Carey: The state of little Britain. — Rizzio: The lass of Pattie's mill. — God save great George ye king. — Carey: The life of a beau. — Worgan: Young Strephon a shepherd. — Harris: Youth and beauty. — Stanley: By men belov'd. — Eaton: The happy beggars. Worgan: The happy swain. — Galliard: The jolly bacchanalians; The sweet rosy morning. — Howard: Stella and Flavia. — Arne: Love relapsed. — Sadler: The maid's resolution. — O how could I venture to love.

Apology, The. See **Frown** not my dear.

Apotheker, Der, als Nebenbuhler. *Song.* Loewe, J. C. G. Werke. Band 16. No. 91 in M.384.67.16

Apothéose, L'. *Part-song.* Berlioz, L. H. Werke. Serie 7, Abteilung 1. No. 6 in M.440.3.7.1

Appalachia. *For orchestra.* Delius, F. M.411.32

Appanage, L', des maris. See **Tourière,** La.

Appassionato, L'. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Appelmayer, Franz. See **Aspelmeyer,** Franz.

Applaud so great a guest. *Glee.* Hudson, M. No. 27 in M.430.1.9

Apporte les cristaux dorés. *Song.* Rhené-Baton. Les heures d'été. M.125.74

Après la bataille. *Song.* Bérat, F. Chansons. M.376.48

April. *Song.* Hopkins, F. Twenty songs. M.137.41

April fool. [When April day began to rise. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 48.) No. 28 in M.376.31.2

April is in my mistress' face. *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

April shower, An. *Cantata.* For the Music see **Page,** A. J. For the Libretto see **Page,** A. B.

April who till now has mourn'd. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Aquin, P. L. C. d'.
Livre de Noëls [pour l'orgue]. Portrait. Facsimile. (*In* Archives des maîtres de l'orgue des XVI^e^, XVII^e^, et XVIII^e^ siècles. Vol. 3, pp. 155–227.) M.432.43.3
Contents. — Noël sur les jeux d'anches. — Noël en dialogue. — Noël en musette. — Noël en duo. — Noël en duo. — Noël sur les jeux d'anches. — Noël en trio et en dialogue. — Noël étranger sur les jeux d'anches. — Noël sur les flûtes. — Noël grand jeu et duo. — Noël en récit. — Noël suisse.

Arabesque. *For violin.* Debussy, A. C. No. 1 in M.133.14

Arabia. *Music.*
Daniel, F. S., *editor.* Album de chansons arabes, mauresques et kabyles. Transcrites pour chant et piano. M.137.42

Arabian song. *For pianoforte.* Kroeger, E. R. No. 20 in M.451.2.3

Arabiens Kamele. *Part-song.* Bruch, M. Hebräische Gesänge. No. 1 in M.444.28

Araby's daughter. [Song, M.-S. or BAR.] (*In* Annie Laurie melodist. Pp. 38, 39.) No. 43 in M.129.52

Arbos Quartet, The.
[Programmes and notices of The Arbos Quartet, Boston Symphony Quartet, and Hess-Schroeder Quartet. Compiled by Allen A. Brown. Boston. 1903–1910.] Portraits. M.cab.1.38

Arbre, L', de Robinson. *Opera.* For the Music see **Erlanger,** J. For the Libretto see **Bourdois,** A.

Arcadelt, Jacob.
Archadelt. Il primo [– qvinto] libro di madrigali d' Archadelt a qvatro voci con una nuoua gionta ultimamente impressi. Altvs. In Venetia. Apresso di Antonio Gardane. M.D.XXXXIII–XXXXVI. 5 v. in 1. M.149a.61
The titles vary slightly. Pp. xxi, xxii of book 2 are mutilated.
Same. Archadelt. Il primo libro de madrigali a quattro voci . . . Canto. Alto. Tenore. Basso. In Bracciano, Per Andrea Fei. MDCXLII. III. 4 v. M.453.70

Arcadians, The. *Opera.* For the Music see **Monckton,** L. For the Libretto see **Ambient,** M.

Arch denial, The. *Song.* Arne, T. A. The agreeable musical choice. M.440.21.2

Arche de Noé, L'. *Opera.* For the Music see **Banès,** A. A. For the Libretto see **Brindejont-Offenbach.**

Archibald Douglas. *Ballad.* Loewe, C. F. G. Werke. Band 3. No. 5 in M.384.67.3

Archiduc Casimir, L'. *Opera.* For the Music see **Le Roy,** A. For the Libretto see **Le Roy-Villars,** Ch.

Archives des maitres de l'orgue des XVI^e^, XVII^e^ et XVIII^e^ siècles. Publiées d'après des manuscrits et éditions authentiques avec annotations et adaptations aux orgues modernes par Alexandre Guilmant avec la collaboration,

Archives des maîtres de l'orgue. *(Continued.)*
pour les notices biographiques, de André Pirro. Paris. Durand. 1898[–1914]. 10 v. Plates. Facsimiles. M.432.43
Contents. — 1. J. Titelouze: Œuvres complètes d'orgue. 2. A. Raison: Livre d'orgue. 3. F. Roberday: Fugues et caprices. — L. Marchand: Pièces choisies pour l'orgue. — L. N. Clérambault: Livre d'orgue.—Du Mage: Livre d'orgue. — P. L. C. d'Aquin: Livre de Noëls [pour l'orgue]. 4. N. Gigault: Livre de musique pour l'orgue. 5. N. de Grigny: Œuvres d'orgue.—F. Couperin: Pièces d'orgue.—L. Marchand: Pièces d'orgue. 6. J. Boyvin: Œuvres complètes d'orgue. 7. J. F. Dandrieu: Premier livre de pièces d'orgue. — Guilain: Pièces d'orgue pour le Magnificat sur les huit tons différens de l'église. 8. S. A. Scherer: Œuvres d'orgue. 9, 10. N. A. Le Bègue: Œuvres complètes d'orgue.

Ard' il mio petto misero. *Song.* CACCINI, G. Le nvove mvsiche. No. 2 in M.396.74

Ardent lover, The. See **Believe** my sighs.

Ardents soupirs. *Song.* MOULLÉ, É. Chansons tendres. M.442.97

Ardeur, L'. *Song.* LABORI, M. Mélodies. Vol. 2. M.442.24.2

Ardi, ardi cor mi. *Song.* CACCINI, G. Le nvove mvsiche. No. 2 in M.396.74

Arditi, Luigi, *editor.*
GOUNOD, C. F. Cinq-Mars. Opéra. No. 1 in M.411.34

Are the white hours. *Glee.* CALLCOTT, J. W. No. 17 in M.430.1.28

Are they shadows that we see? *Song.* BROWN, E. A. Elizabethan lyrics. M.126.82

Arenski, Anton Stepanovitch.
Der Menestrel. Provençalisches Lied. Worte von A. Maikoff. Musik von A. Arensky. Op. 17, No. 1. Orch.-Partitur. Moskau. Jurgenson. [190–?] No. 2 in M.407.27
Variations sur une thème de P. Tchaïkowsky (Op. 54, no. 5: „Былъ у Христа-младенца садъ." [Als noch ein Kind war Jesus Christ]). Pour orchestre à cordes. (Tirées du quatuor, op. 35a.) Partition. Moscou. Jurgenson. [190–?] No. 3 in M.407.27

Aréthuse. *Ballet.* For the SCENARIO see **Danchet,** A.

Argent, William Ignatius.
Mass in A for four voices [S. A. T. B.] and organ. London. Butler. [1875?] No. 1 in M.450.1

Argwohn. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33

Ariadne. *Opera.* For the MUSIC see **Hess,** L. For the LIBRETTO see **Koenig,** E.

„Ariadne." *Oratorio.* For the MUSIC see **Kuczynski,** P. For the LIBRETTO see **Herrig,** H.

Ariadne auf Naxos. *Opera.* For the MUSIC see **Strauss,** R. For the LIBRETTO see **Hofmannsthal,** H. von.

Ariadne et Bachus. *Opera.* For the LIBRETTO see **Jean,** ——.

Ariadne in Naxos. *Cantata.* For the MUSIC and LIBRETTO see **Walker,** G. B.

Ariane. *Opera.* For the LIBRETTO see **Roy,** P. C.

Ariane et Barbe-Bleue. *Opera.* For the MUSIC see **Dukas,** P. A. For the LIBRETTO see **Maeterlinck,** M.

Ariarate. *Opera.* For the MUSIC see **Tarchi,** A.

Aricie. *Ballet.* For the WORDS see **Pic,** J.

Ariels Gesang. *For orchestra.* BRAUNFELS, W. No. 2 in M.450.49

Ariel's song. See **Where** the bee sucks.

Arion. *Opera.* For the LIBRETTO see **Fuzelier,** L.

Arioso. *For violin and organ.* RIETZ, J. No. 2 in M.444.142

Arise, awake. *Part-song.* MORLEY, T. Canzonets for five and sixe voices. M.452.4.3

Arise, get up. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.

Arise my fair one. *Glee.* HOOK, J. No. 17 in M.430.1.19

Arise O Lord into Thy resting place. *Sentence.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9

Arise ye happy nymphs. *Glee.* PAXTON, S. No. 61 in M.430.1.20; etc.

Arise ye winds. *Glee.* WEBBE, S. No. 18 in M.430.1.15

Aristophanes. *Acharnians. Greek.*
[Music to] Aristophanes Acharnians. Composed by H. A. Clarke. [T. T. B. B., with pianoforte accomp. Philadelphia. Clarke.] 1886. M.432.35

Aristote amoureux. *Opera.* For the LIBRETTO see **Piis,** P. A. A. de. Théâtre.

Aristoxenus Tarentinus.
Aristoxeni mvsici antiqviss. Harmonicorum elementorvm libri III. Cl. Ptolemæi Harmonicorum, seu de musica lib. III. Aristotelis De obiecto auditus fragmentum ex Porphyrij commentarijs. Omnia nunc primum latine conscripta & edita ab Ant. Gogauino Grauiensi. Venetijs. Apud Vincentium Valgrisium. M D LXII. Diagrams. M.149a.36

Arlette. *Opera.* For the MUSIC see **Vieu,** J. For the LIBRETTO see **Roland,** C.

Armada, The. *Song.* BISHOP, H. R. Historical ballads and songs. M.380.39

Arme Heinrich, Der. *Opera.* For the MUSIC see **Pfitzner,** H. For the LIBRETTO see **Grun,** J.

Armida. *Opera.* For the MUSIC see **Gluck.** For the LIBRETTO see **Quinault.**

Armide. *Opera.* For the LIBRETTO see **Quinault,** P.

Arne, Michael.
[Almena.] The overture, songs, & duets in the opera of Almena. [Words by R. Rolt.] Composed by Mich[l] Arne, adapted for the voice & harpsichord. London. Printed and sold by the Author. [1764.] M.420.3
Chloe's power. [Forbear, fond god. Song, T. With thorough bass, and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, p. 137.) No. 86 in M.376.31.2
Come come my good shepherds. [Sheep-shearing song, A., in A winter's tale. With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 10, 11.) No. 7.in.M.376.31.2

Arne, Thomas Augustine.
The agreeable musical choice. An entire new collection of English songs never before printed. Nos. 1, 5–8. London. Printed for I. Walsh. [1746?–1757.] 2 v. M.440.21
The title varies. The first four numbers of this work are entitled Vocal melody.
Contents. — 1. When your beauty appears. — The reasonable lover. — Worldly happiness in spite of philosophy. — Sigh no more ladies. — The generous confidence. — Ye prigs who are troubled. — The wand'rer fix'd. — The power of beauty. — Cantata for a single voice: Fair Cælia. 5. Sally. — Timely admonition. — The fair sex vindicated. — Damon and Florella. — The arch denial. — Hebe. — Nanette, from Prior. — The reasonable libertine. 6. The generous lover. — Jenny. — Jealousy. — Colin and Jenny. — The choice. — Valentine's day. — The card invites. 7. To Delia. — Disappointment. — Hope. — Sollicitude. — The incurious. — A pastoral. — You say she's fair. — Fly, fly to you vale. 8. Jockey and Mary. — The beau and the wit. — The English padlock. — Nothing new. — How soft and yet majestic. — Let all be gay. — O the raptures. — A touch on the times.
Beautious charmer, pride of nature. A song [T.] in Britannia. [With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 7 in M.CAB.1.48
The beer-drinking Britton. [Ye true honest Brittons. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 162, 163.) No. 102 in M.376.31.2
Bewitch'd Lady Fanny. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 24, 25.) No. 17 in M.430.1.2
Blind man's buff. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 82–89.) No. 41 in M.430.1.4
Blow thou winter's wind. [Song, T. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, pp. 154, 155.) No. 118 in M.376.31.1
The bonny broom. [How blithe was I. Song, M.-S. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 82, 83.) M.409.37
Also to be found in Clio and Euterpe.
By dimpl'd brook. [Song, S. or T., from Comus. With accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 34.) No. 224 in M.CAB.1.50
By the gayly circling glass. [Song, T., from Comus. With accomp. for the harpsichord.] (*In* Calliope. 2d edition. Vol. 2, p. 35.) No. 225 in M.CAB.1.50
Also to be found in Universal harmony.
The card invites. A favourite song [T.] in Lethe. [With thorough bass.] (*In* Clio and Euterpe. Vol. 3, pp. 86, 87.) No. 47 in M.376.31.3

Arne, Thomas Augustine. *(Continued.)*

Caro Mecena. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 199–204.)
No. 69 in M.430.1.6

The caution. [From sweet bewitching tricks. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 1, pp. 124, 125.) No. 95 in M.376.31.1

The charms of Isabel. [Fair is the swan. Song, BAR. With figured bass.] (*In* Clio and Euterpe. Vol. 1, pp. 178, 179.) No. 131 in M.376.31.1

Chloe gen'rous as fair. [When Chloe shines. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 42, 43.) No. 23 in M.376.31.3

Cloe sleeping. [One of her hands. Song, T. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 139.) No. 108 in M.376.31.1

Cock match. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 76, 77.)
No. 36 in M.430.1.7

Coelia. [Yes, I'm in love. Song, T. With figured bass and accomp. for the German flute.] (*In* Clio and Euterpe. Vol. 1. p. 65.) No. 46 in M.376.31.1

Colin & Phœbe. [Be still, O ye winds.] A pastoral [S. T., and chorus, S. T B. With figured bass]. (*In* Clio and Euterpe. Vol. 3, pp. 198, 199.) No. 105 in M.376.31.3

Colin's invitation. [Come Rosalind, oh come. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 1, pp. 188, 189.) No. 139 in M.376.31.1

Colinet and happy Bet. [Now ye happy knot is ty'd. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 3, p. 8.) No. 4 in M.376.31.3

Come Britannia, shake thy lance. A favourite song [S.] in the opera of Eliza. [With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 116, 117.) No. 71 in M.376.31.2

Come shepherds we'll follow. Elegy [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 81–85.)
No. 39 in M.430.1.7

The complaint. [Behold ye sweet flowers around. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 62, 63.) M.409.37
Also to be found in Clio and Euterpe.

The contest between love and glory. [At length too soon dear creature. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 125.) M.409.37
Also to be found in Clio and Euterpe.

The cooper. A comic opera. [Written and] composed by Dr Arne. [Vocal score.] London. Printed for Wm Napier. [1772.] M.420.4

Credulity in love recomended. [Love's a dream of mighty treasure. Song, S. or T. With figured bass.] (*In* Clio and Euterpe. Vol. 2, p. 168.) No. 106 in M.376.31.2

Cymon and Iphigenia. A favourite cantata [T. With figured bass]. (*In* Clio and Euterpe. Vol. 2, pp. 66–72.)
No. 43 in M.376.31.2

Damon and Florella. [Cast my love thine eyes around. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 12, 13.) No. 8 in M.376.31.2

Damon and Phillis. [Ah! Phillis, shame on you.] A dialogue, M.-S. BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 92, 93.) M.409.37

A dawn of hope my soul revives. [Song, S. With thorough-bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 18.) No. 13 in M.376.31.1

Dear Jenny, I love you. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 28, 29.) No. 16 in M.430.1.6

Dearest Daphne turn thine eyes. A new dialogue [S. T.] in Harlequin sorcerer. [With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 4, 5.) No. 3 in M.376.31.2

Delia. [Soft pleasing pains.] A favourite song [BAR. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 2, pp. 174, 175.) No. 111 in M.376.31.2

The despairing shepherd. [Ah! well a day. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 146, 147.) No. 77 in M.376.31.3

Arne, Thomas Augustine. *(Continued.)*

Dione. [Upon a summer's ev'ning clear.] A pastoral [M.-S. Accomp. for harpsichord]. (*In* Apollo's cabinet. P. 98.) M.409.37
Also to be found in Clio and Euterpe.

Disappointment. [Ye shepherds give ear. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 182, 183.) No. 116 in M.376.31.2

Distracted I turn. [Song, T., in The judgment of Paris. With figured bass.] (*In* Clio and Euterpe. Vol. 1, pp. 68–70.) No. 49 in M.376.31.1

Dite Carlo quante botte. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 103.) No. 47 in M.430.1.4

Do re mi Fa. [Catch for five voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 22, 23.)
No. 16 in M.430.1.2

The dumps. [A maiden's soft wailings. Song, S. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 180, 181.) No. 95 in M.376.31.3

The echoing horn. Song [T. from his Thomas and Sally]. (*In* American musical miscellany. Pp. 28, 29.)
No. 6 in M.129.111

The English padlock. [Miss Danae when fair & young. Song, M.-S. or BAR. With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 170, 171.) No. 91 in M.376.31.3

The fairy prince. A masque [by George Colman, the Elder]. Performed at the Theatre-Royal in Covent-Garden. Composed by Dr Arne. For the voice, harpsichord and violin. London. Printed for Harrison & Co. [178–?] M.430.17
The overture is missing.

The faithful lover. [Go gentle gales.] A choice song [T. With figured bass]. (*In* Clio and Euterpe. Vol. 3, pp. 1, 2.) No. 1 in M.376.31.3

The female Phaeton. [Fair Kitty, beautifull & young. Song, S. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, pp. 156, 157.)
No. 119 in M.376.31.1

The fly; moderniz'd from Chaucer. [From sweet bewitching tricks. Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 144, 145.) M.409.37

Fly swiftly ye minutes. [Song, T. With figured bass, and accomp. for flute.] (*In* Universal harmony. Fol. 104, 105.) No. 94 in M.CAB.1.47

Follow my path. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 17.)
No. 14 in M.430.1.2

Gay Florimell. [Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 82.)
No. 60 in M.376.31.1

The generous distress'd. [Blow, ye bleak winds. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 138, 139.) No. 72 in M.376.31.3

Get you hence. A favourite air [T.] in The winter's tale. [With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 129, 130.) No. 68 in M.376.31.3

Giocondie felici. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 102.)
No. 46 in M.430.1.4

Good neighbours be quiet. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 28, 29.) No. 21 in M.430.1.2

Good statesmen. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 68–70.)
No. 34 in M.430.1.4

Ha' done, you little teazing wretch. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 94–96.) No. 44 in M.430.1.4

Hark you my dear. Catch [for three voices]. (*In* Gow. Edinburgh collection. Vol. 3, pp. 18, 19.)
No. 55 in M.377.22

Harry the coachman. [Poor John was worn out.] Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 90, 91.) No. 42 in M.430.1.4

Arne, Thomas Augustine. *(Continued.)*

Harvest home. [Come Roger and Nell. Song, T. in Harlequin sorcerer. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 6, 7.) No. 4 in M.376.31.2

Hear me, gallant sailor. A favourite song [BAR. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 50, 51.) No. 28 in M.376.31.3

Help me O Lord. Canon, 4th and 8th below [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 8.) No. 6 in M.430.1.2

The Highland lassie. [The Lowland maids go spruce & fine. Song, B. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 66, 67.) M.409.37
Also to be found in Clio and Euterpe.

How gentle was my Damon's air. A favourite cantata [s. With figured bass]. (*In* Clio and Euterpe. Vol. 1, pp, 146, 147.) No. 112 in M.376.31.1

How many times. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 104, 105.) No. 48 in M.430.1.4

Ianthe the lovely. [Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 1, pp. 186, 187.) No. 138 in M.376.31.1

If all that I love is her face. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 47.) No. 47 in M.CAB.1.50

In friendship. Canon [for three voices]. (*In* Catch Club. Vol. 4, pp. 121–123.) No. 52 in M.430.1.4

The invitation. [Come Myra, idol of the swains. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 34, 35.) No. 18 in M.376.31.3

Is the devil in you. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 10–12.) No. 11 in M.430.1.6

Isabel. [Fair is ye swan. Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 57.) M.409.37

Jessy, or the happy pair. [How blest has my time been. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, pp. 116, 117.) No. 90 in M.376.31.1

Joan marching forth. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 46–48.) No. 29 in M.430.1.4

Jockey and Mary. [When trees did bud.] A favourite song [s. or T. With figured bass and accomp. for the German flute]. (*In* Clio and Euterpe. Vol. 2, pp. 130, 131.) No. 81 in M.376.31.2

[The judgment of Paris.] The music in The judgment of Paris. Consisting of all the songs, duettos, and trio, with the overture, in score. [Words by Congreve.] To which are added the celebrated ode in honour of Great-Britain call'd Rule Britannia, and Sawney & Jenney, a favorite dialogue in ye Scotch stile. The whole compos'd by Thomas Augustine Arne. Opera sesta. London: Printed for Henry Waylett . . . [1741.] M.441.73

The kind inconstant. [Why Cloe still those jealous heats. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 196, 197.) No. 126 in M.376.31.2

Kindness prefer'd to beauty. ['Tis not the liquid brightness. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 60, 61.) No. 34 in M.376.31.3

The ladies frolick. A comic opera. [Altered by James Dance from R. Brome's Jovial crew.] The overture, chorus, vaudville & principal airs composed by Mr. Bates & Dr. Arne. London. Longman, Lukey & Co. [1770.] M.430.13

Let ambition fire thy mind. A favourite song [T. With continuous bass]. (*In* Clio and Euterpe. Vol. 1, pp. 106, 107.) No. 82 in M.376.31.1

Let mirth abound. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 99–103.) No. 40 in M.430.1.6

Long had I borne. A favourite air [T. With figured bass]. (*In* Clio and Euterpe. Vol. 3, p. 9.) No. 5 in M.376.31.3

Arne, Thomas Augustine. *(Continued.)*

Lotharia. [Vainly now ye strive to charm me. Song, T. With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 54.) No. 36 in M.376.31.1

Love & wine in alliance. [While Phillis is drinking. Song, T. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, pp. 60, 61.) No. 42 in M.376.31.1

The love rapture. [Fair the op'ning lilly blows.] Glee [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 32–36.) No. 23 in M.430.1.2

Love relapsed. [If all that I love is her face. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 160.) Also to be found in The Universal musician. M.409.37

Love's the tyrant of the heart. A favourite air [s.] in Alfred. [With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, pp. 158, 159.) No. 120 in M.376.31.1

The lovesick invocation. [As o'er the flow'ry meads. A favourite song [s. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 121–123.) No. 65 in M.376.31.3

The lucky expedient. [As musing I pass'd.] Glee [A.T.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 13–24.) No. 13 in M.430.1.6

The maid's with child. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 25–27.) No. 14 in M.430.1.6

Make haste to meet. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 117–128.) No. 56 in M.430.1.7

The miller of Mansfield. [How happy a state. Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 110.) No. 110 in M.CAB.1.50

The monthly melody: or polite amusement for gentlemen and ladies. Being a collection of vocal and instrumental music composed by Dr. Arne. London. Printed for G. Kearsly. M.DCC.LX. No. 1 in M.CAB.1.3.1
Contents. — Ketty the nonpareille. — One morning young Roger. — A bacchanalian song. — Non odo gli accenti. (Cocchi.) — Spring. — The lucky fall. — Nancy Crow. — The way to keep him. — The lily of the vale. — The heroic fair. — Spring. — The whining lover. — Ah se un cor. — Peggy Wynne. — Duetto I for two German flutes. — The shepherd. — The shepherdess. — Damon & Cinthia. — The honest fellow. — The comparison. — Celia's complaint.

The mournful fair. [On ev'ry hill. Song, s. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 123.) M.409.37
A slightly modified edition, the first stanza of which begins How gentle was my Damon's air, may be found in Universal harmony.

My beloved is mine. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 104, 105.) No. 41 in M.430.1.6

My bliss too long. [Song, T. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 185.) No. 137 in M.376.31.1

My fond shepherds of late. A favourite song [T.] in the opera of Eliza. [With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 52, 53.) No. 32 in M.376.31.2

My grandmother's cot. [When I liv'd in my grandmother's cot.] A favourite air [s.] in an organ concerto. [With figured bass.] (*In* Clio and Euterpe. Vol. 1, p. 176.) No. 129 in M.376.31.1

Myrtilla demanding the aid. A favourite song [T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 148, 149.) No. 78 in M.376.31.3

Nan of the vale. [In a small pleasant village. Song, T. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, pp. 118, 119.) No. 91 in M.376.31.1

Nature beyond art. [Still to be neat. Song, T. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 63.) No. 44 in M.376.31.1

Nature fram'd thee sure for loving. A song [T.] in The judgment of Paris. [Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 62.) M.409.37
Also to be found in Clio and Euterpe.

Arne, Thomas Augustine. *(Continued.)*

The noontide air. [Would you taste. Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, pp. 20, 21.) No. 211 in M.CAB.1.50
Also to be found in Universal harmony.

Nothing new. [You may talk as you will. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 164, 165.) No. 103 in M.376.31.2

Now Phœbus sinketh in the west. A favourite song [T.] in Comus. [With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 38, 39.) No. 20 in M.376.31.3
Also to be found in Universal harmony.

Oh! lovely maid. [Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 76.) M.409.37
Also to be found in Clio and Euterpe; Universal harmony.

Ombre amene. Canone, quattro in due. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 125–128.) No. 54 in M.430.1.4

Peggy. [Tho Peggy's charms have oft been sung. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 2, p. 88.) No. 53 in M.376.31.2

Phillis. [My fair, ye swains.] A favourite song [T.] in compass of the German flute.] (*In* Clio and Euterpe. Vol. 1, pp. 84, 85.) No. 62 in M.376.31.1

Pitty patty. [One morn e'er sweet Peggy. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 87.) No. 64 in M.376.31.1

Poor little pretty flutt'ring thing. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 205–207.) No. 70 in M.430.1.6

The power of beauty. [As Cloe came into the room. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 89–91.) No. 49 in M.376.31.3

Preach not me your musty rules. A favourite song [s.] in Comus. [With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 54, 55.) No. 30 in M.376.31.3

La primavera. [Già riede primavera.] Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 97–101.) No. 45 in M.430.1.4

The reasonable lover. [I seek not at once. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 74, 75.) M.409.37
Also to be found in Clio and Euterpe.

Rosalind. [Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 72, 73.) M.409.37

The rover reclaim'd. [My roving heart has oft with pride. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 28, 29.) No. 15 in M.376.31.3

The scholar's relapse. [By the side of a grove. Song, T. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 104.) No. 80 in M.376.31.1

The school of Anacreon. A favourite cantata [T. With figured bass]. (*In* Clio and Euterpe. Vol. 2, pp. 34–39.) No. 22 in M.376.31.2

Silence ye jades. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 68, 69.) No. 26 in M.430.1.6

Six cantatas for a voice and instruments. [Score.] London. Walsh. [1756.] M.378.64
Contents. — The school of Anacreon. — Lydia, from Sappho. — Frolick and free. The words by Lord Lansdown. — Bacchus and Ariadne. — The morning. — Delia.

The sky lark. [The lark her lowly nest defends. Song, s.] in the opera of Eliza. [With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 100–102.) No. 61 in M.376.31.2

Sound the trumpet. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 30, 31.) No. 22 in M.430.1.2

Stout Hodge. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 66, 67.) No. 33 in M.430.1.4

Strephon and Molly. [Young Strephon he went.] A new ballad. [With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 168.) No. 124 in M.376.31.1

Arne, Thomas Augustine. *(Continued.)*

Sure Sally is the loveliest lass. A favourite song [T. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 2, pp. 180, 181.) No. 115 in M.376.31.2

Sweet eccho. A favourite song [s.] in Comus. [With figured bass, and accomp. for German flute and two violins.] (*In* Clio and Euterpe. Vol. 1, pp. 140–143.) No. 109 in M.376.31.1

Sylvia wilt thou waste. [Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 42, 43.) No. 25 in M.376.31.2

The syren. A new collection of favourite songs sung by Mrs Farrell at the Theatre Royal, Covent Garden and at Ranelagh. Particularly the favourite cotillion & Scotch air with the concluding hunting piece as sung at Ranelagh. Likewise the new final piece at Vaux-hall Gardens called The country wake. [Accompaniment for violins and flute.] London. Printed for Longman and Broderip. [1776.] M.442.125
Contents. — A wellcome to the spring. — The generous shepherdess.— The favourite cotillion: Ah! shou'd he, perjur'd. — When morn with purple. — The new air in the Tempest: Bid your faithful Ariel fly. — New blessings new life. — Recitative and air sung in Artaxerxes: My pity meant. — The concluding hunting piece sung at Ranelagh: O how sweet the air. — Village courtship, or the country wake.

The syren's song to Ulysses. [Hither, sweet Ulysses. Song, s. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 76, 77.) M.409.37

Tell me where is fancy bred. Glee [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 59–62.) No. 34 in M.430.1.3

Thomas and Sally, or the sailor's return. A dramatic pastoral. With the overture in score, songs, dialogues, duettos and dance-tunes and chorus. [Words by Isaac Bickerstaff.] The music compos'd by Doctr Arne. London. Printed for I. Walsh. [1765?] M.440.34

To Chloe. [When fond, you Damon's charms recite. Song, T. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 58.) No. 40 in M.376.31.1

To fair Fideles grassy tomb. Dirge in Cimbeline. For medium voice with figured bass. London. [178–?]
Also to be found in Clio and Euterpe. No. 296 in M.CAB.1.3.2

To keep my gentle Jessey. A favourite song [T. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 2, pp. 28–30.) No. 18 in M.376.31.2

To our member elect. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 30–38.) No. 17 in M.430.1.6

To soften care. Glee [for five voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 64–67.) No. 24 in M.430.1.6

Too late for redress. A favourite song [T. With thorough bass]. (*In* Clio and Euterpe. Vol. 3, pp. 94, 95.) No. 51 in M.376.31.3

A touch on the times. [Come listen and laugh. Song, s. or T. With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 194, 195.) No. 125 in M.376.31.2

Vain is beauty's gaudy flow'r. A favourite air [s. With thorough bass]. (*In* Clio and Euterpe. Vol. 3, pp. 153–155.) No. 81 in M.376.31.3

Valentine's day. [When blushes dy'd.] A favourite song [T. With figured bass]. (*In* Clio and Euterpe. Vol. 1, pp. 196, 197.) No. 144 in M.376.31.1

The vocal grove. Being a collection of favorite songs sung at Vaux-Hall Gardens. London. Printed and sold by Longman, Lukey & Co. 1774. M.434.95
Contents. — The female duellist. — The caution. — The stammering lover. — The shepherd's invitation. — Nancy's bower. — Diana (a cantata). — The trumpet song. — Hymen.

Vocal melody. See his The agreeable musical choice.

The wanderer fix'd. [My youthful heart an easy prize. Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 104.) M.409.37

The wanton god. A favourite song in Comus [M.-S. or BAR., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 2, pp. 12, 13.) No. 204 in M.CAB.1.50
Also to be found in Universal harmony.

Arne, Thomas Augustine. *(Continued.)*

We've fought, we have conquer'd. A favourite song [T. in the opera of Eliza. With continuous bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 2, pp. 106, 107.) No. 65 in M.376.31.2

When all the Attic fire. [Song, S.] in the opera of Eliza. [With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 124–126.) No. 77 in M.376.31.2

When dasies pied. A favourite song [in As you like it. M.-S. or BAR., with accomp. for the harpsichord]. (*In* Calliope. 2d edition. Vol. 2, p. 38.) No. 228 in M.CAB.1.50

When forc'd from dear Hebe to go. A pastoral ballad [T. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 2, pp. 172, 173.) No. 110 in M.376.31.2

When you gave me ye garland. [Song, M.-S.] in the opera of Eliza. [With figured bass.] (*In* Clio and Euterpe. Vol. 2, p. 177.) No. 113 in M.376.31.2

When your beauty appears. [Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 81.) M.409.37
Also to be found in Clio and Euterpe.

Where chaste Dian. [Song, M.-S.] in the opera of Eliza. [With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 60, 61.) No. 39 in M.376.31.2

Where the bee sucks. Ariel's song in the Tempest [T. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 1, pp. 92, 93.) No. 70 in M.376.31.1

Where the primrose decks the well. [Song. T.] in the opera of Eliza. [With figured bass.] (*In* Clio and Euterpe. Vol. 2, p. 152.) No. 95 in M.376.31.2

Which is the properest day to drink. Glee [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 56–59.) No. 33 in M.430.1.3
Also to be found in Gow's Edinburgh collection.

Who'd know the sweets of liberty. A favourite song [BAR.] in the opera of Eliza. [With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 12, 13.) No. 7 in M.376.31.3

Why so pale and wan. [Song, T. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 86.) No. 63 in M.376.31.1

With swords on their thighs. A favourite air [S.] in the opera of Eliza. [With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 90, 91.) No. 55 in M.376.31.2

The wood lark whistles. A favourite song [T.] in the opera of Eliza. [With thorough bass.] (*In* Clio and Euterpe. Vol. 2, pp. 75–77.) No. 46 in M.376.31.2

Ye prigs yt are troubled. [Song, T., in The provoked husband. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 146, 147.) M.409.37
Also to be found in Clio and Euterpe.

Arne, Thomas Augustine. *Works about.*

HORNER, B. W. Life and works of Dr. Arne. 1710–1778. London. 1893. Portrait. M.127.67

Arnim, Ludwig Achim von.

La coiffure de Cassandre. Opéra comique. Paroles imitées d'Achim d'Arnim. Musique de J. B. E. Montaubry. M.379.51

Arno's vale. *Song.* HOLCOMBE, H. No. 274 in M.CAB.1.50; etc.

Arnold, Ignaz Theodor Ferdinand Cajetan.

Joseph Haydn: seine kurze Biographie und ästhetische Darstellung seiner Werke. Neue Auflage. Erfurt. Müller. 1825. M.119a.16

Arnold, John.

The compleat psalmodist. In four books. The whole composed for one, two, three, four and five voices. The second edition with large additions. London. Printed by Robert Brown, for the author. MDCCL. M.376.54

Same. Seventh edition. London. Printed by G. Bigg for J. Buckland [etc.]. 1779. M.376.55

Arnold, Robert Franz, *translator.*

JACOBSEN, J. P. Gurre-Lieder. M.441.101; etc.

Arnold, Samuel.

As pants the hart. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 4, 5.) No. 4 in M.430.1.14

Arnold, Samuel. *(Continued.)*

The best compliments. [Catch for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 116, 117.) No. 39 in M.430.1.13

Come to the greenwood. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 126–131.) No. 43 in M.430.1.13

[The corsair.] The overture, songs, duett, chorusses & appropriate music, in the grand pantomimical drama called The corsair, or the Italian nuptials. Arranged for the voice & piano forte. Op. 51. London. Wigley & Bishop. [1801.] M.416.9

In yonder grove. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 75–79.) No. 29 in M.430.1.13

Little Sally. A favorite song sung in The shipwreck. [With accompaniment for pianoforte and guitar.] New York. Printed & sold at J. Hewitt's Musical Repository. [1798?] No. 40 in M.441.49

Oh! say simple maid. A duet [S. T.] in the comic opera of Incle [sic] and Yarico. (*In* American musical miscellany. Pp. 258, 259.) No. 98 in M.129.111

Solace of life. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 120–126.) No. 42 in M.430.1.13

The way worn traveller. In The mountaineers. [Song with accompaniment for pianoforte and two flutes.] Philadelphia. Printed at Carr & Cos Musical Repository . . . [1794.] No. 39 in M.441.49

Arnoldiana, ou Sophie Arnould et ses contemporaines. [Anon.] See **Deville**, P. F. A.

Arnott, Archibald Davidson.

Young Lochinvar. A ballad for chorus and orchestra. The poetry written by Sir Walter Scott. The music composed by Archibald Davidson Arnott. (Op. 6.) [Vocal score.] London. Novello, Ewer & Co. 1893. No. 1 in M.409.30

Arnould, Auguste.

Les deux reines. Opéra comique de Fred. Soulié et Arnould. Mis en musique par Hippolite Monpou. M.402a.22; etc.

La maschera. Opéra comique. Paroles de MM. Arnould et Wailly. Musique par Georges Kastner. M.253.8

Arnould, Madeleine Sophie.

DEVILLE, P. F. A. Arnoldiana, ou Sophie Arnould et ses contemporaines; recueil choisi d'anecdotes piquantes, de réparties et de bons mots de Mlle Arnould; précédé d'une notice sur sa vie et sur l'Académie impériale de musique. Par l'auteur du Biévriana. Paris. 1813. Portrait. M.377.21

DOUGLAS, R. B. Sophie Arnould, actress and wit. With seven copper-plate engravings by Adolphe Lalauze. Paris. 1898. Plates. M.371.57

Arnould, Sophie. See **Arnould**, Madeleine Sophie.

Aron, Pietro.

Libri tres de institvtione harmonica editi a Petro Aaron Florentino interprete Io. Antonio Flam. Forocornelite. *Colophon:* Impressum Bononiæ in aedibus Benedicti Hectoris. M CCCCC XVI. M.149a.39

Toscanello in musica . . . Nuouamente stãpato con la gionta da lui fatta & con diligentia corretto. [*Colophon.* Stampato in Vineggia per Marchio Sessa nelli anni del Signore M. D. XXXIX.] No. 1 in M.388.4

Aron thus propos'd to Moses. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 17.) No. 33 in M.CAB.1.53

Around the festive board. *Glee.* WEBBE, S. No. 18 in M.430.1.17

Arrière-saison. *Song.* CRAS, J. Élégies. M.442.18

Arscott, F.

Mass for male voices (two tenors & two basses). [With accompaniment for organ.] London. Butler. [188–?] No. 2 in M.450.1

Art song cycles. *Children's songs.* MIESSNER, W. O. M.417.73

Art théâtral, L'. *Poem.* SAMSON, J. I. M.208.10

Artaxominous ye Great. *Opera.* For the MUSIC see **Anderton**, T. For the LIBRETTO see **Rhodes**, W. B.

Artibus insurgat. Canon for eight voices. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 4–6.) No. 4 in M.430.1.2

Artistes, Les, *Song.* JAQUES-DALCROZE. Chez nous. No. 3 in M.203.37

Artus, Louis.
La marquise et le marmiton. Conte galant. Musique de M. Claude Terrasse. M.378.38

Artusi, Giovanni Maria.
L'arte del contraponto nella quale con ordine, e modo facillissimo si insegnano tutte quelle regole, che à questa arte sono necessarie. Nouamente ristampata, & di molto nuoue aggiunte . . . In Venetia, appresso Giacomo Vincenti. 1598. Music. M.388.16
L'Artusi ouero delle imperfettioni della moderna mvsica ragionamenti dui. Ne' quali si ragiona di molte cose vtili, & necessarie alli moderni compositori. Nouamente stampato. In Venetia, Apresso Giacomo Vincenti. 1600. Vignette. M.388.29

As a beam o'er the face of the waters. [Song, s. Also] Harmonized for four voices [s. s. t. b. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 56–61.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

As afternoon one summer's day. *Glee.* BAILDON, J. No. 64 in M.430.1.9

As afternoon, one summer's day. *Song.* BAMBER, ——. Cupid mistaken. No. 131 in M.CAB.1.50
RILEY, W. Cupid's mistake. No. 83 in M.376.31.1

As Amoret and Thirsis lay. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

As blyth as the linnet. *Song.* BURNEY, C. No. 5 in M.376.31.1

As Celadon once. *Song.* GREENE, M. No. 151 in M.CAB.1.50

As Celia in her garden stray'd. *Song.* CROOKENDEN. No. 362 in M.CAB.1.50

As Celia near a fountain lay. *Duet.* CANNINGTON, ——. Damon and Celia. No. 120 in M.CAB.1.50; etc.

As Celia one morn. *Catch.* LAMPE, C. J. F. No. 8 in M.430.1.3

As Chloe and Sylvia. *Catch.* CALLCOTT, J. W. No. 10 in M.430.1.25

As Chloe o'er the meadow past. *Song.* ALCOCK, J. No. 148 in M.CAB.1.50

As Cloe came into the room. *Song.* ARNE, T. A. No. 49 in M.376.31.3

As Cloe on flowers reclin'd. *Song.* GREENE, M. Cloe's resolves. No. 312 in M.CAB.1.50; etc.

As Cloe ply'd. *Song.* BAILDON, J. No. 44 in M.376.31.2

As Cloe sat shelter'd. *Song.* DEFESCH, W. The maiden's resolution. No. 40 in M.376.31.2

As Colin one ev'ning. *Catch.* HUTCHESON, F. No. 53 in M.430.1.9

As Colin rang'd. A favourite song [t. With thorough bass]. (*In* Clio and Euterpe. Vol. 3, pp. 106, 107.) No. 59 in M.376.31.3

As Cupid in a garden stray'd. *Duet.* BEE, The. No. 72 in M.129.111

As Cupid roguishly. *Song.* ECCLES, J. No. 241 in M.CAB.1.50

As Damon on a summer's day. *Song.* WORGAN, J. The happy swain. M.409.37; etc.

As, L', de cœur. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

As Doll with churn. *Catch.* BATES, W. No. 50 in M.430.1.9

As Dolly and Nan. *Catch.* WELLESLEY, G. C. No. 48 in M.430.1.15

As Dolly was stitching. *Catch.* ALCOCK, J. Unfortunate sempstress. No. 11 in M.430.1.7

As fair as morn. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

As for me I will behold. *Sentence.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9

As from a rock. *Song.* THOMSON, W. Peggy, I must love thee. No. 88 in M.CAB.1.50; etc.

As gaily o'er the sea we glide. *Song.* MY NORMANDY. No. 29 in M.129.52

As I gaed doun Glenmoriston. *Song.* LAWSON, M. L. Songs of the North. M.442.106

As I on purple tapestry lay. *Song.* GREENE, M. Anacreon's dream. No. 67 in M.376.31.1

As I saw fair Clora. *Duet.* HAYDEN, G. No. 167 in M.CAB.1.50; etc.

As I wove. *Glee.* PRING, J. C. No. 64 in M.430.1.30

As in a pensive mood. *Song.* STANLEY, J. M.409.37; etc.

As it fell upon a day. *Madrigal.* WELLESLEY, G. C. No. 63 in M.430.1.16

As it was in the beginning. *Canon.* PRING, J. C. No. 49 in M.430.1.29

As Joan lamenting. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 2, 3.) No. 2 in M.430.1.9

As Jocky was walking. *Song.* SEX, The. No. 22 in M.376.31.1

As late, at ruddy close of day. *Song.* JACKSON, J. The inconstant. No. 81 in M.376.31.1

As lately triping. *Catch.* BERG, G. No. 63 in M.430.1.9

As lately with Chloe. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, p. 172.) No. 56 in M.430.1.13

As life like a flower. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 57–62.) No. 16 in M.430.1.10

As lonesome through the woods. *Song.* BENNETT, W. S. Twelve songs. M.450.15

As Lucy was sliding. *Part-song.* HAYES, P. No. 52 in M.430.1.2

As matchless beauty. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

As May in all her youthfull dress. *Song.* HONEY MOON, The. No. 61 in M.376.31.1

As musing I pass'd. *Glee.* ARNE, T. A. The lucky expedient. No. 13 in M.430.1.6

As musing I rang'd. *Song.* CAREY, H. No. 33 in M.CAB.1.50; etc.

As Nancy danc'd upon the green. *Glee.* WEBBE, S. No. 41 in M.430.1.17

As Nell sate underneath her cow. *Song.* JOHN & NELL. No. 30 in M.376.31.2

As northern winds. *Song.* HAWKINS, J. No. 106 in M.CAB.1.50

As now the shades. *Glee.* COOKE, B. No. 39 in M.430.1.20

As o'er the flow'ry meads. *Song.* ARNE, T. A. The lovesick invocation. No. 65 in M.376.31.3

As o'er the varied meads. *Glee.* WEBBE, S. No. 45 in M.430.1.7

As on a lonely hill. *Duet.* COTTAGER, The. No. 49 in M.129.111

As on a summer's day. *Glee.* SMITH, J. S. No. 56 in M.430.1.14

As on his Celia's panting breast. *Glee.* WEBBE, S. No. 42 in M.430.1.30

As once of old. *Opera.* For the MUSIC and LIBRETTO see Jordan, J.

As onward we jog. *Glee.* DANBY, J. No. 34 in M.430.1.32

As pants the hart. *Canon.* ARNOLD, S. No. 4 in M.430.1.14

As passing by a shady grove. *Glee.* DANBY, J. No. 28 in M.430.1.28

As pleasing as shades. *Song.* BELL, J. Friendship united. No. 19 in M.376.31.2

As porter Will. *Song.* OSWALD, J. The wheel barrow. No. 143 in M.376.31.1

As Quin and Foote. *Part-song.*
HOLDER, J. W. No. 34 in M.430.1.29
PAXTON, S. A collection of glees. Opera 5. M.430.33

As Roger last night. *Catch.* PURCELL, H. No. 68 in M.CAB.1.53

As Roger was sitting. *Catch.* HUTCHESON, F. No. 29 in M.430.1.7

As sauntring I rang'd. *Song.* CAREY, H. The musical century. M.414.46

As she hung out her cloaths. *Catch.* WELLESLEY, G. C. No. 27 in M.430.1.18

As Sir Toby reel'd home. *Glee.* BATES, W. No. 36 in M.430.1.8

As slow our ship. [Song, s. or t. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 7, pp. 6–9.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

As soon as the chaos. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

As sparks fly upwards. *Part-song.* STEVENS, R. J. S. No. 69 in M.430.1.28

As swift as time. *Glee.* WEBBE, S., Jr. No. 71 in M.430.1.19
As Sylvia in a forest lay. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 21 in M.376.32.2
As the fond mother. *Glee.* COOKE, R. No. 109 in M.430.1.23
As the moments roll. *Glee.* WEBBE, S. No. 64 in M.430.1.18
As Thomas was cudgel'd. *Catch.* WEBBE, S. No. 8 in M.430.1.15
As to the lone warren. *Catch.* POACHING CATCH. No. 2 in M.430.1.16
As t'other day. *Catch.* ATTERBURY, L. No. 21 in M.430.1.16
As t'other day in harmless chat. *Song.* CHARMING creature, The. No. 69 in M.129.111
As t'other day milking I sat. *Song.* BRYAN, J. The accident. No. 82 in M.376.31.2
As two country barbers. *Catch.* CALLCOTT, J. W. No. 58 in M.430.1.25
As vanquish'd Erin. [Song, s. or T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 9, pp. 27–31.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
As when the dove. *Song.* HANDEL, G. F. No. 12 in M.376.31.3
As when the moon. *Glee.* ROCK, W. No. 50 in M.430.1.27
As you like it. *Overture.* PAINE, J. K. No. 1 in M.411.47
Ascanio. *Ballet music.* SAINT-SAËNS, C. C. M.136.46
Ascendo ad Patrem. *Motet.* HANDL, J. No. 13 in M.414.43.14
Ashley, *General* Charles.
Dear friend for Jesus sake. Epitaph [A. T. T. D.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 89, 90.) No. 42 in M.430.1.20
Asia's song. *Song.* PERKINS. Eight melodies. M.441.79
Asile, L'. *Part-song.* KASTNER, J. G. Les chants de la vie. M.121.34
Ask if yon damask rose. *Song.* HANDEL, G. F. M.409.37; etc.
Ask me why I send. *Glee.* STEVENS, R. J. S. No. 76 in M.430.1.24
Ask not why sorrow. *Glee.* CONDELL, H. No. 24 in M.430.1.17
Ask the miser. *Song.* NATURAL love. No. 73 in M.376.31.2
Asleep. *Song.* MANSFIELD, R. One evening. M.417.44
Aspelmeyer, Franz.
Quartett in D dur, Op. 2, Nr. 2, für 2 Violinen, Viola und Violoncell. [Partitur.] Herausgeber, Hugo Riemann. Leipzig. Breitkopf & Härtel. [1908? „Collegium-Musicum." No. 40.] No. 1 in M.444.142
Asrael. *Symphony.* SUK, J. M.411.56
Ascher, Wilhelm.
Unser Theodor. Vaudeville-Operette. Mit Benützung eines französischen Stoffes von Wilhelm Ascher und Robert Pohl. Musik von Josef Manas. M.378.32
Ashton, Algernon Bennet Langton.
Quartett (No. 2, C moll) für Pianoforte, Violine, Viola und Violoncell. Op. 90. Partitur und Stimmen. Leipzig. Hofbauer. [188–?] M.434.29
Asie. *Song.* RAVEL, J. M. Sheherazade. M.137.36
Asola, Giovanni Matteo.
Kyrie [T. T. B. B.]. (*In* Musica sacra, Band 12, pp. 43, 44.) No. 11 in M.414.43.12
Asra, Der. *Song.* LOEWE, J. C. G. Werke. Band 6. No. 12 in M.384.67.6
Assad mit dem Selam. *Song.* LOEWE, J. C. G. Werke. Band 6. No. 21 in M.384.67.6
Assisa a piè d'un salice. *Song.* ROSSINI, G. A. M.157.14.3
Assist me, ev'ry tuneful bard. *Song.* WORGAN, J. Nanny of the hill. M.409.37
Assist me ye muses. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 38, 39.) No. 25 in M.430.1.3
Ast, Lin d'.
La princesse Mira. Ballet-pantomime. Réglé par Madame Valdine d'Alessandri. Scénario de Lin d'Ast. Musique de J. Landeroin. No. 1 in M.126.95
Astrée. *Opera.* For the LIBRETTO see **La Fontaine, J.**
At dawn Aurora gaily breaks. *Song.* JONES, J. The mellow horn. No. 40 in M.129.52
At eve, when silvan's shady scene. *Song.* BRETT, ——. No. 59 in M.CAB.1.47
At evening. *Song.* LASSEN, E. Song album. M.443.84
At last, dear love, my arms enfold thee. *Song.* GOLTERMANN, G. E. Songs. M.417.15
At length too soon dear creature. *Song.* ARNE, T. A. The contest between love and glory. M.409.37; etc.
At Polwart on the green. *Song.* THOMSON, W. No. 3 in M.CAB.1.50; etc.
At St Osyth by the mill. *Song.* HOWARD, S. No. 230 in M.CAB.1.50
At setting day. *Song.* HOWARD, S. The faithful shepherdess. M.409.37; etc.
At the brow of a hill. *Song.* HOWARD, S. The lass of the hill. No. 43 in M.CAB.1.47
LAMPE, J. F. The lass of the hill. No. 257 in M.CAB.1.50
At the close of the day. *Duet.* HERMIT, The. No. 80 in M.129.111
At the close of the day. *Song.* WORGAN, J. The coquets. No. 266 in M.CAB.1.50
At the feast of the dead I watched thee. *Song.* CADMAN, C. W. Sayōnara. M.432.38
At the foot of a hill. *Song.* MAIDEN's case, The. No. 107 in M.376.31.2
At the mid hour of night. [Song, T. Also] Harmonized for four voices [S. A. T. B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 5, pp. 6–12.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.
At the silent evening hour. *Song.* OSWALD, J. The secret kiss. No. 301 in M.CAB.1.50
At ye song of my lady's lace. *Catch.* TURNER, W. The Derbyshire lady. No. 19 in M.CAB.1.53
At the song of my lady's lace. *Song.* VANDERNAN, T. Splenetick pills. No. 1 in M.430.14
At Upton on the hill. *Song.* HAPPY couple, The. No. 292 in M.CAB.1.50
Atchi. *Opera.* For the MUSIC see **Barbier, F. É.** For the LIBRETTO see **Hermil, É.**
Atelier, L', de Prague. *Opera.* For the MUSIC see **Bourgault-Ducoudray, L. A.** For the LIBRETTO see **Derrien, G.**
Atfield, John.
Cupid's power restor'd. [Ah! luckless Cupid. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 127.) No. 78 in M.376.31.2
Athalie. *Incidental music.* SCHULZ, J. A. P. M.430.10
Athanaïs. *Pantomime.* For the MUSIC see **Lattès, M.** For the SCENARIO see **Civieu.**
Athenleck, Robert.
Cock match. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 112, 113.) No. 53 in M.430.1.7
Three maidens went a maying. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 102, 103.) No. 48 in M.430.1.7
Atlas, Der. *For pianoforte.* SCHUBERT, F. P. Lieder für das Piano-Forte. M.452.5.1
Attaque, L', du moulin. *Opera.* For the MUSIC see **Bruneau, A.** For the LIBRETTO see **Gallet, L.**
Attenborough, Florence Gertrude.
Mucius Scævola. (Mucius, the left-handed.) A dramatic cantata. The music composed by H. A. Harding. No. 1 in M.379.27
Attend, all ye fair. *Song.* SMITH, J. C. No. 45 in M.376.31.3
Attend, ye ever tuneful swains. *Song.* COX, J. G. Polly Willis. No. 264 in M.CAB.1.50
Attend ye nymphs. *Song.* BAILDON, J. No. 27 in M.376.31.2
Attend ye sons of mirth. *Glee.* WEBBE, S. No. 2 in M.430.14; etc.
Attenhofer, Carl.
Christkindlein. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 80, 81.) M.417.40
Attente. *Song.* JACQUET, H. M. Mélodies. No. 1 in M.441.56
LACOME D'ESTALENX, P. J. J. Échos d'Espagne. M.443.56
MOULLÉ, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3

Attention pray give. *Song.* HOBBIES, The. No. 31 in M.129.111

Atterbom, Daniel Amadeus.
The mermaid. Cantata. The music by Julian Edwards. M.415.53

Atterbury, Luffman.
Adieu ye streams. Glee [A.T.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 122–124.) No. 54 in M.430.1.16

As 'tother day, Susan. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 39.) No. 21 in M.430.1.16

Begone dull care. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 188–193.) No. 73 in M.430.1.18

By the gayly circling glass. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 125–128.) No. 52 in M.430.1.17

A canvassing squire. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 96, 97.) No. 38 in M.430.1.6

Clos'd are those eyes. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 44–47.) No. 17 in M.430.1.17

Come fill the board. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 167–173.) No. 64 in M.430.1.24

Come let us all a maying go. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 104–106.) No. 38 in M.430.1.19

Don't you know? Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 26.) No. 15 in M.430.1.3

Fair enslaver. See his Sweet enslaver.

Fond eccho [sic]. Glee [A.T.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 175–179.) No. 67 in M.430.1.20

Gather your rosebuds. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 99, 100.) No. 48 in M.430.1.5

Gentle air. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 79–81.) No. 28 in M.430.1.26

Go thou gentle whisp'ring wind. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 310–313.) No. 102 in M.430.1.23

Happy the man. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 122–125.) No. 48 in M.430.1.6

Hark how the renovating spring. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 294–301.) No. 116 in M.430.1.25

Haste to Bacchus' shrine. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 131–140.) No. 33 in M.430.1.32

Here I Thomas Wharton. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 131.) No. 52 in M.430.1.24

Here lie as dead as any stones. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 19.). No. 10 in M.430.1.3

Hodge told Sue. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 73.) No. 35 in M.430.1.8

Hot cross buns. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 92, 93.) No. 35 in M.430.1.6

How fair and sweet. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 28, 29.) No. 15 in M.430.1.8

How I enjoy. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 193.) No. 74 in M.430.1.19

I want to have a habit made. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 40, 41.) No. 23 in M.430.1.18

Atterbury, Luffman. *(Continued.)*
I've often heard her say. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 140–144.) No. 50 in M.430.1.21

Joan said to John. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 46.) No. 28 in M.430.1.5
Also to be found in Warren's An eighth collection of catches.

Lament ye nymphs. Glee [A.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 94, 95.) No. 37 in M.430.1.6

Lay that sullen garland. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 51–54.) No. 30 in M.430.1.5
Also to be found in Warren's An eighth collection of catches.

The murm'ring stream. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 154, 155.) No. 62 in M.430.1.24

No riches from his scanty store. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 256–260.) No. 108 in M.430.1.25

Now round the board. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 148–151.) No. 57 in M.430.1.9

Oh thou sweet bird. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 152–156.) No. 65 in M.430.1.18

Old Gripe. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 26, p. 25.) No. 10 in M.430.1.26

One winter's night. Catch [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, p. 13.) No. 7 in M.430.1.22

Push about the bottle. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 101.) No. 47 in M.430.1.7

Rejoyce brave boys. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 115.) No. 44 in M.430.1.6

Round with the glass. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 79.) No. 24 in M.430.1.15

Says my lady. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 32.) No. 15 in M.430.1.21

Says Nan. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 86.) No. 47 in M.430.1.23

A soldier bold. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 32, p. 44.) No. 13 in M.430.1.32

Some modern wives. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 112, 113.) No. 45 in M.430.1.17

Sweet enslaver. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 136.) No. 60 in M.430.1.7
Also to be found, with the words Fair enslaver, in Gow's Edinburgh collection.

Sylvia speaking of Corydon. [While Corydon his Sylvia lov'd.] Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 105–107.) No. 50 in M.430.1.7

Teach not me. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 34–38.) No. 20 in M.430.1.16

Tell me then the reason why. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 32, 33.) No. 21 in M.430.1.4

Thy altar gen'rous god of wine. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 170–175.) No. 66 in M.430.1.20

Weep all ye muses. [Glee, A. T. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 96–100.) No. 27 in M.430.1.32

Atterbury, Luffman. *(Continued.)*
When I do. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 35.) No. 25 in M.430.1.24
While the vine's balmy juice. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 148–151.) No. 58 in M.430.1.15
Who like Bacchus can controul. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 54–57.) No. 26 in M.430.1.8
With horns and hounds. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 5.) No. 2 in M.430.1.4
Ye poor little sheep. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 21–24.) No. 9 in M.430.1.26
You must go. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 42, 43.) No. 19 in M.430.1.20

Attfield, John. See **Atfield**, John.

Attwood, Thomas.
Nancy. Sung in the opera of The smugglers. [With pianoforte accompaniment.] New York. Printed & sold at J. Hewitt's Musical Repository. [1798?] No. 19 in M.441.49

Atys. *Opera.* For the Libretto see **Quinault**, P.

Au bois, ce matin. *Song.* Coquard, A. Joies & douleurs. No. 3 in M.417.58

Au bord d'une source. *For pianoforte.* Liszt, F. Années de pélerinage. M.441.33

Au cimetière. *Song.* Berlioz, L. H. Werke. Serie 6, Abteilung 2. No. 12 in M.440.3.6.2; etc.

Au clair de la lune. *For violin, horn and piano.* Molbe, H. No. 2 in M.444.143

Au clair de lune. *Song.* Versepuy, M. Chansons d'Auvergne. M.417.55

Au crépuscule. *Song.* Dupin, P. Recueil de mélodies. M.442.19

Au désert. *Song.* Rhené-Baton. Cinq mélodies. M.442.101

Au diable les leçons! *Song.* Bérat, F. M.376.48

Au jardin de Marguerite. *Symphonic poem.* Ducasse, J. J. A. R. M.125.66; etc.

Au lac de Wallenstadt. *For pianoforte.* Liszt, F. Années de pélerinage. M.441.33

Au matin. *Song.* Bretagne, P. Poèmes d'octobre. No. 1 in M.450.35

Au petit jour du matin. *Song.* Doret, G. Airs et chansons. No. 1 in M.417.12

Au pied de la croix. *Song.* Georges, A. Chants de guerre. M.442.22

Au port. *Opera.* For the Music see **Rey**, J. É. For the Libretto see **Ruelle**, J.

Aubade. *For orchestra.* Lalo, É. V. A. No. 3 in M.407.33

Aubade au poulailler. *For pianoforte.* Dupin, P. Le beau jardin. M.444.80

Aubade rouge. *Song.* Legay, M. Chansons rouges. M.377.51

Aube. *Song.* Hubert, J. Les saisons et les heures. M.443.5

Aube blanche, L'. *Song.* Fauré, G. U. La chanson d'Ève. M.442.85

Aube rouge, L'. *Opera.* For the Music see **Erlanger**, C. For the Libretto see **Bernède**, A.

"Aube, L', vient sur la colline." *Anthem.* Hubert, J. Les encensoirs. M.125.54

Auber, Daniel François Esprit.
[Les diamans de la couronne. Ouverture. Partition. Paris. Buttner-Thierry & cie. 187–?] M.444.2
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La fiancée du roi de Garbe. Opéra-comique en 3 actes et 6 tableaux. Paroles de Scribe et de Saint Georges. Musique de D. F. E. Auber. Partition orchestre. Paris. Challiot & cie. [1864.] M.418.1
Fra Diavolo ou l'hôtellerie de Terracine. Opéra-comique en trois actes. Paroles de Mr. Scribe. Musique de D. F. E. Auber. Partition. Paris. Troupenas. [1830?] M.444.163

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Le lac des fées. Opéra en cinq actes. Paroles de MM. E. Scribe et Mélesville [pseud.]. Musique de D. F. E. Auber. Partition. Paris. Troupenas. [1839.] M.418.2
La maçon. Opéra comique en trois actes. Paroles de MM. Scribe & Germain Delavigne. Musique de D. F. E. Auber. [Partition.] Paris. Pleyel. [1825.] M.378.26
Manon Lescaut. Opéra comique en trois actes. Poëme de Mr E. Scribe. Musique de D. F. E. Auber. Partition orchestre. Paris. Boieldieu. [1856.] M.432.4
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Auberge, L', de Cambrai. *Opera.* For the Music see **Lombard**, É. For the Libretto see **Gaulle**, J. de.

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Aubergistes, Les, de qualité. *Opera.* For the Music see **Catel**, C. S. For the Libretto see **Étienne**, V. J.

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Crépuscules d'automne. Six poèmes pour chant avec acct de piano. Paris. Durand. 1909. No. 1 in M.137.23
Contents. — Prélude. (A. F. Hérold.) — Grisaille. (Robert Catteau.) — Silence. (Albert Samain.) — L'âme errante. (Albert Samain.) — Brodeuses. (Camille Mauclair.) — Feuilles sur l'eau. (Robert Vivien.)
Deux poèmes de Jacques Chenevière pour 4 voix mixtes et soli avec accompagnement de piano de Louis Aubert. Paris. Durand & cie. [1913.] 2 parts in 1 v. M.444.156
Contents. — Le parc d'automne. — Avril.
Douze chants. Avec accompt de piano. Textes français et anglais. Voix moyennes. Paris. Durand. 1909. No. 2 in M.137.23
Contents. — Vieille chanson espagnole, poésie de Arsène Houssaye. — Melancholia, poésie de A. L. Hettich. — Rimes tendres, poésie de Armand Silvestre: Quand à tes genoux; Si de mon premier rêve; Souvent de nos biens les meilleurs. — Chanson de mer, poésie de Sully-Prudhomme. — Les yeux, poésie de Sully-Prudhomme. — La lettre, poésie de Henri Barbusse. — Déclaration, poésie de Henry Giraud. — Hélène, poésie de A. de Bengy Puyvallée. — Première, poésie de A. de Bengy Puyvallée. — Sérénade, poésie de Hélène Vacaresco.
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Sillages. Trois pièces pour piano. Paris. Durand & cie. [1913.] No. 1 in M.444.145
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Aubry-Vitet, Pierre Jean Eugène, *editor.*
Cent motets du XIIIe siècle. Publiés d'après le manuscrit Ed. IV. 6 [de la Bibliothèque] de Bamberg. Paris. Rouart, Lerolle & Co. 1908. 3 v. [Société internationale de musique. Section de Paris. Publications.] M.443.36
Contents. — 1. Reproduction phototypique du manuscrit original. 2. Transcription en notation moderne et mis en partition. 3. Études et commentaires.

Auch bitte ich Dich. *Motet.* Dressler, G. No. 5 in M.414.43.11

Auch wir armen Sünder. Melodie aus dem 15. Jahrhundert. Dichtung von Hermann Bonnus (um 1550). Für 4stg. Männerchor von A. Becker. (*In* Musica sacra. Band 15, pp. 68–70.) No. 12 in M.414.43.15

Auction, The. [Gentlemen, observe. Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 90, 91.) No. 32 in M.430.1.13

Auf, auf mein Herz. *Song.* BACH, J. S. Ostern. M.417.40
Auf dem See. *Song.* LOEWE, J. C. G. Werke. Band 11. No. 11 in M.384.67.11
Auf dem Teich, den regungslosen. *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110
Auf den Lagunen. *For horn and pianoforte.* WIEDEMANN, L. No. 4 in M.444.142
Auf der Donau. *Song.* SCHUBERT, F. P. No. 13 in M.140.33.1
Auf Dich trau' ich mein Herr. *Motet.* SCANDELLI, A. No. 3 in M.414.43.11
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Auf eine Christblume. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38
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Auf geheimem Waldespfade. *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110
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Auf ihre Hand. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61
Auf sich selbst. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 3, 4 in M.384.67.1
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Aufenthalt. *For pianoforte.* SCHUBERT, F. P. Lieder für das Piano-Forte. M.452.5.1
Auferstehung, Die. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 47 in M.384.67.16
Aufmunterung zum Vergnügen. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. Theil 3. M.376.47.3
Auftrag. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38
Augé de Lassus, Lucien.
Endymion. Scène lyrique. Musique de Xavier Leroux. No. 4 in M.194.18
Léda. Opéra-bouffe de Pierre Veber et Augé de Lassus. Musique de Antoine Banès. M.379.36
Augustin. *Opera.* For the MUSIC see **Zincke,** H. F. A. For the LIBRETTO see **Wolzogen,** H. P. von.
Auld goodman, The. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 19 in M.376.32.2
Auld lang syne. [Song, A. or B.] (*In* Annie Laurie melodist. Pp. 22, 23.) No. 20 in M.129.52
Auld lang syne. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 31 in M.376.32.1
Auld Rob Morris. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 30 in M.376.32.1
Aulin, Tor.
Konzert No. 3, C moll, für Violine mit Orchester oder Klavierbegleitung. Op. 14. Partitur. Leipzig. Zimmermann. [1905.] No. 4 in M.407.27
Auprès de cette grotte sombre. *Song.* DEBUSSY, A. C. Le promenoir des deux amants. M.137.27
Auprès de ma mie. *Song.* CHAMINADE, C. L. S. Twenty melodies. M.417.7
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Aus Heliopolis. *Song.* SCHUBERT, F. P. Lied eines Schiffers. No. 17 in M.140.33.3
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HASLER, H. L. von. No. 15 in M.414.43.15
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Austin, Ernest.
Gelert. Dramatic legend for chorus and orchestra. Poem by Hon. William Spenser. Music by Ernest Austin. Op. 11. Vocal score. London. Breitkopf & Härtel. [1908.] No. 1 in M.379.13
Auteri Manzocchi, Salvatore.
Il conte di Gleichen. Dramma lirico in un prologo e tre atti di Michele Auteri Pomàr. Musica di Salvatore Auteri Manzocchi. Riduzione per canto e pianoforte. Milano. Sonzogno. [1887?] M.134.30
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Aux bords de ce ruisseau. *Song.* DELABORNE, ——. No. 1 in M.148.42
Aux bords du fleuve sacré. *For orchestra.* ROUSSEL. Évocations pour orchestre. M.412.28
Aux champs, aux champs, bergerettes. Duo [T. B.]. (*In* Loix, Les, de l'amour. Pp. 16–20.) No. 3 in M.148.42
Avant-hier à minuit. *Song.* MOULLÉ, É., *editor.* 52 chants anciens. Vol. 2. M.441.90.2
Avarus sent for me to dine. *Song.* MISER'S feast, The. No. 49 in M.376.31.2
Ave Maria. *Anthem.* FLORIMO, F. M.157.14.4
HUBERT, J. Les encensoirs. M.125.54
PERKINS, C. C. Eight melodies. M.441.79
Ave Maria. *Song.* GOUNOD, C. F. No. 1 in M.450.43
RAFF, J. J. Raff-Album. M.443.104
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HUBERT, J. Les encensoirs. M.125.54
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HUBERT, J. Les encensoirs. M.125.54
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MENEGALI, ——. No. 22 in M.414.43.2
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HUBERT, J. Les encensoirs. M.125.54
MOZART. M.417.40; etc.
Avec toi toujours. *Song.* VERSEPUY, M. Chansons d'Auvergne. M.417.55
Aveling, Claude, *translator.*
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Aveling, Claude, *translator.* *(Continued.)*
Zangarini, C. The jewels of the Madonna (I gioielli della Madonna. Verse by C. Zangarini and E. Golisciani). M.125.49

Avenging and bright. [Song, T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 4, pp. 99–101.) M.441.48.1
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Aveu. *Song.* Leroux, X. H. N. L'amour d'aimer. M.441.47

Avison, Charles.
Eight concertos in seven parts for four violins, one alto-viola, a violoncello, and a thorough bass for the harpsichord. Opera quarta. [Parts.] London. Printed for John Johnson. MDCCLV. 7 v. Plate. No. 3 in M.416.8
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Avrigny, Charles Joseph Lœillard d'.
La duchesse de la Vallière. Scène pour voix de femme. Musique de Ferdinand Hérold. No. 2 in M.432.12

Avril. *Part-song.* Aubert, L. F. M. Deux poèmes de Jacques Chenevière. M.444.156

Avril va venir. *Song.* Lecocq, A. C. Les chansons d'amour. M.126.48

Awake Æolian lyre. *Glee.* Danby, J. No. 61 in M.377.22; etc.

Awake my love. *Glee.* Cooke, B. No. 53 in M.430.1.12

Awake my muse. *Glee.* Danby, J. No. 40 in M.430.1.26

Awake, put on strength. *Anthem.* Callcott, J. W. The anthems sung at the Asylum Chapel. M.432.9
Wise, M. M.444.20

Awake sweet muse. *Glee.* Webbe, S. No. 48 in M.430.1.30

Awake the harp's slumber [T.]. New words to the old Irish melody of Save me from death. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 5 in M.441.54

Awake, thou fairest thing in nature. *Song.* Vandernan, T. Splenetick pills. No. 1 in M.430.14

Awake, ye dull sluggards. [Song, S. or T.] (*In* Boston musical miscellany. Vol. 2, pp. 84–87.) No. 25 in M.370.2.2

Away away the stag's at bay. *Song.* Carey, H. No. 66 in M.cab.1.48; etc.

Away, away, we've crowned yᵉ day. *Song.* Merry Huntsman, The. No. 152 in M.cab.1.50

Away, delights, away. *Glee.* Stevens, R. J. S. No. 55 in M.430.1.29

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Away with all strife. *Part-song.* Barthélmon, F. H. No. 5 in M.430.1.13

Away with ev'ry idle pain. *Glee.* Jackson, J. No. 55 in M.430.1.17

Awful hero. *Part-song.* Marlborough's ghost. No. 15 in M.129.111

Ay me, can every rumour? *Part-song.* Wilbye, J. The first set of English madrigals. M.452.4.6

Ay me, the fatal arrow. *Part-song.* Morley, T. Canzonets to five and sixe voices. M.452.4.3

Aye waukin' O! *Song.* Lawson, M. L. Songs of the North. M.442.106

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Come away death. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 93–98.) No. 38 in M.430.1.31
Come away death. Glee [T. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 147–153.) No. 48 in M.430.1.31

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Done to death. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 96–100.) No. 38 in M.430.1.21
Elegies and glees. Op. 2. London. Printed for the author. [179–?] No. 4 in M.140.24
Contents. — Elegy. Here rests his head. — Glee. To drink & sing. — Elegy. Hail, hallow'd vault. — Glee. Come, holy spirit. — Elegy. Done to death.—Glee. Come nymphs and fawns [sic].—Glee. A cruel fate. — Glee. A youth adorn'd. — Glee. When music's soul-attracting pow'r. — Glee. In love of harmony.
Friar John dy'd of late. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 80, 81.) No. 25 in M.430.1.15
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Lo! here's the bride., Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 112, 113.) No. 38 in M.430.1.15
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We will rejoyce. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 10–14.) No. 5 in M.430.1.8

Ayrton, William.
The sweets of evening. Glee [A. T. B. With continuous bass]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 110–120.) No. 51 in M.430.1.4

Aytoun, William Edmondstoune.
The burial of Dundee. A choral ballad for men's voices with orchestra. Music by E. T. Sweeting. No. 1 in M.415.81

Azara. *Opera.* For the Music and Libretto see **Paine**, J. K.

Azevedo, F. d'.
La mort d'Orphée. Tragédie lyrique en deux actes. Poème et musique de F. d'Azevedo. Partition piano et chant. Paris. Astruc & cie. 1907. M.432.5

B

B., H. See **Brewster**, Henry Bennet.

Babil d'oiseaux. *For orchestra.* Sachs, L. No. 1 in M.444.50

Baby, A, wander'd from his home. *Song.* Baby's hush-a-bye, The. No. 11 in M.370.2.2

Baby, A, was sleeping. *Song.* Lover, S. The angel's whisper. No. 37 in M.129.52

Baby's hush-a-bye, The. [A baby wander'd from his home. Song, A. or B.] (*In* Boston musical miscellany. Vol. 2, pp. 46, 47.) No. 11 in M.370.2.2

Baccelli, ——, *translator.*
Goldoni, C. [La bonne fille. Opéra.] M.431.59

Bacchanal. *For orchestra.* Reger, M. Vier Tondichtungen. Op. 128. M.444.47

Bacchanalian song, A. *Song.* Arne, T. A. The monthly melody. No. 1 in M.cab.1.3.1

Bacchantes, Les. *Ballet.* For the Music see **Bruneau**, A. For the Scenario see **Naquet**, F.

Bacchus. *Opera.* For the Music see **Massenet**, J. É. F. For the Libretto see **Mendès**, C.

Bacchus and Ariadne. *Cantata.* For the Music see **Arne**, T. A. Six cantatas for a voice and instruments.

Bacchus and Phœbus. *Glee.* Woodward, R. No. 2 in M.430.1.7

Bacchus & Venus united. [Claudio to manly sports. Song, T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 55.) No. 243 in M.cab.1.50

M. F. d'. For the Scenario see **Sicard**, S.

Bacchus, assist us to sing. *Duet.* Corelli, A. No. 16 in M.cab.1.50; etc.

Bacchus defeated. *Song.* Philips, ——. No. 267 in M.cab.1.50

Bacchus & Silène. *Ballet.* For the Music see **Ollone**, M. P.

Bacchus et Sylvie. *Song.* Moullé, É. Chansons tendres. M.442.97

Bacchus god of mortal pleasure. *Glee.* Hickman, J. No. 12 in M.430.1.11

Bacchus is a pow'r divine. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Bacchus Jove's delightfull boy. *Glee.*
Baildon. No. 44 in M.430.1.5
Norris, T. No. 31 in M.430.1.5; etc.
Webbe, S. No. 50 in M.430.1.10

Bacchus must now his pow'r resign. *Song.* Philips, ——. Bacchus defeated. No. 267 in M.cab.1.50

Bacchus one day. *Song.* Handel, G. F. No. 99 in M.cab.1.50

Bacchus, sprightly god. *Glee.* Wellesley, G. C. No. 32 in M.430.1.19

Bacchus to arms. *Glee.* Hutcheson, F. No. 15 in M.430.1.12

Bacchus triomphant. *Opera.* For the Music see **Erlanger**, C. For the Libretto see **Cain**, H.

Bacchus's triumph. *Catch.* Brown, W. No. 7 in M.430.1.3

Bach, Carl Philipp Emanuel.
Phillis und Thirsis: eine Cantate in Musik gesetzt von C. P. E. Bach. [S. T. mit 2 Flöten und Bass.] Berlin. Bey George Ludewig Winter. 1766. M.416.10

Bach, Johann Sebastian. *(Continued.)*
[Sonates.] 1er, 2me recueil. 1742, 44: Sei sonate per cembalo. Paris. Farrenc. 1861. [Le trésor des pianistes. Vol. 1.] No. 1 in M.450.48.1
Same. 3me recueil. 1744–58. No. 1 in M.450.48.2
Same. 4me, 5me recueil. 1744–73. Paris. 1863. No. 1 in M.450.48.4
Same. 6me recueil. 1739–84. Paris. 1863. No. 4 in M.450.48.6
Same. 7me recueil. 1748–74. Paris. 1864. No. 3 in M.450.48.7
Same. 8me, 9me recueil. 1741–83, 1763–86. Paris. 1864. No. 3 in M.450.48.8
Same. 10me recueil. 1783, 85, 87: Cinq sonates et quatre rondos pour le clavecin. Paris. 1866. No. 1 in M.450.48.11
Same. 11me recueil. 1732–63. Paris. 1868. No. 6 in M.450.48.13
4 Orchester-Sinfonien componirt 1776. No. 3. Partitur. Leipzig. Peters. [185–?] No. 1 in M.407.57

Bach, Johann Christian.
Sept sonates pour le clavecin ou piano-forte. Tirées des œuvres 5 et 12. Paris. Farrenc. 1870. [Le trésor des pianistes. Vol. 18.] No. 1 in M.450.48.18
Six overtures in eight parts. Opera III. [Parts.] London. Printed by Welcker. [1770?] M.440.30
An earlier edition of this work is entitled Six simphonies. There is a duplicate copy of the bass part.

Bach, Johann Christoph Friedrich.
Der Gerechte. [Anthem, S. A. T. T. B.] (*In* Musica sacra. Band 7, pp. 61–67.) No. 14 in M.414.43.7
Sonates et diverses pièces pour le clavecin. Paris. Farrenc. 1870. [Le trésor des pianistes. Vol. 17.) No. 3 in M.450.48.17
Unsers Herzens Freude. Motette. [Doppelchor.] (*In* Musica sacra. Band 14, pp. 91–108.) No. 18 in M.414.43.14

Bach, Johann Michael.
Herr, wenn ich Dich nur habe. [Motet, S. A. T. T. B.] (*In* Musica sacra. Band 7, pp. 68–73.) No. 15 in M.414.43.7
Ich weiss dass mein Erlöser. [Anthem, S. A. T. T. B.] (*In* Musica sacra. Band 5, pp. 83, 84.) No. 24 in M.414.43.5
Nun hab ich überwunden. [Motet. Doppelchor.] (*In* Musica sacra. Band 7, pp. 74–81.) No. 16 in M.414.43.7

Bach, Johann Sebastian.
Adagio. Air célèbre aus der Orchester-Suite in D dur, [übertragen] für Harmonium (Klavier), Violine (Flöte) und Violoncell [von] Ed. Biehl. Berlin. Simon. 1907. No. 9 in M.133.8
Adagio für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium arrangirt von W. Fitzenhagen. [Partitur.] Berlin. Luckhardt. [188–?] No. 7 in M.133.8
[Adagio ma non troppo für Violoncello mit Begleitung des Pianoforte oder Orgel oder Harmonium, arrangirt von W. Fitzenhagen. Partitur. Berlin. Luckhardt. 188–?]
The title-page is lacking. No. 4 in M.133.8

Bach, Carl Philipp Emanuel. *(Continued.)*

Andante [B dur] für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium, arrangirt von Wilh. Fitzenhagen. [Partitur.] Berlin. Luckhardt. [188–?] No. 2 in **M.133.8**

Andante [D dur] für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium arrangirt von W. Fitzenhagen. Berlin. Luckhardt. [188–?] No. 6 in **M.133.8**

Arie di Giovannini. [Willst du dein Herz mir schenken? Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. P. 17.) **M.417.40**
The authenticity of this work is very doubtful.

Arien aus der H-moll Messe. 1. Du der sitzet zur Rechten. 2. O Lamm Gottes. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 72–78.) No. 22, 23 in **M.414.43.4**

Ave Mária. Melody adapted to the first prelude of J. S. Bach by Charles Gounod. For [soprano] voice, piano, organ and violin or 'cello. [Score and parts.] Boston. Oliver Ditson Co. [189–?] No. 1 in **M.450.43**

Brandenburgisches Concert, Zweites, für concertirende Violine, Flöte, Hoboe und Trompete mit Begleitung von Streichorchester und Cembalo. Eingerichtet von Hermann Kretzschmar. [Partitur.] Leipzig. Peters. [1900.] **M.407.54**

Brandenburgisches Concert, Drittes.] Troisième concerto pour trois violons, trois altos, et trois violoncelles avec basse. [Partition.] Leipzig. Peters. [190–?] No. 1 in **M.133.41**

Joh. Seb. Bach's Chaconne für Violine mit Orchesterbegleitung bearbeitet von August Wilhelmj. Partitur. Berlin. Schlesinger. [186–?] No. 5 in **M.407.24**

Exercices pour le clavecin divisés en six suites, 1726. Œuvre 1. — 1re partie. Paris. Farrenc. 1866. [Le trésor des pianistes. Vol. 11.] No. 5 in **M.450.48.11**

Fuge (A-moll) für Streichorchester frei bearbeitet von Josef Hellmesberger. Partitur. Wien. Gutmann. [188–?] No. 1 in **M.407.68**

Jesu meine Freude. [Motet, S. A. T. B.] (*In* Musica sacra. Band 7, pp. 52–54.) No. 12 in **M.414.43.7**

Largo für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium, arrangirt von Wilh. Fitzenhagen. [Partitur.] Berlin. Luckhardt. [188–?] No. 3 in **M.133.8**

Ostern. [Auf, auf mein Herz. Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. P. 16.) **M.417.40**

Sarabande für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium arrangirt von Wilhelm Fitzenhagen. [Partitur.] Berlin. Luckhardt. [188–?] No. 5 in **M.133.8**

Sechs geistliche Lieder für vierstimmigen Chor eingerichtet von Albert Becker. (*In* Musica sacra. Band 15, pp. 96–103.) No. 20–26 in **M.414.43.15**
Contents. — Ich liebe Jesum. — Komm süsser Tod. — Mein Jesu, was für Seelenweh. — Nicht so traurig, nicht so sehr. — Vergiss mein nicht. — Der Tag ist hin. [Two settings.]

Sechs kleine Stücke nach Skizzen von J. S. Bach für das Pianoforte bearbeitet von E. A. MacDowell. Boston. Schmidt. 1890. No. 1 in **M.444.108**
Contents. — Courante. — Menuett. — Gigue. — Menuett. — Menuett. — Marsch.

Sechs Sonaten für Clavier und Violine. No 3. E dur. Nach der Ausgabe der Bach-Gesellschaft revidirt von Friedrich Hermann. Leipzig. Breitkopf & Härtel. [188–?] No. 8 in **M.133.8**

Six grandes suites appelées Suites anglaises pour le clavecin. Paris. Farrenc. 1869. [Le trésor des pianistes. Vol. 15.] No. 3 in **M.450.48.15**

6 Sonaten für Violoncell. Herausgegeben von Norbert Salter. Berlin. Simrock. [190–?] No. 1 in **M.444.164**

Suite in H moll für Flöte und Streich-Orchester. Zum Concertvortrage überarbeitet und vervollständigt von Hans von Bülow. Partitur. Leipzig. Aibl. [1892.] No. 1 in **M.133.16**

Bach, Johann Sebastian. *(Continued.)*

4 Orgelstücke. (*In* Musica sacra. Band 1, pp. 2–5.) No. 1–4 in **M.414.43.1**
Contents. — Nun ruhen alle Wälder. — Herr Jesu Christ, Dich zu uns wend. — Herr Jesu Christ, mein's Lebens Licht. — Wenn wir in höchsten Nöthen.

Violin Sonate. Für Streichorchester bearbeitet von Josef Hellmesberger. Partitur. Wien. Gutmann. [188–?] No. 2 in **M.407.68**

Wenn wir in höchsten Nöthen sein. [Motet, S. A. T. B.] (*In* Musica sacra. Band 7, pp. 55–60. Berlin.) No. 13 in **M.414.43.7**

Zur Todtenfeier. „Wer weiss, wie nahe mir mein Ende." Cantate von Johann Sebastian Bach mit ausgeführtem Accompagnement herausgegeben von Robert Franz. Partitur mit unterlegtem Clavierauszuge. Leipzig. Leuckart. [1886?] **M.444.65**

Bach, Johann Sebastian. *Works about.*

Franz, R. Offener Brief an Eduard Hanslick. Über Bearbeitungen älterer Tonwerke, namentlich Bach'scher und Händel'scher Vocalmusik. Leipzig. Leuckart. 1871. Music. **M.453.16**

Spitta, J. A. P. Ueber Johann Sebastian Bach. (*In* Waldersee, P. H. O. von, editor. Sammlung musikalischer Vorträge. Serie 1, pp. 1–58. Leipzig. 1879.) **M.105.3.1**

Bach, Wilhelm Friedemann.

Douze polonaises pour le clavecin . . . Avec les nuances indiquées à J. N. Forkel par l'auteur. [Also] Sonate pour le clavecin, 1739. Paris. Farrenc. 1863. [Le trésor des pianistes. Vol. 6.] No. 3 in **M.450.48.6**

Dramatic fantasia (in C major) for the pianoforte. Edited by J. W. Davison. London. Davison & Co. [188–?] No. 2 in **M.444.64**

Grand fantasia (in E and A minor and major) for the pianoforte. Edited by J. W. Davison. London. Davison & Co. [188–?] No. 1 in **M.444.64**

Huit fugues pour le clavecin. Paris. Farrenc. 1865. [Le trésor des pianistes. Vol. 9.] No. 1 in **M.450.48.9**

Sonata in C major for the pianoforte. Edited by J. W. Davison. London. Davison & Co. [188–?] No. 3 in **M.444.64**

Sonata in E flat major for the pianoforte. Edited by J. W. Davison. London. Davison & Co. [188–?] No. 5 in **M.444.64**

Sonata in E minor for the pianoforte. Edited by J. W. Davison. London. Davison & Co. [188–?] No. 4 in **M.444.64**

Une suite et quatre fantaisies pour le clavecin. Paris. Farrenc. 1868. [Le trésor des pianistes. Vol. 13.] No. 2 in **M.450.48.13**

Bach Choir, *London.*

Programs. 17th–61st public concert. Season 1882/83–1899/1900. [London. 1882–1900.] 2 v. **M.433.3**

Bache, Constance, *translator.*

Kjerulf. Songs. **M.417.20**

Bachelet, Alfred.

Scemo. Drame lyrique en trois actes et cinq tableaux de Charles Méré. Musique de Alfred Bachelet. Partition complète pour chant et piano. Paris. Eschig. 1914. **M.442.62**

Bachelor's torments. *Songs.* Songs, &c, in Mr. Wilkinson & Mr. J. Reeve's new entertainment of Trifles light as air and Bachelor's torments. **M.127.53**

Badet, Louis, *editor.*

Chants liturgiques des Coptes, notés et mis en ordre. Le Caire. Collège de la Sainte Famille. [1899.] 2 v. in 1. Lithograph script. **M.432.45**
Contents. — 1. Office de la sainte messe. — Chants du peuple et du diacre. 2. Missel comprenant trois messes notées.

Baduel, Maurice.

Un jobard. Opérette par MMrs Adolphe Poujol et Maurice Baduel. Musique de Charles Marié. **M.443.31**

Baetens, Charles M.

Mass in C of the Annunciation, for 4 voices, with an accompaniment for the organ or piano forte. 2d edition. London. Novello, Ewer & Co. [188–?] No. 2 in **M.450.2**

Baetens, Charles M. *(Continued.)*
Mass of the Assumption for 4 voices, with an accompaniment for the organ or piano forte. 2nd edition. London. Novello, Ewer & Co. [188–?] No. 1 in M.450.2

Bagatelle. *For pianoforte.* WHITING, A. B. No. 4 in M.451.2.6

Baigneuse, La. *Song.* LABORI, M. Mélodies. Vol. 1. M.442.24.1

Baildon, Joseph.
Adieu to the village. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 90–94.) No. 40 in M.430.1.8

Annie. [What numbers shall the muse repeat. Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 113.) M.409.37

As afternoon one summer's day. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 164–168.) No. 64 in M.430.1.9

As Cloe ply'd her needles art. A new song [BAR. With thorough bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 2, p. 73.) No. 44 in M.376.31.2

Attend ye nymphs. A favourite song [M.-S. With figured bass, and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 2, pp. 46, 47.) No. 27 in M.376.31.2

Bacchus Jove's delightfull boy. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 92–95.) No. 44 in M.430.1.5

Cock match. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 108, 109.) No. 51 in M.430.1.7

Come bind my brows. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 106–111.) No. 42 in M.430.1.6

Come follow me. [Part-song for five voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 143.) No. 53 in M.430.1.11

Come thou laughter. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 248–253.) No. 83 in M.430.1.11

Cry'd Strephon panting. [Catch for 3 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 78, 79.) No. 46 in M.430.1.1

Fair Susan made a noble stand. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 28, 29.) No. 17 in M.430.1.3

Give the toast. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 204, 205.) No. 71 in M.430.1.11

Happy the man whose wish. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 86–92.) No. 44 in M.430.1.3

Hark, the birds begin their lay. [Song, S. or T. With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 78, 79.) No. 47 in M.376.31.2

Hark the horn calls. A favourite hunting song [T. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 174–176.) No. 93 in M.376.31.3

Here lies a lady. Epitaph. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 90, 91.) No. 50 in M.430.1.2

If gold cou'd wasted life. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 96–100.) No. 42 in M.430.1.8

If love's a sweet passion. [Song, T. With figured bass.] (*In* Cloe and Euterpe. Vol. 2, pp. 148–150.) No. 93 in M.376.31.2

Jockey and Jenny. [Stern winter has left us.] A dialogue [M.-S. BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 90, 91.) M.409.37
Also to be found in Clio and Euterpe.

Master Tommy marry. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 130, 131.) No. 56 in M.430.1.8

Mr. Speaker. Catch [for three voices]. (*In* Gow. Edinburgh collection. Vol. 1, pp. 28, 29.) No. 8 in M.377.22

Baildon, Joseph. *(Continued.)*
My sledge and hammer. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 92, 93.) No. 51 in M.430.1.2
Also to be found in Gow's Edinburgh collection.

Palæmon lov'd Pastora. A new song [BAR. With thorough bass]. (*In* Clio and Euterpe. Vol. 2, p. 112.) No. 68 in M.376.31.2

The primrose op'ning. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 148–155.) No. 53 in M.430.1.6

Says my lord. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 72.) No. 36 in M.430.1.4

The spinning wheel. [Young Collin fishing. Song, S. or T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 84, 85.) No. 51 in M.376.31.2

Take oh take those lips away. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 172–174.) No. 57 in M.430.1.12

To bed to bed cries sleepy Ned. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 169.) No. 65 in M.430.1.9

What Anacreon lov'd. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 126–132.) No. 49 in M.430.1.6

When gay Bacchus. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 61–65.) No. 32 in M.430.1.4
Also to be found in Gow's Edinburgh collection.

When is it best. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 18, 19.) No. 16 in M.430.1.1

When Phœbus was am'rous. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 26, 27.) No. 18 in M.430.1.2

Ye heav'ns, if innocence. [Catch] for 3 lady's. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 11.) No. 9 in M.430.1.2

Ye nymphs & swains. [Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 1, p. 169.) No. 125 in M.376.31.1

Bailes, Los, y canciones espagñolas populares. Madrid. Carrafa. No. 8–10, 12–17 in M.391.57
Three of these songs have an accompaniment for the piano only; the rest for piano and guitar.
Contents. — La cachucha. Cancion Andaluza. — La caña. Cancion Andaluza. — Fandango. Baile carasteristico español. — La jota Aragonesa. Cancion española. — La jota Aragonesa. De la pata de Cabra. Cancion a duo. — El londito. Cancion Andaluza.—Manchegas. Cancion española. — Las moyares corraleras. Cancion española. — El punto de la Habana. — Rondeñas. Cancion Andaluza.—Seguidillas. — El tripili trapala. Cancion española. — Los toros del puerto. Cancion Andaluza. — El jaleo del contrabandista. Cancion Andaluza. — Polo: El marinero. Cancion española. — Polo. Cancion española. — Polo: La soledad. Cancion española. — El aire dañino. Cancion española. — El chacho moreno. Cancion Andaluza. — El bagelito nuevo. Cancion Andaluza.

Bailey, William Evance.
Here let no angry passions. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 65–70.) No. 21 in M.430.1.32

Here lies the wife. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 32, p. 21.) No. 5 in M.430.1.32

Bains de sons. *Criticism.* GAUTHIER-VILLARS, H. M.453.47

Baireuth, *Germany. Bühnenfestspiel.*
MOHR, W. Richard Wagner und das Kunstwerk der Zukunft im Lichte der Baireuther Aufführung betrachtet. Köln. 1876. M.453.27

NAUMANN, E. Musikdrama oder Oper. Eine Beleuchtung der Bayreuther Bühnenfestspiele. Berlin. 1876. M.127.84

PORGES, H. Das Bühnenfestspiel in Bayreuth. Eine Studie über Richard Wagner's „Ring des Nibelungen." München. 1876. M.453.65

Baise Lison. *Song.* LEÇON, La. No. 1 in M.148.42

Baiser, Un. *Song.* LECOCQ, A. C. Les chansons d'amour. M.126.48

Baiser, Le, flateur. [Qu'un amant est embarrassé.] Vaudeville [T.]. (*In* Dessert, Le, des petits soupers. Pp. 61, 62.) No. 1 in M.148.42

Baker, ——.
Kitty Fisher. [Let others in fantastic phrase. Song, BAR. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 170.) No. 108 in M.376.31.2

Baker, Theodore.
Four American Indian songs. Founded upon tribal melodies [collected by Alice C. Fletcher and Dr. Theo Baker]. Harmonized and elaborated by Charles Wakefield Cadman. M.137.25

Baker, Theodore, *translator.*
INDY, P. M. V. d'. O'er the sea. (Sur la mer.) No. 2 in M.417.3

Bakonyi, Carl von.
Ein Herbstmanöver. Operette. Musik von Emerich Kálmán. M.125.42

Balafre, La. *Opera.* For the MUSIC see **Palicot, G.** For the LIBRETTO see **Lecomte, M.**

Balakirev, Mili Alexievitch.
Islamey. Fantaisie orientale pour piano. Instrumentée pour grand orchestre par Alfred Casella. Partition d' orchestre. Leipzig. Rahter. [1908.] No. 1 in M.434.1
Same. Pour piano. Nouvelle édition revue et corrigée par l'auteur. Hambourg. Rahter. [189–?] No. 1 in M.444.182
Концертъ для фортепьяно съ сопровожденіемъ оркестра. Concerto pour piano et orchestre par Mili Balakirew. Achevé par S. Liapounow. Partition d'orchestre. Leipzig. Zimmermann. [1911.] M.136.40
Russia. Poème symphonique pour orchestre. Partition d' orchestre. Leipzig. Zimmermann. [1907.] No. 1 in M.407.29
Симфонія, 2я (D moll), для большаго оркестра. 2 ème symphonie (en ré mineur) pour grand orchestre. Partition d'orchestre. Leipzig. Zimmermann. [1909.] M.407.53
V Cechách. [En Bohême.] Symfonická báseň pro velký orchestr na nápěvy tří národních písní českých skladba. [Partition.] Leipzig. Zimmermann. [1906.] No. 1 in M.407.10
Valse di bravura pour le piano. Leipzig. Zimmermann. [188–?] Illuminated title-page. M.444.66

Balakirev, Mili Alexievitch, *editor.*
GLINKA, M. I. Жизнь за Царя. Большая опера. Das Leben für den Zaren. Oper. M.379.64
TANIEEV, S. I. 2 valses-caprices pour le piano transcrites par Mili Balakirew. No. 2 in M.444.182

Baldassari. *Opera.* For the MUSIC see **Mortarieu, H. de.** For the LIBRETTO see **Ruelle, J.**

Balfe, Michael William.
The daughter of St Mark. A grand opera in three acts. Written by Alfred Bunn, Esqre. Composed by M. W. Balfe. [Vocal score.] London. Chappell. [1844?] M.125.30
L'Étoile de Séville. Opéra en quatre actes. Paroles d'Hipp. Lucas. Musique de M. W. Balfe. Partition. Paris. Schonenberger. [1845?] M.432.6
The heart bow'd down. [Song, A.] (*In* Annie Laurie melodist. P. 9.) No. 7 in M.129.52
I dreamt that I dwelt in marble halls. [Song, M.-S.] (*In* Annie Laurie melodist. P. 24.) No. 22 in M.129.52
[Keolanthe or the unearthly bride.] Grand romantic opera [in two acts. Words by Edward Ball]. Composed and arranged for the pianoforte by M. W. Balfe. Vocal score. London. Cramer, Addison & Beale. [184–?] M.416.11
There is a separate title-page to each number.
The light of other days. [Song, M.-S. or BAR.] (*In* Annie Laurie melodist. P. 58.) No. 66 in M.129.52
Sonata pour piano et violoncelle. [Partition et partie de violoncelle.] Par M. A. [sic] Balfe. London. Lucas, Weber & Co. [188–?] No. 2 in M.444.164
Then you'll remember me. [Song, T.] (*In* Annie Laurie melodist. P. 62.) No. 71 in M.129.52

Balfe, Michael William. *(Continued.)*
Trio (in A major) for pianoforte, violin and violoncello. [Score and parts.] London. Lucas, Weber & Co. [187–?] M.434.30
Die Zigeunerin. Romantische Oper in drei Acten. Nach dem Englischen des Alfred Bunn von Joseph Staudigl. Musik von M. W. Balfe. Vollständiger Clavierauszug mit deutschem Texte. Wien. Mechetti. [184–?] M.432.7

Balkan princess, The. *Opera.* For the MUSIC see **Rubens, P. A.** For the LIBRETTO see **Lonsdale, F.**

Ball, Edward.
[Keolanthe or the unearthly bride.] Grand romantic opera. Composed and arranged for the pianoforte by M. W. Balfe. M.416.11

Ballad of the doom of Oleg. *Part-song.* RIMSKI-KORSAKOV, N. A. No. 3 in M.417.13

Ballad songster. *Songs without music.* MELVILLE, C. M.129.64

Ballade. *Song.* CHAUSSON, E. Recueil de 20 mélodies. M.432.33

Ballade, La, de l'ours. *Song.* FRAGEROLLE, G. A. Chansons de Paris. M.442.21

Ballade de Villon à s'amye. *Song.* DEBUSSY, A. C. Trois ballades de François Villon. M.133.44

Ballade des femmes de Paris. *Song.* DEBUSSY, A. C. Trois ballades de François Villon. M.133.44

Ballade que feit Villon à la requeste de sa mère pour prier Nostre Dame. *Song.* DEBUSSY, A. C. Trois ballades de François Villon. M.133.44

Ballade symphonique. *For orchestra.* CHEVILLARD, C. No. 2 in M.412.40

Balladen vom Tode. *Songs.* MATTIESEN, E. No. 1 in M.137.63

Ballads. See **Orchestra.** *Music;* **Songs.** *With music. Collections.*

Ballads of the street. *Songs without music.* WHIM, The, of the day. M.129.94

Ballet.
VIEIL ABONNÉ, Un, *pseud.* Ces demoiselles de l'Opéra. 2me édition. Paris. 1887. M.127.60

Ballet dansé à Ville-neuve-Saint-George devant Monseigneur le premier Septembre 1692. *Ballet.* For the WORDS see **Banzy, ——.**

Ballet, Le, des ombres. *Part-song.* BERLIOZ, L. H. Werke. Serie 7, Abteilung 1. No. 1 in M.440.3.7.1

Ballet des saisons. *Ballet.* For the WORDS see **Pic, P.**

Ballet, Le, des sens. *Opera.* For the LIBRETTO see **Roy, P. C.**

Ballet music. *For orchestra.*
BLEIKHMAN, J. I. Балетная сюита, для больш оркестра. Оп. 22. [Ballet suite for full orchestra.] M.410.84
DUKAS, P. A. La péri. Poème dansé. M.412.23
FRANCKE, R. Skirnisför (Skirnir's Fahrt) oder im Reiche Wotans. Pantomime & Ballet nach der Edda. M.431.15
GLAZUNOV, A. K. Scènes de ballet. Suite pour grand orchestre. Op. 52. M.434.16
GOUNOD, C. F. Airs de ballet de Polyeucte. No. 2 in M.411.34
JADASSOHN, S. [Johannisnacht im Walde.] Balletmusik in 7 Canons zur Pantomime „Johannisnacht im Walde". Op. 58. M.444.39
KRETSCHMER, E. Heinrich der Löwe. Balletmusik daraus für grosses Orchester. No. 2 in M.133.31
LEVEY, W. C. Beda. M.442.115
LITOLFF, H. C. Les templiers. Opéra. Airs de ballet. M.444.42
MOSZKOWSKI, M. [Boabdil.] Balletmusik aus der Oper Boabdil. Maurische Fantasia. No. 1 in M.444.176
PITT, P. Air de ballet for string orchestra. Op. 1, No. 1. No. 4 in M.445.29
POGOJEFF, W. Morceaux de ballet. Op. 8. No. 1 in M.444.8
RAVEL, J. M. Daphnis et Chloé. Ballet. Fragments symphoniques pour orchestre et chœurs. M.431.12
REYER, L. É. E. Ballet de "La statue." No. 2 in M.407.22
SAINT-SAËNS, C. C. [Ascanio.] Ballet d'Ascanio. M.136.46
—— Henry VIII. Ballet-divertissement pour orchestre. M.136.45
SCHMITT, F. La tragédie de Salomé d'après un poème de Robert d'Humières. [Op. 50.] M.412.38

Ballet music. *For pianoforte.*
BAYER, J. Heimat. M.442.76
BERNICAT, F. Les Roussalki. Divertissement russe. No. 1 in M.240.33
BLOCKX, J. Milenka. Ballet-pantomime. No. 2 in M.240.33
BRUNEAU, A. L'amoureuse leçon. Ballet d'après Catulle Mendès. M.442.36
—— Les bacchantes. Ballet d'après Euripide. M.443.2
CHABRIER, A. E. España. Ballet de Jane Catulle Mendès. M.126.55
CHARPENTIER, G. Le couronnement de la muse. Apothéose musicale. No. 1 in M.240.32
DEBUSSY, A. C. La boîte à joujoux. Ballet pour enfants. M.440.1
—— Jeux. Poème dansé. M.444.3
DELIBES, C. P. L. Coppélia ou la fille aux yeux d'émail. M.126.54
DUKAS, P. A. La péri. Poème dansé. M.125.55
GAUBERT, P. Philotis, danseuse de Corinthe. M.443.74
HAHN, R. La fête chez Thérèse. Ballet-pantomime. M.135.32
HIRSCHMANN, H. Néron. M.393.28
LAGOANÈRE, O. de. Nedjéma. No. 2 in M.126.40
LAMBERT, L. La roussalka. Ballet-pantomime. No. 2 in M.126.66
LANCIANI, P. Pierrot Macabre. Ballet-pantomime. M.126.89
LANDEROIN, J. La princesse Mira. No. 1 in M.126.95
MARÉCHAL, C. H. Le lac des aulnes. Ballet-féerie. M.379.6
MARENCO, R. Amor. Poema coreografico in due parti e sedici quadri. Per pianoforte. M.443.114
MASSENET, J. É. F. Espada. No. 1 in M.135.25
NOUGUÈS, J. La danseuse de Pompéi. Opéra-ballet. M.443.11
—— Narkiss. Conte-ballet avec chants. M.443.80
OLLONE, M. P. M. F. d'. Bacchus & Silène. (Bacchus mystifié.) Ballet pantomime. M.442.47
RAVEL, J. M. Daphnis et Chloé. Ballet. Fragments symphoniques pour orchestre et chœurs. [Transcription pour piano à 4 mains.] No. 1 in M.434.44
ROUSSEL, A. Le festin de l'araignée. Ballet-pantomime. M.137.50
RUEBNER, C. Prinz Ador. Tanzmärchen. M.125.80
SCHMITT, F. La tragédie de Salomé d'après un poème de Robert d'Humières. M.441.81
STRAUSS, R. Josephs Legende. M.450.24
STRAVINSKI. Le sacre du printemps. Tableaux de la Russie païenne. Réduction pour piano à quatre mains par l'auteur. M.441.84
WORMSER, A. A. T. L'étoile. Ballet-pantomime. M.442.51

Balling, Michael, *editor.*
WAGNER, W. R. Die Feen. Romantische Oper. M.441.10.13
—— Die Hochzeit. Introduktion, Chor und Septett der unvollendeten Oper. M.441.10.12

Ballot de Sovot, ——.
Pigmalion. Acte de ballet. Mis en musique par M. Rameau. No. 2 in M.402b.23; etc.

Balmont, K.
Le roi des étoiles. (K. Balmont.) Traduction française de M. D. Calvocoressi. Cantate pour chant et orchestre [par] Igor Strawinsky. Partition d'orchestre. [Moscou. Jurgenson. 1911?] M.421.8
The text is in Russian and French.

Balmy gale. *Glee.* STEVENS, R. J. S. No. 46 in M.430.1.30

Balmy zephyrs. *Glee.* WEBBE, S. No. 25 in M.430.1.29

Balochi, Luigi.
Le nozze di Lammermoor. Dramma semi-serio. Michele Carafa compositore della musica. M.125.31

Balorre, Charles de.
Quintette pour clarinette, 2 violons, alto et violoncelle. Partition. Paris. Hamelle. [189–?] M.407.42

Baltzell, Winton James.
Baltzell's Dictionary of musicians. Containing concise biographical sketches of musicians of the past and present with the pronunciation of foreign names. Boston. Oliver Ditson Company. 1911. M.376.37

Balutet, M.
Sonate en sol mineur pour piano et violoncelle (ou violon). Op. 24. [Partition. Paris.] Baudoux & cie. [190–?] M.133.9

Balzac, Honoré de.
L'auberge rouge. For an opera based on this work see **Nouguès,** Jean.
Le comte Chabert. For an opera based on this work see **Sartorius von Waltershausen,** H. C. W. Oberst Chabert.
La comtesse à deux maris. For an opera based on this work see **Sartorius von Waltershausen,** H. C. W. Oberst Chabert.
La grande Bretêche. For an opera based on this work see **Dupuis,** Albert. Le château de la Bretêche.

Balzac, Honoré de. *Works about.*
GOZLAN, L. Balzac intime: Balzac en pantoufles; Balzac chez lui. Nouvelle édition. Précédé d'une preface de Jules Claretie. Paris. [1886.] M.127.12

Bamber, ——.
Cupid mistaken. [As after noon one summers day. Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 133.) No. 131 in M.CAB.1.50

Banadietrich. *Opera.* For the MUSIC see **Wagner,** S. R.

Bananier, Le. *For pianoforte.* GOTTSCHALK, L. M. No. 1 in M.421.16

Banès, Antoine Anatole.
L'arche de Noé. Opératorio-bouffe en trois parties et sept épisodes de Jacques Brindejont-Offenbach et Henry Moreau. Musique de Antoine Banès. Partition piano et chant réduite par l'auteur. Paris. Enoch & cie. 1912. The instrumentation is indicated. M.443.37
Léda. Opéra-bouffe en trois actes de Pierre Veber et Augé de Lassus. Musique de Antoine Banès. Partition piano et chant réduite par l'auteur. Paris. Enoch & cie. 1909. M.379.36

Banish sorrow. [Song. T.] (*In* Boston musical miscellany. Vol. 2, pp. 200, 201.) No. 51 in M.370.2.2

Banjo songster. *Songs without music.* VAUGHN, T. Vaughn and Fox's Banjo songster. M.129.91

Banks, The, of the Dee. ['Twas summer, and softly the breezes. Song, M.-S. or BAR.] (*In* American musical miscellany. Pp. 34–38.) No. 10 in M.129.111

Bantock, Granville.
Cædmar. A romantic opera in one act. Vocal score. London. London Music Publishing Co. (Ltd.). [1906.] M.409.25
Dante and Beatrice. Poem for orchestra. Full score. Leipzig. Breitkopf & Härtel. [1911.] M.434.11
Helena. Variationen für Orchester über das Thema H. F. B. Orchestral variations on the theme H. F. B. Partitur. Leipzig. Breitkopf & Härtel. 1900. M.444.21
Omar Khayyám. The Ruba'iyat according to Edward Fitzgerald. Set to music for 3 solo voices, chorus, and orchestra by Granville Bantock. In 3 parts. Vocal score. Leipzig. Breitkopf & Härtel. 1906–07. 2 v. M.415.22
The Pierrot of the minute. A comedy overture to a dramatic phantasy of Ernest Dowson. [Full score.] Leipzig. Breitkopf & Härtel. [1909.] No. 2 in M.434.1
Sappho. Nine fragments for contralto [with accompaniment for orchestra]. Words selected by Helen F. Bantock. Set to music by Granville Bantock. Deutsche Übersetzung von Joh. Bernhoff. [Full score.] Leipzig. Breitkopf & Härtel. [1909. Breitkopf & Härtel's Partitur-Bibliothek.] No. 2 in M.136.17
Title and words in English and German.
Contents. — 1. Hymn to Aphroditê. 2. I loved thee once, Atthis, long ago. 3. Evening song. 4. Stand face to face, friend. 5. The moon has set. 6. Peer of gods he seems. 7. In a dream I spake. 8. Bridal song. 9. Muse of the golden throne.
Same. Praelude für Orchester zu Sappho: Neun Fragmente für Altstimme. Partitur. Leipzig. Breitkopf & Haertel. 1906. No. 1 in M.136.17
Title in English and German.
Scenes from the Scottish highlands. Bilder aus dem schottischen Hochland. Scènes des montagnes de l'Écosse.

Bantock, Granville. *(Continued.)*
Suite für Streichorchester. Partitur. Leipzig. Breitkopf & Härtel. [1914.] No. 1 in M.444.165
The themes are characteristic Scotch melodies.
Sea wanderers. A poem for chorus and orchestra. Words by Helen F. Bantock. [Music by] Granville Bantock. Vocal score. Deutsche Übersetzung von Ludmilla Kirschbaum. Leipzig. Breitkopf & Härtel. [1906.] M.417.2
The text and title-page are in English and German.
Serenade. "In the far west." For string orchestra. Full score. Leipzig. Breitkopf & Härtel. [1912.] M.444.67

Bantock, Granville, *editor.*
God save the king. National anthem arranged for chorus and orchestra. Full orchestral score. London. Breitkopf & Härtel. [1907.] No. 2 in M.444.165

Bantock, Helen F.
Sea-wanderers. A poem for chorus and orchestra. [Music by] Granville Bantock. M.417.2

Bantock, Helen F., *editor.*
Bantock, G. Sappho. Nine fragments for contralto. No. 2 in M.136.17

Bantock, Leedham.
The belle of Brittany. A musical play. Book by Leedham Bantock and P. J. Barrow. Lyrics by Percy Greenbank. Music by Howard Talbot, with additional numbers by Marie Horne. M.379.60
The girl behind the counter. New musical comedy. Book by Leedham Bantock and Arthur Anderson. Music by Howard Talbot. M.379.61

Banzy, ——.
Ballet dansé à Ville-neuve-Saint-George devant Monseigneur le premier Septembre 1692. Les paroles sont de M. Banzy & la musique de M. Collasse. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 4, pp. 207–228.) M.128.47.4
Libretto only.

Baptême, Le, du Canot. *Opera.* For the Music see **Jouffroy**, F. For the Libretto see **Doyen**, É.

Barbara Frietchie. *Cantata.* For the Music see **Jordan**, J. For the Libretto see **Whittier**, J. G.

Barbarazweige. *Song.* Weingartner, P. F. Album of songs. M.443.61

Barbe blanche, La. *Song.* Hüe, G. A. Croquis d'Orient. M.442.104

Barberini's minuet. *Song.* Hasse, J. A. P. No. 284 in M.cab.1.50; etc.

Barbier, Frédéric Étienne.
Atchi. Bouffonnerie musicale en un acte. Paroles de Hermil & Numès [pseud.]. Musique de Frédéric Barbier. [Partition chant et piano.] Paris. Feuchot. [187–?] No. 2 in M.379.65
La bonne de ma tante. Saynète-bouffe. Paroles de Hte Bedeau. Musique de Frédéric Barbier. [Partition piano et chant.] Paris. Feuchot. [1875.] No. 3 in M.379.65

Barbier, Marie Anne.
Le jugement de Paris. Pastorale héroïque. Paroles de Monsieur Pellegrin-Barbier. Musique de M. Bertin. M.128.47.12
Les plaisirs de la campagne. Ballet. Paroles de M. Pelegrin-Barbier. Musique de M. Bertin. M.128.47.12

Barbier, Paul Jules.
Les contes d'Hoffmann. Opéra fantastique. Musique de J. Offenbach. M.432.32
Faust. Opéra. Paroles de MM. J. Barbier et M. Carré. Musique de Ch. Gopnod. M.cab.1.2
Galathée. Opéra comique. Paroles de Jules Barbier et Michel Carré. Musique de Victor Massé. M.441.60
Jeanne d'Arc. Drame. Musique de Ch. Gounod. M.cab.2.27
Musique de Ch. Gounod. M.cab.1.2
Lovelace. Opéra de Jules Barbier & P. de Choudens. Musique de Henri Hirschmann. M.394.55
Le mariage de Don Lope. Opéra-comique. Musique de Édouard de Hartog. No. 2 in M.135.21
[Nero. Oper. Musik von Anton Rubinstein.] M.432.27

Barbier, Paul Jules. *(Continued.)*
Paul et Virginie. Opéra. Poème de Jules Barbier & Michel Carré. Musique de Victor Massé. M.cab.2.32
Le Tasse. Opéra de Jules et Pierre Barbier. Musique de Eugène d'Harcourt. M.381.24
Le timbre d'argent. Drame lyrique de J. Barbier et M. Carré. Musique de Camille Saint-Saëns. M.cab.2.35

Barbier, Le, de village. *Song.* Dupont, P. Chants et chansons. Vol. 3. M.377.42.3

Barbour, J., *editor.*
Fox, C. H. Charley Fox's Sable songster. M.129.67

Barcarole. *Part-song.* Brahms, J. Zwölf Lieder und Romanzen. No. 2 in M.432.46
Kastner, J. G. Les chants de la vie. M.121.34

Barcarolle. *Pianoforte quartet.* Saint-Saëns, C. C. No. 1 in M.434.64

Barcarolle. *Song.*
Brunel, R. Poème des mois. No. 4 in M.417.58
Dupont, P. Chants et chansons. Vol. 2. M.377.42.2
Labori, M. Mélodies. Vol. 2. M.442.24.2

Bard, The. *Cantata.* For the Music see **Stanford**, C. V. For the Libretto see **Gray**, T.

Barde, André.
Afgar, ou les loisirs andalous. Opérette de Michel Carré et André Barde. Musique de Charles Cuvillier. No. 1 in M.240.21
Son petit frère. Opérette. Musique de Charles Cuvillier. M.240.20

Barde, Der. *Symphonic poem.* Sibelius, J. J. C. No. 2 in M.444.176

Barham, Richard Harris.
The jackdaw of Rheims. Legend. Set to music for chorus and small orchestra by William H. Speer. No. 2 in M.409.30
The knight and the lady. Humorous cantata for mixed voices. Music by George Fox. No. 1 in M.415.54

Barié, Augustin.
Symphonie pour orgue. Op. 5. Paris. Durand. [1911.] No. 1 in M.434.48
Trois pièces pour orgue. Op. 7. Paris. Durand & cie. [1911.] M.434.54
Contents. — Marche. — Lamento. — Toccata.

Barjansky, Adolf.
Quartett für zwei Violinen, Viola und Violoncell. Op. 8. Partitur. Leipzig. Breitkopf & Härtel. 1894. No. 1 in M.412a.19

Barker, ——.
Gentle god of pleasing pains. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 57.) No. 57 in M.cab.1.50

Barker, George.
The raven: a descriptive poem by Edgar A. Poe. Arranged as a recitative chant by George Barker. [With accompaniment for pianoforte.] New York. Peters. [1866.] No. 2 in M.450.40

Barkshire tragedy, The. *Part-song.* Boughton, R. Two sets of unaccompanied choral variations upon English folk songs. Vol. 1. M.443.99.1

Barkworth, John Edmund.
Eine ereignissvolle Ferienreise. A fateful holiday. Gedichte von W. E. Henley. Ein Liederkreis für eine Baritonstimme mit Begleitung des Pianoforte von John Edmund Barkworth. Berlin. Simrock. [189–?] M.440.5
The text is in German and English.
Contents. — Der erste Abend an der See. — Der nächste Morgen. — Der erste Blick. — Unvergesslich. — Der Ausflug. — Träumerei. — Vorbei. — Sehnsucht. — Wiedersehen. — Die Nachtwache. — Der Entschluss. — Glück. — Der letzte Tag. — Wieder in die Stadt.

Barnabee, Henry Clay.
Reminiscences. Being an attempt to account for his life, with some excuses for his professional career. Edited by George Leon Varney. Boston. Chapple Publishing Co., Ltd. 1913. Portraits. Plates. Autograph facsimiles. M.433.11
Recollections of the stage and stage people, especially relating to the Boston Museum and the Boston Theatre, and to the author's experiences with the Bostonians. The title on the cover is, My wanderings.

Barnard, ——.

The absent lover. [Ye gentle gales. Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 132.) M.409.37
Also to be found, with accomp. for German flute, in Calliope, 2d edition.

Barnby, *Sir* Joseph.

The Lord is King (Dominus regnavit). Psalm xcvii. [For S. A. B. solos and chorus, S. S. A. A. T. T. B. B. Accomp. for organ.] M.441.25

Barnet, Robert Ayer.

Cinderella and the prince, or Castle of Heart's Desire. A fairy excuse for songs and dances. Book by R. A. Barnet. Lyrics by D. K. Stevens and R. A. Barnet. Music by Louis F. Gottschalk and Edward W. Corliss. M.443.58

Queen of the ballet. A musical comedy in two acts. [Boston.] Privately printed. 1897. M.453.4
Words only. Interleaved.

Barnett, C. Z.

[Farinelli. Opera. Music by John Barnett.] M.19.1

Barnett, John.

[Fair Rosamond.] Overture to Fair Rosamond: an opera in 4 acts. [Full score.] Autograph manuscript. 1837. M.CAB.2.22
The pages are inlaid.

[Farinelli. Opera in 2 acts. Words by C. Z. Barnett. Music by John Barnett. Full score.] Autograph manuscript. 1837. 3 v. M.19.1

The mountain sylph. A grand opera in 3 acts. Written by T. J. Thackeray. Composed by John Barnett. Full score. Autograph manuscript. [183–?] 2v. M.CAB.2.23
The pages are inlaid. There is no title-page.

Win her and wear her. Opera in three acts. Full score. Autograph manuscript. 1832. M.CAB.2.21
This opera was neither produced nor published. There is no title-page.

Barnett, John Francis.

Concerto (in D minor) for the pianoforte with orchestral accompaniment. Op. 25. Pianoforte part. Leipzig. Kistner. [188–?] M.444.22

The eve of St. Agnes. Cantata for soli, chorus, and orchestra. The words by John Keats. The music by John Francis Barnett. [Vocal score.] London. Novello & Co., Ltd. 1913. M.409.45

Barratt, William Augustus.

The death of Cuthullin. A dramatic cantata for soprano, tenor and bass soli, chorus and orchestra. The libretto written and arranged from Ossian's "Death of Cuthullin," by W. A. Barratt and "Hugh Meredyth" [pseud. Music] by W. Augustus Barratt. (Op. 5.) [Vocal score.] The pianoforte part arranged by the composer. London. Paterson. [1897.] M.443.38

Barré, Pierre Yves.

Théâtre de M. de Piis et de M. Barré; contenant les opéra-comiques en vaudevilles, et autres pièces qu'ils ont composées en société, pour le Théâtre Italien, depuis 1780 jusqu'en 1783. À Londres. M.DCC.LXXXV. 2 v. M.374a.8
Contents. — Cassandre oculiste, ou l'oculiste dupe de son art.—Aristote amoureux, ou le philosophe bridé. — Les vendangeurs, ou les deux baillis. — Cassandre astrologue, ou le préjugé de la sympathie. — Les étrennes de Mercure, ou le bonnet magique. — La matinée et la veillée villageoises, ou le sabot perdu. — Compliment prononcé à la clôture du Théâtre Italien. 2. Le printemps. — Les deux porteurs de chaise. — Les amours d'été. — Le gâteau à deux féves. — Le mariage in extremis. — L'oiseau perdu et retrouvé, ou la coupe des foins. — Les voyages de Rosine. — Les quatre coins.

Barrett, Thomas.

Havana. A musical play in three acts. Written by George Grossmith, Jnr., and Graham Hill. Lyrics by Adrian Ross [pseud.]. (Additional lyrics by George Arthurs.) Music by Leslie Stuart [pseud.]. Vocal score. London. Chappell & Co., Ltd. 1908. M.379.59

"Peggy." New musical play in two acts. Book by George Grossmith, Junr. (founded on Xanroff and Guerin's "L'amorçage"). Lyrics by C. H. Bovill. Music by Leslie Stuart [pseud.]. Vocal score. London. Chappell & Co., Ltd. 1911. M.443.97
This work contains the lyrics only.

The slim princess. A new comic opera in three acts. Book and lyrics by Henry Blossom. Music by Leslie Stuart [pseud.]. Adapted from George Ade's story of the same name. Vocal score. New York. Chappell & Co., Ltd. 1910. M.135.40

Barrett, Thomas. *(Continued.)*

Barrow, P. J.

The belle of Brittany. A musical play. Book by Leedham Bantock and P. J. Barrow. Music by Howard Talbot, with additional numbers by Marie Horne. M.379.60

Barsanti, Francesco.

Come come fill about the glass. [Catch for 3 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 80, 81.) No. 47 in M.430.1.1

Concerti grossi con due violini, viola e violoncello obligati con due altri violini e basso di ripieno. Opera sesta di Gio: Batta. S^t^ Martini. Questi concerti sono composti da diversi notturni del S^t^ Martini da Francesco Barsanti. [Parts.] London. Printed for I. Walsh. [175–?] 7 v. No. 1 in M.416.8

Fye what mean you. [Part-song, for 4 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 57–59.) No. 35 in M.430.1.1

Barthélemon, François Hippolyte.

Ale, cyder and perry. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 16, 17.) No. 9 in M.430.1.13

All you who love mirth. [Part-song for four women's voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 56, 57.) No. 24 in M.430.1.13

Away with all strife. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, p. 11.) No. 5 in M.430.1.13

Buy my muffins. Canon [for twelve voices]. (*In* Catch Club. Original manuscript collection. Vol. 13, p. 35.) No. 17 in M.430.1.13

Follow a shadow. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 34, 35.) No. 16 in M.430.1.13

Gentle air. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 42–45.) No. 21 in M.430.1.13

How stands the glass around. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, p. 23.) No. 12 in M.430.1.13

I'm in love with twenty. [Part-song for five voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, p. 41.) No. 20 in M.430.1.13

In life my friend. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 72, 73.) No. 21 in M.430.1.10

Love and folly. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 2, 3.) No. 1 in M.430.1.13

Memento mori. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 202, 203.) No. 70 in M.430.1.11

Nella casa. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 44.) No. 21 in M.430.1.21

News girls. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 200, 201.) No. 69 in M.430.1.11

On his death bed. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 12, 13.) No. 6 in M.430.1.13

Thou speakest always ill of me. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, p. 63.) No. 27 in M.430.1.13

Warm southern gales. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 37–41.) No. 19 in M.430.1.13

What makes a modern gentleman? Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 70, 71.) No. 20 in M.430.1.10

When Chloe I confess. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 90, 91.) No. 37 in M.430.1.11

Barthélemon, François Hippolyte. *(Continued.)*
Wine in the morning. [Catch for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 4, 5.) No. 2 in M.430.1.13

Bartholomew, William.
The dream. A serenata. The music by Michael Costa. M.431.60

Bartholomew, William, *translator.*
MENDELSSOHN-BARTHOLDY, J. L. F. Christus. An unfinished oratorio. No. 1 in M.415.77
—— Saviour of sinners (Ave Maria). A sacred cantata. No. 3 in M.417.3

Bartlett, George Bradford.
Dragon-fly day. [A children's operetta for summer entertainments.] Music by Louis C. Elson. No. 3 in M.379.14

Bartlett, Homer Newton.
Cradle song. For the organ. Op. 128. Autograph manuscript. [189–?] No. 5 in M.451.2.1

Bartók, Béla.
Szvitje, I., (Op. 3.) nagy zenekarra. Vezérkönyv. Budapest. Rózsavölgyi & cie. [191–?] M.421.1

Barton, George Edward.
The pipe of desire. An opera in one act. Text by George Edward Barton. Music by Frederick S. Converse. Boston. The Old Corner Book Store, Inc. [1905.] M.371.55
Libretto only. It is inlaid, and inserted are clippings from newspapers and the programme of the Boston performance of the opera.
Same. The pipe of desire. Romantic grand opera in one act. Composed by F. S. Converse. M.378.43

Bartsch, Rudolf Hans.
Der kleine Blanchefleure. For an opera based on this work see Kienzl, Wilhelm. Der Kuhreigen.

Baruffe chiozzotte, Le. *Overture.* SINIGAGLIA, L., M.133.35

Bashful swain, The. *Song.* LAMPE, J. F. No. 70 in M.CAB.1.50

Bashfull Thames, The. *Song.* PURCELL, H. Orpheus Britannicus. Vol. 2. M.432.44.2

Basset, Serge.
L'auberge rouge. Nouvelle lyrique (d'après Balzac). [Musique de] Jean Nouguès. M.135.33

Bassoon. *Music. Bassoon and pianoforte.*
ELGAR, E. W. Romance. (Op. 62.) No. 2 in M.434.33

Bataille, Henry.
Les chants de la vie. Poëmes de Henry Bataille, Saint-Georges de Bouhélier et Fernand Gregh. Musique de Alfred Bruneau. M.441.85
La lépreuse (Die Ausgestossene). Tragédie légendaire. Musique de Sylvio Lazzari. M.125.56

Bataille, Philibert.
La romance impossible. Saynette bouffe. Musique de L. Desormes. No. 1 in M.379.24

Bataille, La. *Song.* DORET, G. Jardin d'enfants. M.137.57

Bataille, La, des vins. *Song.* GOUNOD, C. F. Quinze airs de concours. M.417.16

Batchelder, F. W.
Andantino [for organ]. Autograph manuscript. [189–?] No. 6 in M.451.2.1
Intermezzo [for organ]. Autograph manuscript. [189–?] No. 7 in M.451.2.1
Meditation [for organ]. Autograph manuscript. [189–?] No. 8 in M.451.2.1
Offertoire [for organ]. Autograph manuscript. [189–?] No. 9 in M.451.2.1

Batchelor, A, wou'd have a wife. *Catch.* WEBBE, S. No. 18 in M.430.1.6

Batchelor's Hall. *Song.* DIBDIN, C. No. 13 in M.129.111

Batchelor's wife, The. [Without affectation. Song, BAR. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 45 in M.CAB.1.48

Bate-Dudley, *Sir* Henry, *Baronet.*
The woodman. A comic opera, . . . composed chiefly by Willm Shield. No. 2 in M.430.7

Bateman, F. R.
The Logos. ("The Word is flesh become.") A Christmas cantata. The music by David Stanley Smith. No. 2 in M.417.78

Bateman, Stringer.
The strange evolution of 'our illiterate national anthem' from a rebel song. [London. Privately printed. 1902.]
A proof copy presented to Clement Scott by the author. M.127.74
The title on the cover is, God save the King: the story of our national anthem. An inserted manuscript title is, The strange story of the natl. anthem.
There are also inserted two poems by Mr. Bateman, two autograph letters from him to Clement Scott, and three different cancels of pages 43 and 44, with alternate renderings, showing Bateman's successive revisions.

Bates, Joah.
Too plain dear youth. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 66–69.) No. 28 in M.430.1.9

Bates, William.
Alleluja. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 11, p. 131.) No. 47 in M.430.1.11
As Doll with churn. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 136.) No. 50 in M.430.1.9
As Sir Toby reel'd home. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 74–78.) No. 36 in M.430.1.8
Be Thou exalted. Canon, three in one. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 194.) No. 76 in M.430.1.10
Believe me, dear Sally. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 205.) No. 72 in M.430.1.11
Blessed be the Lord. Canon in the 5th and 9th below. (*In* Catch Club. Original manuscript collection. Vol. 11, p. 282.) No. 91 in M.430.1.11
Come, come my lads. [Part-song, for 4 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 60, 61.) No. 37 in M.430.1.1
Come follow me. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, p. 241.) No. 80 in M.430.1.11
Come follow me with merry glee. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 84, 85.) No. 32 in M.430.1.9
Elegy on a butter woman's horse. [The death of faithfull Dobbin.] Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 52.) No. 24 in M.430.1.8
A fig for care. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 242–247.) No. 81 in M.430.1.11
The gentle Pen with look demure. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 52, 53.) No. 33 in M.430.1.1
The same, for 6 voices, forms no. 34 in this volume.
Grieve not dear love. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 86–88.) No. 33 in M.430.1.9
Hail sacred horrors. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 38–42.) No. 18 in M.430.1.8
Here lyeth John Croker. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 192, 193.) No. 75 in M.430.1.10
How silent lies the chief. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 108–112.) No. 41 in M.430.1.9
I cried unto Thee. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 115.) No. 40 in M.430.1.15
I will praise thee O Lord. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 106, 107.) No. 40 in M.430.1.9
Jack at the masthead. [Part-song.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 90, 91.) No. 56 in M.430.1.1
The juice of the grape. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 89–92.) No. 34 in M.430.1.9

Bates, William. *(Continued.)*
The ladies frolick. A comic opera. [Altered by James Dance from R. Brome's Jovial crew.] The overture, chorus, vaudville & principal airs composed by Mr. Bates & Dr. Arne. [Accomp. for piano.] London. Longman, Lukey & Co. [1770.] M.430.13
Lye on. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 43.) No. 19 in M.430.1.8
Make a new world. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 53.) No. 25 in M.430.1.8
The man who loves. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 135.) No. 49 in M.430.1.9
O Lord my God. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, p. 283.) No. 92 in M.430.1.11
On solitude. [Sweet companion of the muse.] Glee [S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 171–176.) No. 59 in M.430.1.11
Push the rosy goblet. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 186–189.) No. 69 in M.430.1.9
Sir you are a comical fellow. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 50, 51.) No. 22 in M.430.1.8
A toast. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 93.) No. 35 in M.430.1.9
When Celia was learning. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 107.) No. 36 in M.430.1.15
Who was the man? Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 102, 103.) No. 38 in M.430.1.9
Wine and love. [Tis wine. Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 132, 133.) No. 48 in M.430.1.11
Within this dormitory lies. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 80–83.) No. 38 in M.430.1.8
You blockhead. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 95.) No. 41 in M.430.1.8
Zounds woman, don't chatter. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 101.) No. 43 in M.430.1.8

Bath, Hubert.
The wedding of Shon Maclean. A Scottish rhapsody for chorus, soli (soprano and baritone) and orchestra. Poem by Robert Buchanan. Music by Hubert Bath. [Vocal score.] London. Chappell & Co., Ltd. 1909. M.409.26

Bath, Oliver.
Naughty Nancy. A musical comedy. Composed by Ralph E. Lyon & Walter Davidson. No. 1 in M.378.56

Batilliot, Charles.
Sonia Drame lyrique. [Musique de] Philippe Gaubert. M.442.39

Batka, Richard.
Der Kuhreigen. Ein musikalisches Schauspiel. Dichtung nach der Novelle „Die kleine Blanchefleure" von Rudolf Hans Bartsch. Musik von Wilhelm Kienzl. M.442.128
Versiegelt. Komische Oper nach Rauppach von Richard Batka und Pordes-Milo. Musik von Leo Blech. M.418.10
Zierpuppen (Les précieuses ridicules). Musikalische Komödie nach Molière. Musik von Anselm Gotzl. No. 1 in M.378.50

Batka, Richard, *translator.*
Frida, E. B. Jessika. Komische Oper. M.125.33
Wenig, A. Čert a Káča. Die Teufelskäthe. Opera. M.379.63

Batten, Adrian.
Deliver us. O Lord. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 82, 83.) M.444.20

Batten, Adrian. *(Continued.)*
Hear my prayer. Anthem for five voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 75–79.) M.444.20
O praise the Lord. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 80, 81.) M.444.20

Batti, batti, o bel Masetto. *Aria.* Mozart, J. C. W. A. M.157.14.2

Battishill, Jonathan.
Almena. An English opera [libretto by R. Rolt], containing the songs composed by Mr. Battishill. Adapted for the voice, violin and harpsichord. [Score.] London. Printed for Chas and Saml Thompson. [1765.] No. 1 in M.430.2
Amidst the myrtles. Glee [for five voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 42, 43.) No. 27 in M.430.1.3
But thirty years. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 31.) No. 20 in M.430.1.3
Come bind my hair. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 178–185.) No. 68 in M.430.1.9
In vain you tell your parting lover. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 206–210.) No. 82 in M.430.1.10
O my Clarissa. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 35–37.) No. 24 in M.430.1.3
See, Phillis, yonder bow'r. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 29.) No. 18 in M.430.1.3
Underneath this myrtle shade. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 200–206.) No. 81 in M.430.1.10

Battle, The, of Azincourt. *Song.* Bishop, H. R. Historical ballads and songs. M.380.39

Battle, The, of Gemmappe. *For pianoforte.* Devienne, F. M.445.54

Battle, The, of Prague. *For pianoforte.* Kotzwara, F. M.445.65; etc.

Battle, The, of the orchestra. *Opera.* For the Music see **Bridge**, J. F. For the Libretto see **Page**, B.

Battmann, Jacques Louis.
Incognito. Opérette en un acte pour pensionnats de demoiselles. Paroles de E. D. Morello. Musique de J. L. Battmann. Op. 450. [Partition chant et piano.] Paris. Cartereau. [188–?] No. 1 in M.379.66

Batton, Désiré Alexandre.
[La fenêtre secrète.] Partition de La fenêtre secrète, ou une soirée à Madrid. Comédie en trois actes mêlée de chant. Paroles de Mr. Des Essarts d'Ambreville. Mise en musique par D. A. Batton. [Partition] orchestre. Paris. Chez l'auteur. [1818.] M.418.5

Battu, Léon.
Jacqueline. Opéra comique en un acte. Paroles de [MM. Scribe] L. Battu [et Édouard Fournier]. Musique de MM. le Cte d'Osmond et Costé. M.379.53

Baucis and Philemon. *Song.* Prelleur, P. No. 330 in M.cab.1.50

Baud-Bovy, Daniel.
Airs et chansons couleur du temps. Poésies. Musique de Gustave Doret. No. 1 in M.417.12
Jardin d'enfants. Poésies. Musique de Gustave Doret. M.137.57
Le nain du Hasli. Légende féerique de Henri Cain et D. Baud-Bovy. Musique de Gustave Doret. No. 1 in M.134.17

Baudelaire, Charles Pierre.
Notice sur Pierre Dupont. (*In* Dupont, P. Chants et chansons. Vol. 1, pp. 5–15.) M.377.42

Baudin, ——.
Here lies John Trot. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 141.) No. 54 in M.430.1.9

Bauer, Julius.
Adam und Eva. Operette von Hugo Wittmann und Julius Bauer. Musik von Carl Weinberger. No. 1 in M.389.71

Bauer, Julius. *(Continued.)*
Die Juxheirat. Operette. Musik von Franz Lehár. M.442.124
Der Man mit den drei Frauen. For an opera based on this work see **Lehár**, Franz. Trois amoureuses.
Bauer, Der, ein Schelm. *Overture.* Dvořák. No. 1 in M.344.37
Bauer, Der, und sein Kind. *Song.* Weingartner, P. F. Album of songs. M.443.61
Bauernregel. *Song.* Loewe, J. C. G. Werke. Band 16. No. 86 in M.384.67.16

Baugé, ——.
Coronis. Pastorale héroïque. Les paroles sont de M. Baugé & la musique de M. Théobal. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 4, pp. 113–154.) M.128.47.4
Libretto only.

Baumaine, F.
La défaite d'Annibal. Opérette. Paroles de Blondelet & Baumaine. Musique de Éd. Deransart. No. 1 in M.379.70
Judick & Halonferme. Saynète. Paroles de Baumaine, Blondelet & Vilarfranc. Musique de Éd. Deransart. No. 2 in M.379.70

Baumbach, Felix.
Sonnwendglut. Dramatische Ballade. Musik von Hans Schilling-Ziemssen. M.125.62

Bay of Biscay, O! [Loud roar'd the dreadful thunder. Song, bar.] (*In* Annie Laurie melodist. Pp. 42, 43.)
Also to be found in Boston musical miscellany. No. 48 in M.129.52

Bayard, Jean François Alfred.
Die Gefangenen der Czarin. Von Bayard und Lafont. For an opera based on this work see **Kaskel**, Carl von. Der Gefangene der Zarin.

Bayer, Josef.
Heimat. Festspiel in fünf Bildern. Choregraphie von Josef Hassreiter. Musik von Josef Bayer. Klavier-Auszug [mit Text]. Leipzig. Cranz. [1908.] M.442.76

Bazar, Le. *Song.* Jacques-Dalcroze. Chansons romandes. No. 1 in M.203.37

Bazin, François Emmanuel Joseph.
Madelon. Opéra comique en 2 actes. Paroles de T. Sauvage. Musique de F. Bazin. [Partition d'orchestre.] Paris. Maho. [1852.] M.418.6
Maître Pathelin. Opéra-comique en un acte. Poème imité de la pièce du XV^me^ siècle par MM. de Leuven [pseud.] et F. Langlé. Musique de François Bazin. Partition à grand orchestre. Paris. Escudier. [1856.] M.418.7

Bazin, René François Nicolas Marie.
La terre qui meurt. Drame lyrique. [Musique de] Marcel Bertrand. M.443.18

Be calm my Delius. *Glee.* Dyne, J. No. 61 in M.430.1.7
Be jolly my friend. *Part-song.* Ayrton, E. No. 24 in M.430.1.12
Be merciful unto me, O God. *Anthem.* Purcell, H. M.444.20
Be quiet Sir Thomas. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 44, 45.) No. 25 in M.430.1.16
Be still and know that I am God. *Sentence.* Callcott, J. W. The anthems sung at the Asylum Chapel. M.432.9
Be still my heart. *Glee.* Wallen, J. No. 23 in M.430.1.30
Be still, O ye winds. *Part-song.* Arne, T. A. No. 105 in M.376.31.3
Be still soft murmers [sic]. *Glee.* Hudson, R. No. 33 in M.430.1.6
Be still, ye winds. *Song.* Abington, L. Chloe sleeping. No. 83 in M.376.31.2
Be Thou exalted. *Canon.* Bates, W. No. 76 in M.430.1.10
Be thou still. *Song.* Lassen, E. Song album. Vol. 2. M.443.84.2

Beach, Amy Marcy Cheney.
Concert (Cis moll) für Pianoforte und Orchester. Op. 45. Pianoforte Solostimme mit Begleitung eines zweiten Pianoforte an Stelle des Orchesters. Boston. Schmidt. [1900.] M.444.68
Graduale (Thou glory of Jerusalem). From Mass in E flat, for tenor voice [with pianoforte accompaniment]. Boston. Schmidt. 1891. No. 1 in M.450.30

Beach, Amy Marcy Cheney. *(Continued.)*
A hymn of freedom. Words by Samuel F. Smith. Music by Mrs. H. H. A. Beach. [Part song, with accompaniment for pianoforte.] Boston. Schmidt. [1903.] Autograph facsimile. No. 1 in M.417.3
The words of America are used.
Songs. [With pianoforte accompaniment.] Op. 72. No. 1, 2; Op. 73. No. 1, 2. New York. Schirmer. [1914.] M.450.31
Contents. — Ein altes Gebet. — Deine Blumen. — Grossmütterchen. — Der Totenkranz.
The text is in German and English.
With violets. [Song with pianoforte accompaniment.] Words by Kate Vannah. Set to music by Amy Marcy Cheney [Beach]. Boston. Schmidt & Co. 1885. No. 2 in M.450.30

[Beadle's] Dime melodist: comprising the music and words of the new and most popular songs and ballads. New York. Beadle & Co. [1860.] M.129.59
Beadle's Dime song book. A collection of new and popular comic and sentimental songs. Nos. 1–3, 5–9, 15, 17, 18, 20, 22. New York. Beadle & Co. [1860–1867.] 11 v.
No. 22 has the title Fifth Avenue songster. M.129.47
Beadle's Dime songs of the olden time. New York. Beadle & Co. [1863.] M.129.48

Beale, Thomas Willert.
The light of other days seen through the wrong end of an opera glass. London. Bentley. 1890. 2 v. Portrait.
Pp. 7–11 of volume 2 are duplicates of those in vol. 1. M.376.51

Beale, Willert. See **Beale**, Thomas Willert.

Beam, The, on the streamlet [s. t.]. New words to the old Irish melody of Caleendhas Crootheenamoe. [Accomp. for pianoforte.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 1 in M.441.54
Bear me, ye winds. *Glee.* Callcott, J. W. No. 43 in M.430.1.23

Beard, John.
Cross purposes. [Tom loves Mary passing well. Song, t. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 91.) No. 68 in M.376.31.1

Béatrice. *Opera.* For the Music see **Messager**, A. C. P. For the Libretto see **Flers.**
Beatrice. *Overture.* Bernard, É. M.407.26
Béatrice et Bénédict. *Opera.* Berlioz, L. H. Werke. Serie 8. M.440.3.8
Béatrice et Bénédict. *Overture.* Berlioz, L. H. Werke. Serie 2, Abtheilung 2. No. 5 in M.440.3.2.2
Beats there a heart on earth sincere. [Song, bar.] (*In* Annie Laurie melodist. P. 42.) No. 47 in M.129.52
Beatus vir. *Canon.* Bruguera, J. B. No. 59 in M.430.1.3
Beau, The, and the wit. *Song.* Arne, T. A. The agreeable musical choice. M.440.21.2
Beau berger, Le. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3
Beau jardin, Le. *For pianoforte.* Dupin, P. M.444.80

Beaumarchais, Pierre Augustin Caron de.
Tarare. Opéra. Musique de M^r^ Salieri. M.416.4

Beaumont, Alexander S.
The ruby ring. A musical comedietta. Words and lyrics by St. John Hamund. Music by Alex. S. Beaumont. [Vocal score. London. Woolhouse. 1902.] No. 2 in M.379.13
Suite in G. Quartette for clarinet (or violin) viola, violoncelle and pianoforte. [Score and parts.] London. Woolhouse. [189–?] M.450.69
Beauté des femmes. *Song.* Hermant, P. Sagesse. 12 poèmes de Verlaine. M.415.31
Beauteous charmer. *Song.* Carey, H. The musical century. M.414.46
Beauteous fair, A. *Catch.* Callcott, J. W. No. 39 in M.430.1.23
Beautés, Les, des travaux. *Song.* Bruneau. Les chants de la vie. M.441.85
Beauties, The, of friendship. [Young Myra is fair. Duet, t. b.] (*In* American musical miscellany. Pp. 222–224.) No. 84 in M.129.111
Beauties, The, of Hampstead. *Song.* Eris, ——. M.409.37

Beautiful day, The. [Day on the mountain. Song, A. or B.] (*In* Annie Laurie melodist. P. 4.) No. 2 in M.129.52

Beautious charmer. *Song.* ARNE, T. A. No. 7 in M.CAB.1.48

Beauty and musick. *Song.* RAMEAU, J. P. No. 111 in M.376.31.1

Beauty and wit. *Song.* PUTTI, ——. The melodious songstress. No. 135 in M.CAB.1.50; etc.

Beauty gilds y^e^ blushing morn. [Song, T. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 94 in M.CAB.1.48

Beauty, The, of Bath. *Opera.* For the MUSIC see **Haines,** H. E. For the LIBRETTO see **Hicks,** E. S.

Beauty, The, of true love. See **Carey,** H. Love's a gentle gen'rous passion.

Beauty shou'd please. *Part-song.* TRAVERS, J. Eighteen canzonets. M.442.10

Beauty spot, The. *Opera.* For the MUSIC see **De Koven,** H. L. R. For the LIBRETTO see **Herbert,** J. W.

Beauvoir, Roger de, *pseud.* See **Bully,** Eugène Auguste Roger de.

Bechem, F. Charles A.

Ouverture de Pierre le grand. [Partition.] Manuscript. [Paris. 186–?] M.140.5

Becke, Hauptmann. See **Beecke,** Ignatz von.

Beckel, James Cox.

The nativity: a Christmas carol. Written by the Rev. Edward C. Jones. Music by J. C. Beckel. [For solo voices & choruses, with pianoforte.] Philadelphia. Beck & Lawton. 1856. M.409.28

Becker, Albert Ernst Anton.

"Herr, wie lange," Cantate, nach Worten des Psalm 13, mit dem Choral, "Auf meinen lieben Gott." ("Lord, how long," based upon the words of the XIIIth Psalm, with the chorale, "In God will I confide.") Für Chor, Soli, Orchester und Orgel. Op. 73. Partitur. Leipzig. Breitkopf & Härtel. 1894. M.444.69

Becker, Albert Ernst Anton, *editor.*

BACH, J. S. Sechs geistliche Lieder für vierstimmigen Chor. No. 20–26 in M.414.43.15

Becker, Carl Ferdinand.

Die Tonkünstler des neunzehnten Jahrhunderts. Ein kalendarisches Handbuch zur Kunstgeschichte. Leipzig. Kössling. 1849. M.127.49

Becker, Hugo J. O. E.

Romanze, Zweite, (2^me^ romance d'après un thème de Widor) für Violoncell und Pianoforte. Op. 9. [Partitur und Stimme.] Mainz. Schott. 1896. No. 1 in M.445.28

Becker, Reinhold.

PLATZBECKER, H. Reinhold Becker. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 108–111. Leipzig. 1906.) M.376.33.1

Beda. *Ballet music.* LEVEY, W. C. M.442.115

Bedeau, Hippolyte.

La bonne de ma tante. Saynète-bouffe. Musique de Frédéric Barbier. No. 3 in M.379.65

L'étudiant d'Heidelberg. Opérette. Musique de Paul Henrion. No. 1 in M.240.36

Bedford, Liza.

"Once upon a time." [A fairy cantata. Words by G. H. Jessop. Music by Liza Lehmann. Vocal score.] London. Boosey & Co. [1903.] No. 2 in M.417.62

The Vicar of Wakefield. A romantic light opera in three acts, founded on Oliver Goldsmith's novel. The lyrics by Laurence Housman. Additional lyrics by Oliver Goldsmith, Shakespeare, Ben Jonson, etc. The music by Liza Lehmann. [Vocal score.] London. Boosey & Co. 1907. M.378.54

Bedos de Celles, Jean François.

L'art du facteur d'orgues. M. DCC. LXVI. [Paris. Delatour. 1776–1778.] 2 v.; Text and Atlas of 137 plates. M.10.1

Attributed, erroneously, by Quérard, Les supercheries littéraires dévoilées, Tome 1, col. 497, to Jean François Monniot. See, however, Histoire littéraire de la congrégation de Saint-Maur, 1770, pp. 795, 796.

Bee, The. [As Cupid in a garden stray'd. Duet, T. B.] (*In* American musical miscellany. Pp. 182, 183.) No. 72 in M.129.111

Bee, The, that roves. *Glee.* CHURCHILL, G. S. No. 16 in M.430.1.31

Beecke, Ignatz von.

Der brave Mann, vom Bürger. In Musick gesetzt von Hauptmann Becke. [Orchester-Partitur.] Mainz. Schott. 1784. M.137.24

Beer, Max Josef.

Der Strike der Schmiede. Oper in einem Akt (frei nach Fr. Coppée's gleichnamigem Gedichte) von Victor Leon [Pseud.]. Musik von Max Josef Beer. Klavierauszug mit Text. Leipzig. Bosworth & Co. 1897. M.417.77

titur. Leipzig. Pane. [188–?] M.412a.4

Leipzig. Kahnt. 1897. M.453.30

Beer-Walbrunn, Anton.

Don Quijote der sinnreiche Junker von der Mancha. Musikalische Tragikomödie in 3 Aufzügen von Georg Fuchs. Musik von Anton Beer-Walbrunn. [Klavierauszug mit Text.] München. Drei Masken-Verlag. [1911.] M.442.57

Beer-drinking Brittons, The. *Song.* ARNE, T. A. No. 102 in M.376.31.2

Beethoven, Ludwig van.

Die Ehre Gottes aus der Natur. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 24, 25.) M.417.40

11 Wiener Tänze (4 Walzer, 5 Menuetten und 2 Lænderer) für 7 Streich- und Blasinstrumente von L. van Beethoven. (Mödling, Sommer 1819.) Nach handschriftlichen Stimmen im Archiv der Thomasschule zu Leipzig herausgegeben von Hugo Riemann. Partitur. Leipzig. Breitkopf & Härtel. [1907?] No. 1 in M.136.18

[Fidelio.] Quartette from "Fidelio." A transcription for the piano, of Ernst Perabo. Op. 16. [Boston.] Perabo. 1890. No. 4 in M.444.159

Same. Trio from "Fidelio." (Leonore, Florestan, Rocco.) A transcription for the piano, of Ernst Perabo. Op. 17. [Boston. Perabo. 1891.] No. 1 in M.444.159

Die Hoffnung [S. A. Mit Klavierbegleitung]. (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. Pp. 50–52.) M.128.66

Ich liebe Dich. [Lied. Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 26, 27.) M.417.40

Quartett, F moll, Op. 95, von Ludwig van Beethoven. Für Orchester bearbeitet von Alexander Friedrich Landgraf von Hessen. Orchesterpartitur. Berlin. Ries & Erler. [188–?] M.445.25

Recueil thématique de L. v. Beethoven. Autographe contenant 37 pages de musique. Donné à M^r^ Ortot par M^r^ Auguste Artaria, éditeur des ouvrages de Beethoven, 19 mai 1835. [Leipzig. Engelmann. 1913.] Portrait. Autograph facsimile. M.CAB.1.20

The title on the cover is Skizzenbuch. A facsimile of the sketch book for the ninth symphony.

Sérénade pour le forte piano et flûte (ou violon). Arrangée d'une sérénade pour flûte, violon et alto et revue par l'auteur. Œuv. 41. [Parties.] Paris. Richault. [182–?] No. 1 in M.450.32

Six airs variés pour le piano-forte. Paris. Farrenc. 1870. [Le trésor des pianistes. Vol. 18.] No. 2 in M.450.48.18

Contents. — Sur une danse russe. — Sur le duo de Falstaff, de Salieri. — Sur un quatuor du Sacrifice interrompu de Winter. — Sur l'air: Tandeln und Scherzen. — Trente deux variations. — Sur un thême original, œuvre 34.

Sonate pour le piano-forte. Œuvre 101. [Also] Grande sonate pour le pianoforte. Œuvre 106. Paris. Farrenc. 1867. [Le trésor des pianistes. Vol. 12.] No. 7 in M.450.48.12

[Sonates] pour le piano-forte. Paris. Farrenc. 1863. [Le trésor des pianistes. Vol. 5.] No. 3 in M.450.48.5

Contents. — Trois sonates. Œuvre 2. — Grande sonate. Œuvre 7.— Trois sonates. Œuvre 10.

[Sonates] pour le pianoforte. Paris. Farrenc. 1863. [Le trésor des pianistes. Vol. 6.] No. 5 in M.450.48.6

Contents. — Sonate pathétique. Œuvre 13. — Deux sonates. Œuvre 14. — Grande sonate. Œuvre 22. — Grande sonate. Œuvre 26. — Sonate (sonata quasi una fantasia). Œuvre 27. No. 1 and 2. — Sonate. Œuvre 28.

Beethoven, Ludwig van. *(Continued.)*

[Sonates] pour le pianoforte. Paris. Farrenc. 1864. [Le trésor des pianistes. Vol. 7.] No. 4 in **M.450.48.7**
Contents. — Trois sonates. Œuvre 31. — Deux sonates. Œuvre 49.

[Sonates] pour le piano-forte. Paris. Farrenc. 1865. [Le trésor des pianistes. Vol. 9.] No. 4 in **M.450.48.9**
Contents. — Grande sonate. Œuvre 53. — Sonates. Œuvre 54, 57, 78. — Sonatine. Œuvre 79. — Les adieux, l'absence et le retour. Sonate caractéristique. Œuvre 81. — Sonate. Œuvre 90.

Symphonie in C dur mit Ludwig van Beethovens Namen überliefert. Nach alten Stimmen des „Akademischen Konzertes" in Jena für die Aufführung eingerichtet und herausgegeben von Fritz Stein. [Partitur.] Leipzig. Breitkopf & Härtel. [1911.] **M.434.12**
The title on the cover is Jenaer Symphonie.

Trio für Violine, Viola und Violoncell. Op. 9, No. 1. Partitur. Leipzig. Payne. [188–?] **M.412a.4**

[Trois sonates] pour le pianoforte. Œuvres 109–111. Paris. Farrenc. 1868. [Le trésor des pianistes. Vol. 14.] No. 2 in **M.450.48.14**

12 deutsche Tänze. [Für kleines Orchester. Partitur.] Leipzig. Breitkopf & Härtel. [189–?] Breitkopf & Härtel's Partitur-Bibliothek.] No. 1 in **M.444.23**

Beethoven, Ludwig van. *Works about.*

CANUDO, R. Le livre de la Genèse. La IXe symphonie de Beethoven. Paris. 1905. **M.127.69**

PORGES, H. Die Aufführung von Beethoven's neunter Symphonie unter Richard Wagner in Bayreuth (22. Mai 1872). Leipzig. 1897. **M.453.30**

Before Saint George. *Catch.* CALLCOTT, J. W. No. 61 in **M.430.1.25**

Before the battle. [By the hope within us springing.] Harmonized for four voices [S. S. T. B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 3, pp. 24–29.) **M.441.48.1**
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

Before the urchin well could go. *Song.* WORGAN, J. The fair thief. **M.409.37**; etc.

Begegnung. *Song.* WOLF, H. Gelichte von Eduard Mörike. **M.415.38**

Begegnung, Die, am Meeresstrande. *Ballad.* LOEWE, J. C. G. Werke. Band 10. No. 19 in **M.384.67.10**

Beggar, The. Song [T. Accomp. for harpsichord]. (*In* Apollo's cabinet. Pp. 132, 133.) **M.409.37**

Beggar's wedding, The. *Opera.* For the LIBRETTO see **Coffey**, C.

Begin the song. *Glee.* DANBY, J. No. 63 in **M.430.1.30**; etc.

Begone dull care. *Glee.* ATTERBURY, L. No. 73 in **M.430.1.18**

Begräbnis, Ein. *Song.* WEINGARTNER, P. F. Album of songs. **M.443.61**

Behold a Virgin shall conceive. *Sentence.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. **M.432.9**

Behold now, praise the Lord. *Anthem.* ROGERS, B. **M.444.20**

Behold the man that with gigantick might. *Musical dialogue.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. **M.432.44.1**

Behold the spring. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 40–43.) No. 20 in **M.430.1.21**

Behold the sweet flowers. *Part-song.* JACKSON, W., *of Exeter.* Six quartets. No. 4 in **M.137.31**

Behold ye sweet flowers. *Song.* ARNE, T. A. The complaint. **M.409.37**; etc.

Bei einer Trauung. *Song.* WOLF, H. Gedichte von Eduard Mörike. **M.415.38**

Beïléro. *Song.* VERSEPUY, M. Chansons d'Auvergne. **M.417.55**

Beim Maitrank. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 81 in **M.384.67.16**

Beim Scheiden. *Duet.* HAUPT, C. A. Sammlung zweistimmiger Lieder und Gesänge. **M.128.66**

Beim Scheiden. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 72 in **M.384.67.16**

Beim Schneewetter. *Song.* REGER, M. Schlichte Weisen. **M.450.61**

Beim Tanze. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 9 in **M.384.67.17**

Beissier, Fernand.

Instantanés! Pantomime de F. Boussenot & F. Beissier. Musique de Louis Gregh. **M.379.72**

Manette. Opérette. Livret de Fernand Beissier et Louis Le Bel. Musique de André Fijan. **M.442.30**

Bekehre du mich, Herr. *Choral.* LOEWE, J. C. G. Werke. Band 16. No. 15a, 15b in **M.384.67.16**

Bel raggio lusinghier. *Cavatina.* ROSSINI, G. A. **M.157.14.2**

Belcke, Christian Gottlieb.

„Des Sängers Vaterland." Gedicht von E. Müller. Für Solostimmen, Chor und Orchester componirt von C. G. Belcke. Opus 30. [Partitur mit unterlegtem Klavierauszug.] Autograph manuscript. [1849.] **M.444.161**

Believe me, dear Sally. *Part-song.* BATES, W. No. 72 in **M.430.1.11**

Believe me, if all those endearing young charms. [Song, S. Also] Harmonized for two voices [S. T. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 112–116.) **M.441.48.1**
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

Believe me, in country or town. *Song.* COSMETIC doctor, **The.** No. 35 in **M.370.2.2**

Believe my sighs. [Song, M.-S. or BAR., with continuous bass.] (*In* Apollo's cabinet. Pp. 128, 129.) **M.409.37**
This song is here entitled The ardent lover. Also to be found in a different key, with accomp. for German flute, in Universal harmony. With the title The slighted lover it may be found in Calliope, 2d edition; The Universal musician.

Believe my sighs. *Glee.* PAXTON, S. No. 25 in **M.430.1.17**; etc.

Believe not those. *Glee.* WEBBE, S. No. 68 in **M.430.1.11**

Belinda see from yonder flowers. *Glee.* CAMPBELL, A. No. 37 in **M.430.1.27**

Belinda's sparkling wit. *Glee.* WEBBE, S. No. 67 in **M.430.1.9**

Bell, John.

Friendship united. [As pleasing as shades. Song, T. With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, p. 31.) No. 19 in **M.376.31.2**

The innocent fair. [Young I am & yet unskill'd. Song, S. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 32.) No. 20 in **M.376.31.2**

Virgins, if e'er at length it prove. [Song, S. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 33.) No. 21 in **M.376.31.2**

Bell, W. H., *editor.*

MACKENZIE, A. C. The witch's daughter. A cantata. **M.415.58**

Bella se amar non vuoi. *Song.* MARRAS, G. Italia. **M.450.15**

Bella sorte d'un fiore. *Part-song.* CLARI, G. C. M. Madrigali o terzetti. **M.441.14**

Bellamy, Claxson.

Erminie. Operetta in three acts. Libretto by [Claxson Bellamy and] Harry Paulton. Music by Ed. Jakabowski. Manuscript. [New York? 1886?] **M.443.117**
Bellamy's name does not appear in the manuscript. Libretto only, with stage directions, etc.

Erminy. Burleske Operette in 3 Acten nach dem Englischen des Paulton und Bellamy frei bearbeitet von V. Léon [Pseud.] u. H. v. Waldberg. Musik von Edward Jacobowski. **M.441.76**

Bellamy, Richard.

How goodly seems it. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 64–67.) No. 21 in **M.430.1.14**

I mourn the lovely young Adonis dead. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 42–46.) No. 19 in **M.430.1.9**

Bellamy, William Henry.

Ode for St. Bartholomew's Hospital. The music composed by J. L. Hatton. **M.442.127**

Bellator Domini. *Oratorio.* For the MUSIC see **Jouteux**, F. For the LIBRETTO see **S.**, O.

Belle danse, La. *Song.* RAULIN, A. de., *editor.* Écoutez la chanson. **M.453.66**

Belle, La, du village. *Song.* MOULLÉ, E. 52 chants anciens. M.441.90

Belle Indienne, La. *Waltz.* BERG, A. W. No. 12 in M.431.54

Belle Isabeau, La. *Song.* BERLIOZ, L. H. Werke. Serie 7, Abteilung 2. No. 22 in M.440.3.7.2

Belle musique, La. *Instruction book.* COZANET, A. M.137.52

Belle, The, of Brittany. *Opera.* For the MUSIC see **Talbot**, H. For the LIBRETTO see **Bantock**, L.

Belle rose purpuri. *Song.* CACCINI, G. Le nvove mvsiche. No. 2 in M.396.74

Belle voyageuse, La. *Song.* BERLIOZ, L. H. Werke. Serie 6, Abteilung 2. No. 3 in M.440.3.6.2; etc.

Bellenot, Philippe.
Naristé. Féerie lyrique en deux actes de Alban de Polhes. Musique de Philippe Bellenot. Partition chant et piano. Paris. Choudens. 1909. M.379.37

Bellérophon. *Opera.* For the LIBRETTO see **Corneille**, T.

Belles roses, Les. *Song.* BRUNEL, R. Poème des mois. No. 4 in M.417.58

Bellini, Vincenzo.
Ah! non pensar che pieno. Romanza [s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 108–110.) M.157.14.2
From Beatrice di Tenda.
Angiol di pace. Terzettino [s. s. t. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 1–3.) M.157.14.4
From Beatrice di Tenda.
Care compagne. Cavatina [s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 134–145.) M.157.14.3
From La sonnambula.
Casta diva. Cavatina [s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 122–133.) M.157.14.3
From Norma.
D'un pensiero e d'un accento. Quintetto [s. s. s. t. b. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 119–127.) M.157.14.4
From La sonnambula.
Ma la sola. Cavatina [s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 102–112.) M.157.14.2
From Beatrice di Tenda.
Meco tu vieni o misera. Cavatina [s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 103–107.) M.157.14.2
From La straniera.
Nel furor delle tempeste. Aria [t. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 118–121.) M.157.14.2
From Il pirata.
Oh! di qual sei tu vittima! Terzetto [s. s. t. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 4–10.) M.157.14.4
From Norma.
Orombello! ah! sciagurato! Romanza [s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 111–114.)
From Beatrice di Tenda. M.157.14.2
Parlarti ancor. Quintetto [s. s. t. t. b. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 128–136.) M.157.14.4
From Il pirata.
Se Romeo t'uccise. Cavatina [t. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 113–121.) M.157.14.3
From I Capuletti ed i Montecchi.
La sonnambula. For a composition for violin, clarinet and orchestra founded on motives from this work see **Garcin**, Jules Auguste. Fantaisie pour violon et clarinette . . . Op. 12.
Tutto è gioja. Cavatina [s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 99–102.) M.157.14.2
From La sonnambula.
Where are now the hopes. [Song, s. in] Norma. (*In* Annie Laurie melodist. P. 60.) No. 68 in M.129.52

Bellman. *Opera.* For the MUSIC see **Suppé**, F. von. For the LIBRETTO see **West**, M.

Bell-man, The. *Part-song.* DAVIES, H. W. Noble numbers. M.443.89

Belloni, Pietro.
GRÉGOIR, É. G. J. Les tribulations d'un artiste-musicien à Paris en 1812. Pietro Belloni, compositeur-professeur de Naples. Paris. 1884. M.417.70

Bells.
JONES, William. New campanalogia, or a key to the art of ringing. With considerable additions by William

Bells. *(Continued.)*
Jones, John Reeves & Thomas Blakemore. London. [1796.] M.127.62

"Bells, The." *Cantata.* For the MUSIC see **Fox**, G.; also **Holbrooke**, J. C. For the LIBRETTO see **Poe**, E. A.

Bells, The, of youth. *Song.* LEIGHTER, H. C. Youth and spring. No. 2 in M.125.73

Below, above, down there. Round [for three voices.] (*In* Annie Laurie melodist. P. 35.) No. 39 in M.129.52

Belsazar. *Suite.* SIBELIUS, J. J. C. M.421.6

Belsazar. *Symphonic poem.* ERTEL, J. P. No. 2 in M.444.4

Belsazar's Gesicht. *Ballad.* LOEWE, J. C. G. Werke. Band 8. No. 6 in M.384.67.8

Belzébut. *Song.* DUPONT, P. Chants et chansons. Vol. 1. M.377.42.1

Ben grata è la campagna. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 10–12.) No. 7 in M.430.1.9

Bénarès. (Naissance de Bouddha.) *Song.* DELAGE, M. Quatre poèmes hindous. No. 1 in M.450.39

Benda, Georg.
Sei sonate per il cembalo. Stampate da Giorgio Ludovico Winter a Berlino. 1757. Paris. Farrenc. 1864. [Le trésor des pianistes. Vol. 7.] No. 2 in M.450.48.7

Bendall, Wilfred Ellington.
The lady of Shalott. A cantata for female voices. Poem by Alfred Tennyson. Music by Wilfred Bendall. [Vocal score.] London. Novello, Ewer & Co. [1891.] M.417.4

Bendel, Franz.
Wie berührt mich wundersam. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 78, 79.) M.417.40

Beneath a beach. *Duet.* GREENE, M. Strephon & Chloe. No. 96 in M.376.31.2

Beneath a church yard yew. *Glee.* ROCK, M. No. 21 in M.430.1.22

Beneath a cypress grove. OSWALD, J. The cypress grove. No. 108 in M.CAB.1.47

Beneath a poplar's shadow lay me. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Beneath a shady bower. *Song.* DYING virgin's farewel, The No. 30 in M.CAB.1.48

Beneath a shady willow. *Song.* HANDEL, G. F. The dream. No. 133 in M.CAB.1.50

Beneath a weight. *Glee.* COOKE, B. No. 56 in M.430.1.10

Beneath an infant sleeping lies. *Epitaph.* STEVENS, R. J. S. No. 54 in M.430.1.24

Beneath in the dust. *Catch.* COOKE, B. No. 1 in M.430.1.16

Beneath the silent rural cell. *Part-song.* HARINGTON, H. Favorite collection of songs. M.440.36

Beneath the vine. *Song.* BOYCE, W. No. 64 in M.376.31.3

Beneath this fragrant myrtle shade. A new song [t. With thorough bass]. (*In* Clio and Euterpe. Vol. 2, p. 51.) No. 31 in M.376.31.2

Beneath this gravel. *Catch.* CALLCOTT, J. W. No. 21 in M.430.1.25

Beneath this rural cell. *Glee.* WELLESLEY, G. C. No. 53 in M.430.1.18

Beneath this sod. *Epitaph.* CAMPBELL, A. No. 40 in M.430.1.27

Beneath this stone. *Catch.* BERG, G. No. 57 in M.430.1.11
CALLCOTT, J. W. No. 8 in M.430.1.23
CHURCHILL, G. S. No. 14 in M.430.1.31
HOLDER, J. W. No. 45 in M.430.1.29

Beneath those rugged elms. *Glee.* ROCK, M. No. 46 in M.430.1.24

Benedicam Dominum. *Anthem.* BERNIER, N. Motets. M.398.1
HAMMERSCHMIDT, A. Dialogi. M.414.23

Benedicam Jovam. *Part-song.* HAYES, W. No. 43 in M.430.1.2

Bénédict, Jean.
Le roi des montagnes. Opéra-comique en trois actes de Victor Léon [pseud.] d'après Edmond About. Adaptation française de Maurice Ordonneau. Textes chantés de Jean Bénédict. Musique de Franz Lehár. M.442.70

Benedictus. *Anthem.* CALDARA, A. Kirchenwerke. M.414.14
GLADSTONE, F. E. Cathedral music. No. 1 in M.444.91
JANNACONI, G. No. 14 in M.414.43.6
Benedictus qui venit. *Anthem.* BERNIER, N. Motets. M.398.1
Benedixisti Domine. *Anthem.* GABRIELI, G. No. 14 in M.414.43.3

Benelli, Sem.
L'amore dei tre re. Poema tragico. Musica di Italo Montemezzi. M.442.43

Benevoli, Orazio.
Festmesse und Hymnus zur Einweihung des Domes in Salzburg 1628. Mit 53 Stimmen (16 Vocal- und 34 Instrumentalstimmen) nebst 2 Orgeln und Basso continuo. [Bearbeitet von Guido Adler.] Wien. Artaria & Co. 1903. Facsimile. [Denkmäler der Tonkunst in Österreich. Jahrgang 10, Theil 1.] M.414.12

Bennet, Saunders.
He most excells. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 94, 95.) No. 34 in M.430.1.13

Bennett, Joseph.
Bethlehem. A mystery. The music composed by A. C. Mackenzie. M.415.85
Dream of Endymion. Scena for tenor. The music composed by Frederic H. Cowen. No. 1 in M.440.8
A jubilee ode. For the festival concert, held at the Crystal Palace, June 22, 1887. The music composed by A. C. Mackenzie. No. 1 in M.415.89
The Rose of Sharon. A dramatic oratorio founded on the Song of Solomon. The music composed by A. C. Mackenzie. M.432.21

Bennett, *Sir* William Sterndale.
Die Jungfrau von Orleans. (Schiller.) The maid of Orleans. Sonata for the pianoforte. Op. 46. London. Cock. [187–?] M.444.183
The May queen. A pastoral written by Henry F. Chorley. Composed by Sir W. Sterndale Bennett. Full score. London. Novello, Ewer & Co. [1858?] M.441.26
Sechs Gesaenge für eine Singstimme mit Begleitung des Pianoforte. Opus 23. Leipzig. Kistner. [186–?] No. 1 in M.450.33
Contents. — Ueber Wog' und Klippe. — Maienthau. — Welle, Lüftchen und Rinde. — An Chloë als sie krank war. — Entflohenes Glück. — Holder Zephyr, wenn dein Hauch.
The words are in German and Englsh.
Twelve songs with English & German words. Op. 23 & 35. [Pianoforte accompaniment.] London. Novello, Ewer & Co. [188–?] M.415.50
Contents. — Op. 23: 1. Musing on the roaring ocean. 2. Maydew. 3. Forget-me-not. 4. To Chloe (in sickness). 5. The past. 6. Gentle zephyr. — Op. 35: 7. Indian love. 8. Winter's gone. 9. Dawn gentle flower. 10. Castle Gordon. 11. As lonesome through the woods. 12. Sing, maiden, sing.

Benserade, Isaac de.
Le triomphe de l'amour. Ballet royal. [Paroles de I. de Benserade et P. Quinault.] Mis en musiqve par Monsieur de Lvlly. M.431.29

Benvenuto Cellini. *Overture.* BERLIOZ, L. H. Werke. Serie 2, Abtheilung 2. No. 1 in M.440.3.2.2

Béquille magique, La. Dialogue entre un tuteur et sa pupille sur les niais de Sologne. (*In* Dessert, Le, des petits soupers. Pp. 6–9.) No. 1 in M.148.42

Bérard, Cyprien.
Marie-Thérèse à Presbourg. Opéra héroïque. Musique de Félix Blangini. M.431.56

Berardi, Angelo.
Il perche mvsicale, overo staffeta harmonica, nella quale la ragione scioglie le difficoltà, e gli esempi dimostrano il modo d'isfuggire gli errori, e di tessere con artificio i componimenti musicali. In Bologna. Per Pier-Maria Monti. M.DC.XCIII. Music. M.149a.40

Bérat, Frédéric.
Chansons. Paroles et musique. Illustrations par T. Johannot, Raffet, [etc.]. Gravées sur bois par Jardin. Paris. Curmer. [1853.] Portrait. Plates. M.376.48
Preface by Eugène Guinot.
Contents. — Bonne espérance. — La Lisette de Béranger. — Le pâtre du Tyrol. — A la frontière! — Rien n'est si beau que mon village. —

Bérat, Frédéric. *(Continued.)*
Jean le postillon. — Lettre à Marie. — Bérénice. — C'est demain qu'il arrive! — Adieu, bords chéris de la Seine. — L'octogénaire. — La montagnard au départ. — Fanchette. — Après la bataille. — Une jeunesse normande. — Dieu n'a pas deux familles. — Ma petite Toinette. — O muse des chansons! — Le retour. — A Béranger. — Les amoureux. — Ma prison. — Je n'ose la nommer. — Au diable les leçons! — Si j'étais né petit oiseau. — Les deux frères savoyards. — Le poëte. — Les causeries du soir. — Un berger de Normandie. — Le marchand de chansons. — Le départ du petit Savoyard. — La valse dans la prairie. — Les nouvelles de Paris. — Ma Normandie. — Un premier amour. — A mes chansons. — La pauvre. — Marie. — Je veux être soldat. — Bibi. — Le marié. — La croix de ta mère. — Les quatre sous du petit Nicolle. — Le jeune poëte mourant. — Le doigt coupé. — La veille des moissons. — Les petits bergers. — Entre cousine et cousin. — Le retour du petit Savoyard. — La noce à mon frère André. — Louise et Louison. — Mon petit Pierre. — Les fauvettes.

Berceau, Le. *Song.* VERSEPUY, M. Chansons d'Auvergne. M.417.55
Berceuse. *Song.* BIZET, A. C. L. M.417.40
BRUNEAU. Les chants de la vie. M.441.85
ESCLAVY, R. Mélodies. 1er recueil. M.417.68
Berceuse amoureuse. *Song.* JACQUET, H. M. Mélodies. No. 1 in M.441.56
Berceuse élégiaque. *Symphonic poem.* BUSONI, F. B. No. 1 in M.434.3
Berceuse triste. *Song.* HÜE, G. A. Croquis d'Orient. M.442.104

Berchoux, Joseph de.
La danse ou les dieux de l'opéra. Poëme. Paris. Giguet & Michaud. 1806. Plate. M.128.50
The notes which comprise one-third of the work concern the history of dancing.

Bérénice. *Opera.* For the MUSIC see **Magnard,** A.
Bérénice. *Song.* BÉRAT, F. Chansons. M.376.48

Berény, Henri.
Talmah. Lyrisches Drama in zwei Bildern. Die Dichtung ist nach Idee und Plan des Componisten in Versen ausgeführt von N. von Hadeln. Musik von Henri Berény. Op. 30. Clavier-Auszug mit Text eingerichtet von Hans Steiner. Berlin. Fürstner. [1895.] M.125.50

Berg, Alban, *editor.*
SCHOENBERG, A. Gurre-Lieder. M.442.60

Berg, Albert W.
La belle Indienne. Valse brillante pour le piano. New York. Firth, Hall & Pond. 1847. No. 12 in M.431.54

Berg, Carl.
Coeur as. Oper nach Scribe und Legouvé von Emil Tschirch und Carl Berg. Musik von Eduard Künneke. M.440.19

Berg, Georg.
As lately triping. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 163.) No. 63 in M.430.1.9
Beneath this stone. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 156–163.) No. 57 in M.430.1.11
Beviam' o dori. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 56–60.) No. 31 in M.430.1.4
Can you tell me? Glee [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 133–137.) No. 50 in M.430.1.6
Cantate Domino. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 144, 145.) No. 54 in M.430.1.11
The careless companion. [Whilst the cup walks nimbly round.] Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 152–156.) No. 59 in M.430.1.9
Che ti giova. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 139–147.) No. 52 in M.430.1.6
Come jolly god. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 36.) No. 24 in M.430.1.4
Come ye jolly fellows. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 101.) No. 37 in M.430.1.9

Berg, Georg. *(Continued.)*

Compagni, amor. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 74–77.) No. 44 in M.430.1.2

Comus proclaims aloud. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 22, 23.) No. 12 in M.430.1.3

Cries Chloe. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 66.) No. 34 in M.430.1.5

Cry'd Strephon panting. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 32, 33.) No. 21 in M.430.1.3

Dolci miei sospiri. Glee [s. s. s.]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 70.) No. 37 in M.430.1.5
Also to be found in Warren's An eighth collection of catches.

A drunken old sot. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 125.) No. 54 in M.430.1.8

Fair Wesley. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 33.) No. 22 in M.430.1.3

Frolic and free. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 49–55.) No. 30 in M.430.1.4

Glory be to the Father. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 64, 65.) No. 36 in M.430.1.3

Glory be to the Father. Canon [T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 41–43.) No. 27 in M.430.1.4

Hail Queen of Isles. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 153–156.) No. 56 in M.430.1.11

Haste Thee, O Lord. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 113.) No. 46 in M.430.1.8

Hosanna in excelsis. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 44, 45.) No. 28 in M.430.1.4

Hosanna in excelsis. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 48, 49.) No. 29 in M.430.1.3

How sleep the brave. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 88–92.) No. 41 in M.430.1.7

I hurt you. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 94, 95.) No. 43 in M.430.1.7

I laid me down. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 114.) No. 47 in M.430.1.8

I married a wife. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 196.) No. 78 in M.430.1.10

I never of those good companions. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 152, 153.) No. 59 in M.430.1.10

I will be glad and rejoyce in Thee. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 122, 123.) No. 52 in M.430.1.8

Same. (In Same. Vol. 10, pp. 154, 155.) No. 60 in M.430.1.10
Some slight changes were made in the later copy.

Long time did a silly old proverb prevail. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 108–113.) No. 45 in M.430.1.8

Lovely shines thy wedded fair. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 56.) No. 26 in M.430.1.7

My name is honest Harry. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 167.) No. 63 in M.430.1.10

None without hope. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 67.) No. 35 in M.430.1.5.)

Berg, Georg. *(Continued.)*

Now the bright morning star. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 160–166.) No. 62 in M.430.1.10

Old landlady Dibbens. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 34, 35.) No. 22 in M.430.1.4

On softest beds. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 38–42.) No. 26 in M.430.1.1

Questo vetro di vin. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 68, 69.) No. 36 in M.430.1.5
Also to be found in Warren's An eighth collection of catches.

Say shepherds since Corydon's dead. Glee [for two voices]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 91–94.) No. 26 in M.430.1.12

Say what flow'r. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 37–44.) No. 24 in M.430.1.2

Says Ned to Sal. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 115.) No. 48 in M.430.1.8

Says Richard to Joe. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 34, 35.) No. 23 in M.430.1.3

Si beviam. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 66–69.) No. 37 in M.430.1.3

Sirs the Serpentine river. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 93.) No. 42 in M.430.1.7

Solitario bosco. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 138, 139.) No. 51 in M.430.1.6

Sweet flower say from whence thy hue. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 43–46.) No. 27 in M.430.1.1

Swell the song. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 70–72.) No. 38 in M.430.1.3

Tell me shepherds. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 60–65.) No. 33 in M.430.1.5

Thirsty earth. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 190–195.) No. 66 in M.430.1.11

To these lone shades. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 118–121.) No. 51 in M.430.1.8

Unable to descant. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 158–162.) No. 61 in M.430.1.9

We care not for money. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 102–106.) No. 28 in M.430.1.12

Welcome friendly gleam. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 70–72.) No. 33 in M.430.1.7

What dismal ills. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 195.) No. 77 in M.430.1.10

When summer flush'd. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 196–198.) No. 67 in M.430.1.11

Yet once more, O ye laurels. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 156–160.) No. 61 in M.430.1.10

Berg, Georg, *alleged author.*

O clap your hands together. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 13, p. 112.) No. 37 in M.430.1.13

Plead Thou my cause. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 92, 93.) No. 33 in M.430.1.13

Berg, H.
Die Lust an der Musik. Nebst einem Anhang: Die Lust an den Farben, den Formen und der körperlichen Schönheit. Berlin. Behr. 1879. M.453.5

Berg, J. A., *editor.*
Der Hirt. (Schwedisches Volkslied.) [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 102, 103.) M.417.40

Bergé, Irénée.
Les nymphes d'Artémis. Chœur à trois voix de femmes. Poésie de Jules Bonnet. Musique de Irénée Bergé. [Partition piano et chant.] Paris. Baudoux & cie. [190–?] No. 1 in M.417.58

Berge, Die. *Song.* SCHUBERT, F. P. Der Schmetterling. No. 13 in M.140.33.3

Berger, Rodolphe.
Le chevalier d'Éon. Opéra-comique en 4 actes de Armand Silvestre et Henri Cain. Musique de Rodolphe Berger. Partition piano et chant. Paris. Heugel & cie. 1908. M.379.1
Claudine. Opérette en 3 actes de Willy [pseud.] d'après les romans de Willy et Colette Willy. Musique de Rodolphe Berger. Partition piano et chant. Paris. Heugel & cie. [1910.] M.443.39
Messalinette, ou le tour du demi-monde en 80 nuits. Opérette-bouffe en deux actes et sept tableaux. Paroles de P. L. Flers [pseud.]. Musique de Rodolphe Berger. Partition piano et chant réduite par l'auteur. Paris. Enoch & cie. 1906. No. 1 in M.240.18

Berger, Wilhelm R.
An die grossen Toten. Für gemischten Chor und grosses Orchester. Dichtung von Gustav Schüler. Komponirt von Wilhelm Berger. Op. 85. Klavierauszug [mit Text]. Berlin. Schlesinger. [190–?] No. 1 in M.417.5
The instrumentation is indicated.
Sinfonie, Zweite (H moll), für grosses Orchester. Op. 80. Partitur. Berlin. Bote & Bock. [1912.] M.434.88
Variationen und Fuge über ein eigenes Thema. Für grosses Orchester. Op. 97. Partitur. Leipzig. Leuckart. [1909.] M.434.22
Lithograph script.

Berger, Wilhelm R. *Works about.*
KRAUSE, E. Wilhelm Berger. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 40–51. Leipzig. 1907.) M.376.33.2

Berger, Un, de Normandie. *Song.* BÉRAT, F. Song. M.376.48

Berger, Un, qui pour moy soupire. *Song.* JEU, Le, d'amour. No. 1 in M.148.42

Bergère, La. *Song.* MICHIELS, G. Chansons anciennes du pays de France. M.432.48

Bergères, Les. *Song.* JAQUES-DALCROZE. Des chansons. No. 2 in M.203.37

Berghout, Joh.
Klavier-Trio, Es dur. Op. 45. [Partitur und Stimmen.] Leipzig. Steingräber. 1909. No. 1 in M.133.12

„**Bergknappen**, Die." *Opera.* For the MUSIC see **Umlauf**, I. For the LIBRETTO see **Weidmann**, P.

Bergliot. *Incidental music.* For the MUSIC see **Grieg.** For the SCENARIO see **Bjørnson.**

Bergmann, Der. *Song.* LOEWE, J. C. G. Werke. Band 1, 10. M.384.67.1,10

Bergsee, Der. *Opera.* For the MUSIC see **Bittner**, J.

Beringer, Maternus.
Musicæ: das ist der freyen lieblichen Singkunst erster und anderer Theil. Sampt beygefügtem nützlichen Exempel Büchlein . . . Nürnberg. Fuhrmann. [M.DCX.] 2 v. in 1. M.149a.46
Part 2 has the title: Exempel Büchlein für die Tyrones, oder Anfänger in der Musica.

Beriot, Charles Auguste de.
Concerto, Second, pour violon avec accompagnement de piano ou d'orchestre. Op. 32. Avec piano. Mayence. Schott. [187–?] M.444.76
Concerto, 7me, pour violon avec accompagnement de piano ou d'orchestre. Op. 76. Avec piano. Mayence. Schott. [187–?] M.444.77

Berlier, Paul.
Daphnis et Chloé. Drame pastorale. [Musique par Fernand Le Borne.] M.417.21
Milenka. Ballet-pantomime. Musique de M. Jan Blockx. No. 2 in M.240.33

Berliner Pfingsten. *Song.* MATTIESEN, E. Zwölf Gedichte. No. 2 in M137.63

Berlioz, Louis Hector.
Werke. Herausgegeben von Ch. Malherbe und F. Weingartner. Leipzig. Breitkopf & Härtel. 1900–1907. 19 v. in 18. Portrait.
Serie 1. Symphonien. Partitur. 3 v. M.440.3.1
Contents. — 1. Symphonie fantastique. — Symphonie funèbre et triomphale. 2. Harold en Italie.
Serie 2. Ouverturen. Partitur. 2 v. M.440.3.2
Contents. — 1. Waverley. Op. 1 (bis). — Les francs juges. Op. 3. — Le roi Lear. Op. 4. — Rob Roy. 2. Benvenuto Cellini. Op. 23. — Le carnaval romain. Op. 9. — La fuite en Égypte. Op. 25. — Le corsaire. Op. 21. — Béatrice et Bénédict. — Les Troyens à Carthage.
Serie 3. Kleinere Instrumentalwerke. M.440.3.3
Contents. — Fugue à deux chœurs et deux contre-sujets. — Fugue à trois sujets. — Rêverie et caprice pour violon: (a) avec orchestre, (b) avec piano. — Sérénade agreste à la Madone pour orgue ou harmonium. — Hymne pour l'Élévation pour orgue ou harmonium. — Toccata pour orgue ou harmonium. — Marche funèbre pour la dernière scène d'Hamlet, pour orchestre. — Marche troyenne pour orchestre.
Serie 4. Geistliche Werke. Partitur. 3 v. M.440.3.4
Contents. — 1. Resurrexit. — Coro dei maggi. — Grande messe des morts. Op. 5. — Veni Creator. — Tantum ergo. 2. Te Deum. Op. 22. 3. L'enfance du Christ. Op. 25.
Serie 5. Weltliche Kantaten. Partitur. 3 v. M.440.3.5
Contents. — 1. Scène héroïque. — Huit scènes de „Faust." Op. 1. 2. La damnation de Faust. Op. 24. 3. Lélio ou le retour à la vie. Op. 14 (bis). — Le cinq mai. Op. 6. — L'Impériale. Op. 26.
Serie 6. Gesänge mit Orchester. Partitur. 2 v. M.440.3.6
Contents. — 1. Für Chor: Méditation religieuse; Chant sacré; Hélène; Chant des chemins de fer; La mort d'Ophélie; Sara la baigneuse; Hymne à la France; La menace des Francs. 2. Für eine oder zwei Singstimmen: Herminie; Cléopâtre; La belle voyageuse; Le jeune pâtre breton; Absence; La captive; Zaïde; Le chasseur danois; Villanelle; Le spectre de la rose; Sur les lagunes; Au cimetière; L'île inconnue.
Serie 7. Gesänge mit Klavier. 2 v. M.440.3.7
Contents.—1. Für Chor: Le ballet des ombres; Chant guerrier; Chanson à boire; Chant sacré; La mort d'Ophélie; L'apothéose; Le chant des Bretons; La menace des Francs; Prière du matin; Hymne pour la consécration du nouveau tabernacle; Le temple universel. — Für 3 oder 2 Singstimmen: Amitié, reprends ton empire; Le montagnard exilé; Canon libre à la quinte; Pleure, pauvre Colette; Hélène; Sara la baigneuse; Le trébuchet. 2. Für eine Singstimme: Le dépit de la bergère; Toi qui l'aimas; Le Maure jaloux; La belle voyageuse; Le coucher du soleil; L'origine de la harpe; Adieu, Bessy; Élégie; Le pêcheur; Chant de bonheur; Premiers transports; La captive; Le jeune pâtre breton; Les champs; Je crois en vous; Villanelle; Le spectre de la rose; Sur les lagunes; Absence; Au cimetière; L'île inconnue; La belle Isabeau; Zaïde; Le chasseur danois; Page d'album; La mort d'Ophélie; Le chant des Bretons; Le matin; Petit oiseau.
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Serie 9. Gesangs- und Instrumentalwerke. Bearbeitungen. Partitur. 2 v. in 1. M.440.3.9
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John Du Bart; or the voyage to Poland. A grand melodrama. The music composed and arranged for the pianoforte. London. Goulding, D'Almaine, Potter & Co. [1815?] No. 2 in M.396.6
The music is mainly for the pianoforte alone.
Lays and legends of the Rhine. The poetry by J. R. Planché. The music by Henry R. Bishop. [Voice and pianoforte.] London. Goulding & D'Almaine. [1827.] Plates. M.441.12
Contents. — Frauenlob, the last of the minnesingers. — Giesèla. — The mouse-tower. — Sir Hilchen of Lorch. — Song of the vine-dressers. — The seven sisters. — Lureley. — The brothers.
[Midsummer night's dream.] The overture, songs, duetts, trios, quartetts, choruses, marches & melo-dramatic music in Shakspeare's Midsummer nights dream. The whole of the music, with the exception of five pieces altered from Arne, Smith, Battishill, Dr. Cooke & Handel,

Bishop, *Sir* Henry Rowley. *(Continued.)*
entirely new & composed, adapted & arranged [for pianoforte] by Henry R. Bishop. London. Goulding, D'Almaine, Potter & Co. [181–?] M.450.3
Moore's Irish melodies. With symphonies and accompaniments by Sir John Stevenson and Sir Henry Bishop. New edition. Dublin. 1882. M.376.56
This work is made up of the same songs as the volumes entitled: A selection of Irish melodies, the contents of which may be found under the name of Sir John Andrew Stevenson.
[The noble outlaw.] The music in The noble outlaw! A comic opera composed & arranged for the voice & piano forte by Henry R. Bishop. London. Goulding, D'Almaine, Potter & Co. [181–?] M.450.4
[The renegade.] The overture, marches, songs & quartetts in the historical play, The renegade. The words by F. Reynolds. The music composed & arranged for the piano forte by Henry R. Bishop. London. Goulding, D'Almaine, Potter & Co. [1812.] No. 2 in M.391.11
A selection of Irish melodies with symphonies and accompaniments [for pianoforte] by Sir John Stevenson and H. R. Bishop and characteristic words by Thomas Moore. [1st edition.] M.441.48
The contents of this collection will be found under Sir John Stevenson.
They have given thee to another. [Song, BAR.] (*In* Annie Laurie melodist. P. 44.) No. 50 in M.129.52
Bismarck. *Part-song.* NAUMANN, O. M.441.99
Bitte. *For organ.* NEUMARK, G. Sechs kleine Fantasien. No. 2 in M.444.91
Bitte zu Gott um Frieden. *Hymn.* LOEWE, J. C. G. Werke. Band 5. No. 19 in M.384.67.5
Bittner, Julius.
Der Bergsee. Ein Vorspiel und zwei Akte von Julius Bittner. Klavierauszug mit deutschem Text von Otto Lindemann. Berlin. Fliegel & Co. [1911.] M.441.65
The instrumentation is indicated.
Der Musikant. [Oper.] Zwei Akte. Text und Musik von Julius Bittner. Vollständiger Klavierauszug mit Text von Egon Bloch. Mainz. Schott. 1909. M.126.56
Die rote Gred. Drei Akte. Text und Musik von Julius Bittner. Vollständige Orchester-Partitur. Mainz. Schott. 1907. M.418.9
Same. Vollständiger Klavierauszug mit Text. M.378.63
Bizet, Alexandre César Léopold.
Berceuse. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 82–84.) M.417.40
Bizet, Alexandre César Léopold, *editor.*
GOUNOD, C. F. Jeanne d'Arc. Drame. M.CAB.2.27
SAINT-SAËNS, C. C Le timbre d'argent. Drame lyrique. M.CAB.2.35
Bjørnson, Bjørnstjerne.
Bergliot. Gedicht. Declamation mit Orchester. Musik von Edvard Grieg. No. 2 in M.417.13
Hulda. For an opera based on this work see **Franck**, César Auguste.
Blab not what you ought to smother. *Song.* CAREY, H. The tell tale. No. 244 in M.CAB.1.50; etc.
Black ey'd Susan. See **Hutcheson, F.** All in the Downs.
Black joke, The. *For pianoforte.* CLEMENTI, M. No. 4 in M.430.7
Blaise, Adolphe.
Annette & Lubin. Comédie en un acte en vers mêlée d' ariettes et de vaudevilles par M. et Madame Favart. Musique composée et arrangée par Blaise. Réduit pour piano et chant par Robert Montfort. Paris. Legouix. [1910?] Portraits. Plate. M.443.40
Les effets de la honte. [Dans un bois sombre.] Ariette [T.]. (*In* Dessert, Le, des petits soupers. Pp. 17–19.) No. 1 in M.148.42
L'épingle. [Philis avoit mis dans sa bouche.] Menuet [T.]. (*In* Dessert, Le, des petits soupers. P. 21.) No. 1 in M.148.42
Blake, John Henry, *compiler.*
American national anthem. "Star spangled banner." Made "singable" for the voices of the people. History of the origin of the words and music written for the information and use of the American people. With modern music setting for all voices and all instruments. New York. Blake. 1912. Portraits. Plates. Facsimiles. M.432.39
The band and orchestral parts were arranged by P. Egner.
Blakemore, Thomas.
New campanalogia, or a key to the art of ringing. With considerable additions by William Jones, John Reeves & Thomas Blakemore. London. [1796.] M.127.62
Blamont, François Colin de.
Viens Lisette. Air en rondeau [BAR.]. Parodie nouvelle. (*In* Dessert, Le, des petits soupers. Pp. 25–27.) No. 1 in M.148.42
Blanchard, Edward Litt Laman.
Carina. Comic opera. Written by E. L. Blanchard and C. Bridgman. Music by Julia Woolf. No. 1 in M.378.39
The legend of Vilikins & Dinah. [Song. Anon.] Illustrated by George Thomson. London. Tallant & Allen. [187–?] Plates. M.453.60
Words only. The title-page has a vignette of Robson.
Blangini, Giuseppe Marco Maria Felice.
Marie-Thérèse à Presbourg. Opéra héroïque. Paroles de C. Bérard. Musique de Félix Blangini. [Partition piano et chant.] Paris. L'auteur. [1820?] M.431.56
Blangy, Auguste.
Vampire et loup-garou [ou le violon de voyage]. Opérette en un acte. [Paroles de MM^rs E. de Richemont et Frank. Musique de A^te Blangy. Op. 152. Partition chant et piano.] Paris. Grandjon. [186–?] No. 2 in M.379.66
Blasius, Mathieu Frédéric.
L'amour hermite. Pièce anacréontique en un acte melée d'ariettes. Paroles de M^r ***. Mis en musique par F. Blassius. [Partition.] Paris. Sieber. [1789.] M.432.29
Blasser, Gustav.
Kleine Serenade in D. (1. Präludium. 2. Adagio. 3. Tempo di valse.) Für Streichorchester. (Streichquintett oder Streichquartett.) Op. 88. [Partitur.] Offenbach a. M. André. [188–?] No. 2 in M.407.69
Sechs Bagatellen. Für Streichquartett oder Streichorchester. Op. 68. Partitur. Offenbach a. M. André. [188–?] No. 1 in M.407.69
Blassius, F. See **Blasius**, Mathieu Frédéric.
Blatch, Herbert.
Rip Van Winkle, Jun^r. An operetta in three acts written by Charles Willmore Emlyn. Music by Herbert Blatch. Vocal score. London. Bach & Co. 1910. M.442.27
Blau, Édouard.
La Jacquerie. Opéra de Édouard Blau et Simone Arnaud [pseud.]. Musique de Édouard Lalo et Arthur Coquard. M.418.22
Blaue Vogel, Der. *Overture.* KŘIČKA, J. Ouverture zu Maeterlinck's Märchen. M.444.101
Blauen Frühlingsaugen, Die, schaun. *Song.* OVEREEM. Neuer Frühling. M.415.83
Blauveilchen. *Song.* HUMPERDINCK, E. Junge Lieder. M.416.12
Blaze, François Henri Joseph.
La colombe ou flûte et poignard. Mélodrame en un acte. [Paroles et musique] de Castil-Blaze. [Partition piano et chant.] Paris. Blaze. [1843?] M.441.44
This work was performed at L'Opéra-Comique under the title Pigeon vole. A score with that title may be found on shelf-number M.224.5.
La forêt de Sénart ou la partie de chasse de Henri IV. Opéra comique en trois actes d'après Collé. Paroles ajustées sur la musique de Mozart, Beethoven, Weber, Rossini, Meyerbeer, etc., par Castil-Blaze [pseud.]. Partition. Paris. Castil Blaze. [1826?] M.134.13
Blaze, François Henri Joseph, *editor.*
Bernabo. Opéra bouffe en un acte d'après Molière. Paroles ajustées sur la musique de Cimarosa, Salieri, Paisiello, Guglielmi, Farinelli, Grétry, par Castil-Blaze. [Partition chant et piano.] Paris. Castil-Blaze. 1856. M.441.92
Blech, Leo.
Versiegelt. Komische Oper in einem Akt nach Rauppach von Richard Batka und Pordes-Milo. Musik von Leo

Blech, Leo. *(Continued.)*
Blech. Op. 18. Klavierauszug mit Text v. Egon Pollak. Berlin. „Harmonie". [1908.] Illus. M.418.10
Waldwanderung. Stimmungsbild für Orchester. Op. 8. Partitur. Mainz. Schott. [190–?] No. 2 in M.136.18

Blech, Leo. *Works about.*
Rychnovsky, E. Leo Blech. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 52–64. Leipzig. 1907.) M.376.33.2

Bleibe bei uns. *Motet.* Neithardt, A. H. No. 24 in M.414.43.14

Bleiches Antliz, sei gegrüsset. *Hymn.* Loewe, J. C. G. Werke. Band 2. No. 15 in M.384.67.2

Bleikhman, Julius Ivanovitch.
Балетная сюита, для болбш. оркестра. Оп. 22. [Ballet suite for full orchestra.] Спб. Виспольскій. [188–?] M.410.84

Blés, Les. *Song.* Jaques-Dalcroze. Chansons romandes. No. 1 in M.203.37

Bless God, O my soul. *Anthem.* Essex, T. Collection of original compositions. No. 28 in M.441.100

Bless me, where now. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 106, 107.) No. 44 in M.430.1.24

Bless ye the Lord. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 42.) No. 30 in M.430.1.25

Blessed are the dead. *Part-song.*
Cooke, B. No. 42 in M.430.1.31
Harington, H. No. 14 in M.430.1.11

Blessed be the name of the Lord. Canon three in one in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 14, 15.) No. 9 in M.430.1.24

Blessed be the Lord. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 94, 95.) No. 39 in M.430.1.22

Blessed be the Lord. *Canon.* Bates, W. No. 91 in M.430.1.11

Blessed be Thou Lord God. *Canon.* Callcott, J. W. No. 145 in M.430.1.25

Blessed is he. *Anthem.* Callcott, J. W. The anthems sung at the Asylum Chapel. M.432.9; etc.

Blessed is he. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 121.) No. 46 in M.430.1.10

Blessed is the man. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 24–26.) No. 11 in M.430.1.15

Blessing, A, unknown to ambition. *Song.* Reeve, W. The wealth of the cottage. No. 5 in M.370.2.1

Blest as th' immortal gods. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 47–50.) No. 28 in M.430.1.18

Blest as th' immortal gods. *Glee.* Stevens, R. J. S. No. 98 in M.430.1.23

Blest as th'immortal god is he. *Song.*
Stubley, S. No. 201 in M.cab.1.50
Thomson, W. A hymn to Venus. No. 46 in M.cab.1.48;etc.

Blest pair of syrens. *Glee.* Cooke, B. No. 7 in M.430.1.14
Smith, J. S. No. 28 in M.430.1.13

Blest pow'r. *Glee.* Paxton, S. No. 43 in M.430.1.22

Blest wth my Silvia. *Song.* Handel, G. F. No. 52 in M.cab.1.50

Blétry, Paul.
Le club du battoir. Opérette en un acte. Paroles de Blondelet et Vergeron. Musique de Paul Blétry. [Partition chant et piano.] Paris. Feuchot. [188–?] No. 3 in M.379.66
Pierrot mendiant. Fantaisie en un acte et en vers par Edmond Teulet. Musique de G. Marietti et Paul Blétry. M.417.36

Bleyle, Carl.
Symphonie, F dur, für grosses Orchester. Op. 6. Partitur. Leipzig. Kistner. 1907. M.444.24

Blind boy, The. [The night was blus'tring. Song, s.] (*In* Boston musical miscellany. Vol. 2, pp. 79–81.) No. 23 in M.370.2.2

Blind boy, The. [O! say what is that thing call'd light. Song, A. or B. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 39 in M.cab.1.48

Blind boy, The. *Song.* Leveridge, R. No. 48 in M.cab.1.50

Blind man's buff. *Glee.* Arne, T. A. No. 41 in M.430.1.4

Blinde, Der. *Cantata.* For the Music see **Bossi, E. M.** For the Libretto see **Pascoli, G.**

Blinde, Der. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Blink o'er the burn. *Song.* Thomson, W. Orpheus Caledonius. Vol. 1. No. 15 in M.376.32.1

Blithsome goddess. *Glee.* Danby, J. No. 52 in M.430.1.27

Bloch, André.
[Maïda. Conte musical en 4 actes et 5 tableaux. Poème de Charles Rety-Darcours. Musique de André Bloch. Partition piano et chant.] Paris. Enoch & cie. 1909. The title-page is lacking. M.126.57

Bloch, Egon, *editor.*
Bittner, J. Der Musikant. [Oper.] M.126.56

Bloch, Ernest.
Macbeth. Drame lyrique en sept tableaux (un prologue et trois actes). Poème de Edmond Fleg d'après Shakespeare. [Musique par] Ernest Bloch. Partition piano et chant. Paris. Astruc & cie. 1910. M.125.39

Bloch, Josef.
Ungarische Ouverture für grosses Orchester. Op. 20. Partitur. Leipzig. Seemann. [189–?] M.444.25
Lithographic script.

Blockley, John.
Love not. [Song, M.-S. or BAR.] (*In* Annie Laurie melodist. P. 23.) No. 21 in M.129.52

Blockx, Jan.
Milenka. Ballet-pantomime en un acte et deux tableaux par M. Paul Berlier. Chorégraphie de M. Georges Saracco. Musique de M. Jan Blockx. Partition piano. Bruxelles. Schott. [1886?] No. 2 in M.240.33

Blonde, La. *Song.* Dupont, P. Chants et chansons. Vol. 1. M.377.42.1

Blondelet, Charles.
Le club du battoir. Opérette. Paroles de Blondelet et Vergeron. Musique de Paul Blétry. No. 3 in M.379.66
La défaite d'Annibal. Opérette. Paroles de Blondelet & Baumaine. Musique de Éd. Deransart. No. 1 in M.379.70
Judick & Halonferme. Saynète. Paroles de Baumaine, Blondelet & Vilarfranc. Musique de Éd. Deransart. No. 2 in M.379.70

Blondine. *Song.* Lacome d'Estalenx, P. J. J. Échos d' Espagne. M.443.56

Bloom, The, is on the rye. *Song.* Bishop, H. R. No. 55 in M.129.52

Bloom, The, of beauty quickly fades. *Song.* Worgan, M. The power of gold. No. 293 in M.cab.1.50

Blooming Bacchus, ever young. Corfe, J. The power of wine. No. 324 in M.cab.1.50; etc.

Blooming Fanny. See **Boyce, W.** When Fanny blooming fair.

Blooming Salley. [Not Semele's attracting love. Song, T. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 190.) No. 140 in M.376.31.1

Blossom, Henry Martyn, *Jr.*
The only girl. A musical farcical comedy. The music by Victor Herbert. M.443.120
The prima donna. Music by Victor Herbert. No. 2 in M.379.46
The Princess "Pat." A new comic opera. The music by Victor Herbert. M.443.121
The slim princess. A new comic opera. Music by Leslie Stuart [pseud.]. M.135.40

Blossom, The, so pleasing. *Glee.* Webbe, S. No. 35 in M.430.1.28

Blow, John.
Come here's a good health. Catch a 5 voci. (*In* The Pleasant musical companion. Fol. 1.) No. 1 in M.cab.1.53
Fy, nay, prithee John. A chiding catch a 3 voc. (*In* The Iovial companions. Fol. 9.) No. 23 in M.cab.1.18
God is our hope and strength. Anthem for eight voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 108–116.) M.444.20

Blow, John. *(Continued.)*
God preserve her majesty. [Catch] a 4 voc. (*In* The Iovial companions. Fol. 20.) No. 61 in M.CAB.1.18
Also to be found in The Pleasant musical companion.
Here are the rarities. Second part of Bartholomew fair. [Catch.] A 4 voc. (*In* The Iovial companions. Fol. 20.) No. 60 in M.CAB.1.18
Also to be found in The Pleasant musical companion.
How shall we speak thy praise. [Catch.] A 3 voc. (*In* The Iovial companions. Fol. 20.) No. 63 in M.CAB.1.18
Also to be found in The Pleasant musical companion.
I was in the spirit. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 248–257.) M.444.20
I'll tell my mother. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 12.) No. 24 in M.CAB.1.53
Joan has been galloping. [Catch.] A 3 voc. (*In* The Iovial companions. Fol. 20.) No. 62 in M.CAB.1.18
Also to be found in The Pleasant musical companion.
The Lord hear thee. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 126–129.) M.444.20
My God, my God. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 130–134.) M.444.20
O God, wherefore art thou absent. Anthem for five voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 117–122.) M.444.20
Save me, O God. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 122–126.) M.444.20

Blow, blow, thou winter wind. *Part-song.* WASSALL, G. A Shakespeare song cycle. M.137.62

Blow Boreas blow. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Blow on ye winds. *Song.* LAMPE, J. F. No. 9 in M.CAB.1.50; etc.

Blow, shepherds. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.

Blow thou winter's wind. *Song.* ARNE, T. A. No. 118 in M.376.31.1

Blow ye bleak winds. *Song.* ARNE, T. A. The generous distress'd. No. 72 in M.376.31.3

Bluebeard. Grand march in Bluebeard. [Anon.] See **Kelly,** Michael.

Blue-bell, The. *Song.* MACDOWELL. From an old garden. No. 2 in M.417.24

Blue eyes. *Song.* LASSEN, E. Song album. Vol. 2. M.443.84.2

Bluemlein, Das. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 58 in M.384.67.16

Bluethgen, August Eduard Victor.
Schwestertreue. Ein Schwanenmärchen. Für Chor, Solostimmen und Orchester componirt von Arno Kleffel. No. 2 in M.379.26

Bluette. *For pianoforte.* MACDOWELL. Zwölf Virtuosen-Etüden. No. 2 in M.444.108

Blue-violet. *Song.* HUMPERDINCK, E. Junge Lieder. M.416.12

Blume, Die, der Ergebung. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 34 in M.384.67.17

Blumenballade. Annunciata. *Song.* LOEWE, J. C. G. Werke. Band 9. No. 17 in M.384.67.9

Blumen-Evangelium. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 78 in M.384.67.16

Blumenmädchen, Das. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Blumenopfer, Das. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 17 in M.384.67.1

Blumenschein, William Leonard.
June-bug, an American burlesque [for pianoforte]. Op. 53. Autograph manuscript. [1894.] No. 12 in M.451.2.1
June-rose. Mazurka [for pianoforte]. Op. 54. Autograph manuscript. [1894.] No. 13 in M.451.2.1

Blumensprache. *Song.* HUMPERDINCK, E. Junge Lieder. M.416.12

Blumenthal, Sandro.
Sulamith. Lyrische Oper in zwei Aufzügen. Text unter Benutzung des „Hohen Liedes Salomonis" von Emil Mantels und Heinrich Lautensack. Musik von Sandro Blumenthal. Vollständiger Klavierauszug mit Text. München. Lewy. 1906. No. 1 in M.378.41

Blumner, Martin.
In Zeit und Ewigkeit. Cantate nach Worten der heiligen Schrift. A psalm of life according to words of Holy Scripture. Für Solostimmen, Chor und Orchester. Op. 38. Orchester-Partitur. Berlin. Bote & Bock. [1885.]
The text is in German and English. M.444.146

Blush, The. [On a primrose bank. Song, T. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 110.) No. 84 in M.376.31.1

Blushing rose, The. *Song.* HOWARD, S. M.409.37

Blythest bird, The. *Song.* GREENE, M. M.409.37; etc.

Blythsome bridal, The. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 36 in M.376.32.1

Boabdil. *Ballet music.* MOSZKOWSKI, M. No. 1 in M.444.176

Boast not, mistaken swain. *Song.* BOYCE, W. No. 90 in M.376.31.3

Boat, A, a boat. *Round.* JENKINS, J. No. 70 in M.129.52

Boat song. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Boatie, The, rows. *Glee.* KNYVETT, W. No. 60 in M.377.22; etc.

Boatman, The. *Song.* LAWSON, M. L. Songs of the North. M.442.106

Bob, The, of Dumblane. *Song.* THOMSON, W. No. 214 in M.CAB.1.50; etc.

Bodanzky, Robert.
The Count of Luxembourg. A new musical play by A. M. Willner and Robert Bodanzky. Music by Franz Lehar. M.126.67

Bodanzky, Robert, *translator.*
BAKONYI, C. von. Ein Herbstmanöver. Operette. M.125.42

Bodleian Library, *Oxford, England.*
[A catologue [sic] of all the books whch belong now to ye Musick School, 1682. Copied from a manuscript upon a sheet of vellum, 2 feet, 7 inches long, 1 ft., 3 in. wide: in an oak frame, glazed, in the Music School, Bodleian Library.] Typewritten manuscript. No. 2 in M.125.26
[A catalogue of so many setts of bookes as were given by Mr. Doctor Heather to the Uniuersitie of Oxford at the tyme of his first founding the practise of musick there. Copied from a manuscript in the Music School, Bodleian Library, Oxford.] Typewritten manuscript. 1902. No. 3 in M.125.26
Catalogue of the portraits and pictures in the Music School, Oxford. [Oxford. 1892.] No. 4 in M.125.26
A typewritten copy of a manuscript catalogue.

Bodleian Library, *Oxford, England. Works about.*
EDWARDS, F. G. The Bodleian Library and its music. [London. 1902.] No. 1 in M.125.26
NICHOLSON, E. W. B. Early Bodleian music. Introduction to the study of some of the oldest Latin musical manuscripts in the Bodleian Library, Oxford. London. 1913. 71 facsimiles. M.20.3
STAINER, J. Early Bodleian music. Sacred & secular songs together with other MS. compositions in the Bodleian Library, Oxford, ranging from about A.D. 1185 to about A.D. 1505. With an introduction by E. W. B. Nicholson, and transcriptions into modern musical notation by J. F. R. Stainer and C. Stainer. London. 1901. 2 v. Facsimiles. M.20.2

Body, The, of great Elizabeth. *Catch.* HOOK, J. No. 2 in M.430.1.27

Boehe, Ernst.
Symphonischer Epilog zu einer Tragödie, für grosses Orchester. Op. 11. Partitur. Wien. Schuberthaus-Verlag. 1909. M.411.69
Taormina. Tondichtung für grosses Orchester. Op. 9. Partitur. Leipzig. Forberg. [1906.] M.411.26

Boehme, Otto.
Marienkind. Märchenspiel. Bearbeitet nach dem gleichnamigen Märchen der Brüder Grimm. Musik von Ernst Müller. M.125.77

Boelitz, J. Martin.
Die Nonnen (The nuns). Für Chor und grosses Orchester [von] Max Reger. No. 2 in M.137.29

Boelitz, Martin. See **Boelitz,** J. Martin.

Boelsche, Franz.
Quartett, Zweites, für 2 Violinen, Bratsche und Violoncell. Op. 27. Partitur. Berlin. Simrock. 1904. No. 2 in M.412a.19

Boëly, Alexandre Pierre François.
Collection des œuvres posthumes pour orgue à pédales ou piano à trois mains. Œuv. 43, 44, 45. Paris. Richault & cie. [186–?] M.444.71
Many of the works are by other composers and are edited by Boëly. *Contents.* — 43. Martini: Gavotta; Preludio; Allegro. — Boëly: Canone all' ottava. — Martini: Corrente. — Boëly: Composition without title. — Kirnberger: Corale. — Boëly: Larghetto; Fuga.—Martini: Allegro. — Boëly: Composition without title; Toccata. 44. Boëly: Larghetto; Fugato. — Couperin: Contrepoint 4e ton; Composition without title. — Haydn: Largo sostenuto. — Martini: Allegro. — Boëly: Moderato. — Martini: Andantino; Corrente. — Scarlatti: Vivace. — Haydn: Largo cantabile. — Couperin: Fuga. — Haydn: Adagio fantasia. — Eberlin: Prelude. — Boëly: Adagio. 45. Albrechtsberger: Fuga. — Martini: Siciliana. — Boëly: Hymne du 1er ton. — Martini: Fuga. — Frescobaldi: Fuga. — Martini: Gavotta. — Boëly: Andante con moto. — Martini: Aria. — Valter: Composition without title. — Cramer: Moderato con expressione; Moderato assai. — Martini: Adagio. — Beethoven: Adagio. — Boëly: Andante.
12 pièces pour orgue avec pédale obligée ou piano à clavier de pédales. Œuv. 18. Paris. Richault. [188–?] M.444.157
Quatre offertoires pour l'orgue. Op. 9. Paris. Canaux. [187–?] No. 1 in M.430.18
Recueil contenant quatorze morceaux pour orgue qui pourront servir pendant l'office divin suivant les tons des kyrie, gloria, hymnes, antiennes ou verset dans lesquels l'organiste doit jouer. Op. 10. Paris. Canaux. [187–?] No. 2 in M.430.18

Boerner, C. G.
Katalog der Musikbibliothek des Herrn J. B. Weckerlin: Musik — Tanz — Theater. Versteigerung 10. bis 12. März 1910. Leipzig. Boerner. [1910.] Portrait. M.125.28
The prices brought by the books are given in marks.

Boese Farbe, Die. *Song.* Schubert, F. P. Die schöne Müllerin. No. 7 in M.140.33.2

Bœufs, Les. *Song.*
Dupont, P. Chants et chansons. Vol. 1. M.377.42.1
Versepuy, M. Chansons d'Auvergne. M.417.55

Bohemian Club, *San Francisco.*
Garnett, P. The green knight. A vision. The ninth Grove Play as performed on the occasion of the Club's thirty-fourth annual Midsummer jinks, the 12th of August, 1911. M.376.43

Boieldieu, Adrien. See **Boieldieu**, François Adrien.

Boieldieu, François Adrien.
Le calife de Bagdad. Opéra en 1 acte de St Just. Mise en musique par A. Boieldieu. [Partition.] Paris. Erard. [1800.] M.224.3
Same. [Accomp. de piano.] Richault. [183–?] M.362.34
Charles de France ou amour et gloire. Opéra comique en deux actes. Paroles de MM. Théaulon et Dartois. [Musique] par Boieldieu et Hérold. [Partition.] Paris. Boieldieu. [1816?] M.441.42
This copy contains several numbers which are not in the edition on shelf-number M.281.1.
Les deux nuits. Opéra comique en trois actes. Paroles de Mrs Bouilly & Scribe. Mis en musique par Mr A. Boieldieu. [Partition.] Paris. Janet & Cotelle. [1829.] M.432.8
[La famille suisse.] Partition de La famille suisse. Opéra en un acte. Paroles de St Just Daucourt. Musique de Boieldieu. À Paris. Chez les frères Gaveaux. [1797?] M.450.5
Jean de Paris. Opéra comique en deux actes. Paroles de Monsieur de St. Just. [Musique] par Adrien Boieldieu. [Partition.] Paris. Boieldieu. [1812?] M.441.40
[Nouveau seigneur de village.] Partition du Nouveau seigneur de village. Opéra comique en un acte. Paroles de MM. [Creuzé de Lesser et Roger. Mis en musique] par Adrien Boieldieu. Paris. Boieldieu. [181–?] M.416.7
La prisonnière. Opéra. [Paroles de Jouy, de Longchamps et de Saint-Just.] Musique de Cherubini et Boieldieu. M.285.13
Zoraïme et Zulnar. Opéra en 3 actes du Cn St Just. [Musique] par Boieldieu. [Partition.] Paris. Cochet. [1798.] M.271.32

Bois, Jules.
Naïl. Drame lyrique en trois actes. Musique de Isidore de Lara. M.125.82

Bois, Le, en fleur. *Song.* Doret, G. Jardin d'enfants M.137.57

Boisdeffre, Charles Henri René de.
Ewa la folle. Légende norwégienne [pour soli et choeur]. Poésie de Paul Collin. Musique de René Boisdeffre. [Partition.] Autograph manuscript. [Paris.] 1884. M.444.27
Sonate, 3me, pour piano et violon. Op. 67. [Partition et partie.] Paris. Hamelle. [190–?] M.434.49

Boisselot, Paul.
Lischen and Fritzchen. (Conversation Alsacienne.) Operetta. The music composed by J. Offenbach. M.441.38

Boîte, La, à joujoux. *Ballet.* For the Music see **Debussy**, A. C. For the Scenario see **Hellé**, A.

Boito, Arrigo.
Falstaff. Commedia lirica. Musica di Giuseppe Verdi. M.412.22
[La Gioconda. Dramma. Musica di Amilcare Ponchielli.] M.441.82
Otello. Dramma lirico. Musica di Giuseppe Verdi. M.412.34

Boleros. *For orchestra.* Kui, T. A. Bolero. M.434.26
Nicodé, J. L. Bilder aus dem Süden. M.136.25
Pachulski, L. Boléro. No. 2 in M.407.35

Boleró popular de Madrid. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56

Boleslas le Hardi. *Symphonic poem.* Rózycki, L. M.434.105

Bolognese, Domenico.
Elena di Tolosa. Melodramma. Posto in musica dal Mo Errico Petrella. M.140.11

Bolten-Bäckers, ——.
Fraenlein Loreley. Operette. Musik von Paul Lincke. No. 2 in M.389.70
Frau Luna. Operette. Musik von Paul Lincke. No. 1 in M.389.70

Bon chevalier. *Song.* Hermant, P. Sagesse. 12 poèmes de Verlaine. M.415.31

Bon coin, Le. *Song.* Jaques-Dalcroze. Chez nous. No. 3 in M.203.37

Bon garçon. *Song.* Jaques-Dalcroze. Des chansons. No. 2 in M.203.37

Bon pays romand, Le. *Song.* Jaques-Dalcroze. Chansons romandes. No. 1 in M.203.37

Bonheur, Raymond.
Polyphème. Musique de scène de Raymond Bonheur pour le drame d'Albert Samain. [Partition piano et chant.] Paris. Rouart, Lerolle & cie. 1908. No. 3 in M.240.33

Bonheur craintif. *Song.* Doret, G. Dix mélodies. No. 2 in M.417.12

Bonjour, bonsoir. *Children's song.* Gounod, C. F. Six mélodies enfantines. M.440.13

Bonjour Suzon! *Song.* Hopkins, F. Twenty songs. M.137.41

Bonn, Julius Hagemann-.
Karl Kämpf. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 119–131. Leipzig. 1907.) M.376.33.2

Bonnamy, Émile.
Les maîtres chanteurs de la Butte. [Fantaisie-parodie en un acte.] Paroles de J. Oudot et H. de Gorsse. Musique de É. Bonnamy. [Partition piano et chant.] Paris. Godfroy. [1897.] M.417.6

Bonnaud, Frédérick.
Marche russe. [Pour orchestre. Partition.] Manuscript. Paris. [187–?] No. 2 in M.133.41
There is no title-page.

Bonnay, Théodore.
Monsieur & Madame Dagobert. Opérette bouffe-tintamarresque en un acte. Paroles de J. M. G. Antourville. Musique de Théodore Bonnay. Illustrations de Félix Thuillière. [Partition piano et chant.] Paris. Malteau. 1898. 2 parts in 1 v. Portrait. Plates. M.409.27

Bonne, La, de ma tante. *Opera.* For the Music see **Barbier**, F. É. For the Libretto see **Bedeau**, H.

Bonne espérance. *Song.* Bérat, F. Chansons. M.376.48

Bonne fille, La. *Opera.* For the Music see **Piccinni**, N. For the Libretto see **Goldoni**, C.

Bonnemère, Lionel.
Mudarra. Musikdrama von Louis Tiercelin und Lionel Bonnemère. [Musik von] Fernand Le Borne. M.443.8

Bonnet, Jules.
Les nymphes d'Artémis. Choeur à trois voix de femmes. Musique de Irénée Bergé. No. 1 in M.417.58

Bonnets d'âne, Les. *Opera.* For the Music see Wachs, F. For the Libretto see Péricaud, J. L.

Bonneval, Michel de.
Les romans. Ballet-héroïque. Paroles de Mr Bonneval. Musique de Mr Niel. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 16, pp. 281–370.) M.128.47.16
Words only.

Bonnie Doon. [Song, M.-S. or BAR.] (*In* Annie Laurie melodist. P. 61.) No. 69 in M.129.52

Bonnie Earl, The, o' Moray. *Song.* Lawson, M. L. Songs of the North. M.442.106

Bonnie fishwives, The. *Cantata.* For the Music see Foster, M. B. For the Libretto see Oxenford, E.

Bonnie George Campbell. *Song.* Lawson, M. L. Songs of the North. M.442.106

Bonnie Strathyre. *Song.* Lawson, M. L. Songs of the North. M.442.106

Bonnier, Charles.
Parsifal. Par Charles et Pierre Bonnier. Paris. À la "Revue wagnérienne." 1887. [Documents de critique expérimentale.] M.453.53
A criticism of Wagner's Parsifal.

Bonny broom, The. *Song.* Arne, T. A. M.409.37; etc.

Bonny Christy. *Song.* Thomson, W. Orpheus Caledonius. Vol. 1. No. 12 in M.376.32.1

Bonny Earl, The, of Murray. *Song.* Thomson, W. Orpheus Caledonius. No. 4 in M.376.32.2

Bonny Jean. *Song.* Thomson, W. No. 12 in M.CAB.1.50; etc.

Bonny Kilmeny. *Cantata.* For the Music see MacCunn, H. For the Libretto see MacCunn, J.

Bonny lass, The, of Branksome. *Song.* Thomson, W. Orpheus Caledonius. Vol. 2. No. 35 in M.376.32.2

Bonny Scot, The. *Song.* Thomson, W. Orpheus Caledonius. Vol. 1. No. 8 in M.376.32.1

Bononcini, Giovanni Battista.
The anthem which was performed in King Henry the Seventh's chapel at the funeral of the most noble & victorious prince, Iohn, Duke of Marlborough. The words taken out of Holy Scripture. And set to musick by Mr Bononcini. [Full score.] London. Printed for & Sold by I. Walsh. [1737?] M.450.57
Per la gloria d'adorarvi. [Lied für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 9, 10.) M.417.40

Bononcini, Marc' Antonio.
[Almahide.] Songs in the new opera, call'd Almahide. The songs done in Italian & English as they are perform'd at ye Queens Theatre. [Anon. Score. London.] Sold by I: Walsh. [1710.] M.CAB.1.22
[Camilla. Songs in the opera of Camilla. The words translated from the Italian of Silvio Stampiglio by Owen MacSwiney. Music by Marc' Antonio Bononcini. Vocal score with accompaniment for the flute. London. Walsh. 1706.] No. 1 in M.400.53
There is no title-page. The music is engraved on one side only of the leaf.

Bons archers, Les. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3

Bonvin, Ludwig.
Ballade für grosses Orchester. Op. 25. Partitur. Leipzig. Breitkopf & Haertel. 1897. Lithograph script. No. 3 in M.136.18

Boott, Francis.
Te Deum according to the liturgy of the Church of England. [S. A. T. B. with accompaniment for pianoforte or organ.] Boston. Ditson & Co. 1884. No. 2 in M.443.100
To a storm. [For voice and pianoforte.] Words by Swinburne. Music by F. Boott. Manuscript. [187–?] No. 3 in M.450.30

Borch, Gaston.
Suite norvégienne. A day in the mountains. Orchestral suite. Op. 22. Full score. London. Augener & Co. 1899. M.357.28

Bordes, Charles, *editor.*
Clérambault, L. N. Orphée. Cantate française à voix seule. M.125.65

Bordèse, Luigi.
The guardian angel or the little mother. An operetta in one act. Words by George Cooper. Music by Luigi Bordèse. [Vocal score.] Boston. Ditson & Co. 1877. No. 3 in M.415.51

Bordèse, Stéphan.
La légende de Miana. Soli & chœur pour voix de femmes avec accompagnement de piano. Musique de H. de Fontenailles. No. 1 in M.126.46
La trahison de Pan. Opéra-comique. Musique de Charles Lecocq. M.137.47

Bordier, Jules.
Loreley. Ballade pour chœur d'hommes et orchestre, imitée de H. Heine. Poésie de Hippolyte Durand. Musique de Jules Bordier. Partition chant et piano par l'auteur. Paris. Hamelle. [1891?] No. 2 in M.417.58
The instrumentation is indicated.

Bords, Les, de la Saône. *Song.* Dupont, P. Chants et chansons. Vol. 3. M.377.42.3

Borgomastro, Il, di Schiedam. *Opera.* For the Music see Rossi, L. For the Libretto see Peruzzini, G.

Borgström, Hjalmar.
Romanze (E dur) für Violine mit Begleitung des Orchesters. Op. 12. Partitur. Leipzig. Kistner. 1901. No. 1 in M.407.12

Boris Godunow. *Opera.* For the Music see Musorgski, M. P.

Bornier, Étienne Charles Henri de.
Dimitri. Opéra en 5 actes. Paroles de MM. H. de Bornier & A. Silvestre. Musique de Victorin Joncières. M.CAB.2.29

Borren, Charles van den.
L'œuvre dramatique de César Franck: Hulda et Ghiselle. Bruxelles. Schott. 1907. Music. M.128.76

Börresen, Hakon.
Quatuor pour 2 violons, alto et violoncelle. Op. 20. Partition. Kjøbenhavn. Hansen. 1914. No. 1 in M.138.22

Borrow'd kiss, The. *Song.* Oswald, J. No. 93 in M.CAB.1.47

Bortnyanski, Dmitri Stepanovitch.
Du Hirte Israels. [Motet, S. A. T. B.] (*In* Musica sacra. Band 5, p. 85.) No. 25 in M.414.43.5
Ehre sei Gott in der Höhe. [Psalm, S. A. T. B.] (*In* Musica sacra. Band 5, pp. 27–29.) No. 8b in M.414.43.5
Pater noster [et] Adoremus. [Chœur à 4 parties sans accompagnement. Paroles latines adaptées à la musique par Mr B***.] (*In* Berlioz. Werke. Serie 9, Abteilung 1, pp. 22–25.) No. 2, 3 in M.440.3.9.1

Boschot, Adolphe.
Le crépuscule d'un romantique: Hector Berlioz, 1842–1869. D'après de nombreux documents inédits. Paris. Plon-Nourrit & cie. 1913. Portrait. M.377.27
La jeunesse d'un romantique: Hector Berlioz, 1803–1831. D'après de nombreux documents inédits. 2e édition. Paris. Plon-Nourrit & cie. 1906. Portraits. M.377.25
Un romantique sous Louis-Philippe: Hector Berlioz, 1831–1842. D'après de nombreux documents inédits. Paris. Plon-Nourrit & cie. 1908. Portraits. M.377.26

Bosom, The, that bleeds [S. or T.]. New words to the popular Irish melody of Garry Owen. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 7 in M.441.54
The music is that of the song beginning We may roam through this world in Stevenson and Bishop's Selection.

Bossi, Enrico Marco.
Der Blinde. Il cieco. Lyrische Scene für Bariton, Chor und Orchester. Gedicht von Giovanni Pascoli. Deutsch von Wilh. Weber. Musik von M. Enrico Bossi. Op. 112. Clavierauszug. Leipzig. Rieter-Biedermann. 1905. No. 3 in M.379.13
Intermezzi Goldoniani für Streichorchester. Op. 127. Partitur. Leipzig. Rieter-Biedermann. 1905. No. 2 in M.407.29

Bossi, Enrico Marco. *(Continued.)*
Paradise lost. Symphonic poem in a prologue and three parts for solo voices, chorus, orchestra and organ. Dramatic poem after John Milton by Luigi Alberto Villanis. English words adapted from the German text by Florence Hoare. [Music] by M. Enrico Bossi. Op. 125. Vocal score. Boston. The Boston Music Co. 1909. M.407.30
The instrumentation is indicated.

Bossi, Enrico Marco. *Works about.*
WEBER, W. M. Enrico Bossi. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 65–82. Leipzig. 1907.) M.376.33.2

Bost-Siefert, E. See **Siefert,** E. Bost.

Boston. *Churches. Old South Church.*
[A collection of programmes of Easter, Christmas, and other special services held at the Old South Church, Boston, from April 2, 1884, to April 3, 1904. Compiled by Samuel Carr. Boston. 1884–1904.] M.CAB.2.20

Boston. *Theatres.*
BARNABEE, H. C. Reminiscences. Being an attempt to account for his life, with some excuses for his professional career. Boston. 1913. Portraits. Plates. M.433.11

Boston Church and Musical Directory of Boston, Cambridge, Brookline and other adjacent suburbs. With portraits of the leading artists and photographs of churches in Boston. Edited by William Grant James. Boston. James. 1906. M.127.76

Boston Evening Transcript. Jubilee sheet. The World's Peace Jubilee and International Musical Festival. Boston. 1872. Illus. M.15.5

Boston Harrison Club.
Harrison melodies. Original and selected. Boston. Weeks, Jordan & Co. 1840. M.129.110

Boston Music Hall.
[Great organ concerts. Programmes.] November 2, 1863–May 14, 1884. [Boston. 1903.] M.184.14

Boston Musical Gazette. A semi-monthly journal, devoted to the science of music. Vol. 1. Boston. 1838, 39. Music.
There is no title-page. No. 18 is missing. M.432.50

Boston musical miscellany. A selection of songs, sentimental, anacreontic, humorous, amatory, and national. Boston. Buckingham. 1816. 2 v. M.370.2
Contents. — 1. Reeve: A blessing unknown to ambition. — Ah! thee will I follow. — Alone on the banks. — Hutcheson: All in the Downs. — Behind yon hills. — Believe me, if all those endearing young charms. — Shield: Bright chanticleer. — Hook: Bright Phœbus. — Cease, rude Boreas. — Come send round the wine. — Come, loose ev'ry sail. — Come strike the bold anthems. — Hodson: Dear Tom, this brown jug. — Stevenson: Does the harp of Rosa slumber.—Drink to her who long. — Fair Sally. — Far remov'd from noise and smoke. — Farewell, dear Glenowen. — Fly not yet. (2) — From a flasket of gin. — From the white-blossom'd sloe. — Go where glory waits thee. — How sweet are the flowers. — I knew by the smoke. — In the downhill of life. — I sing the maid of Lodi. — In storms, when clouds obscure the sky. — I wander'd once at break of day. — John Anderson my joe. — Let fame sound the trumpet. — Life let us cherish. — Life's like a ship. — Little insect, perch'd on high. — Like the frail bark. — Loud toll'd the stern bellman. — Stevenson: Mary, I believ'd thee true. — Now Joan we are married. — Oh whack, Cupid's a mannikin. — Oh have you not heard of Kate Kearney. — Oh! mine be the cottage. — O love is the soul of a neat Irishman. — O Nancy, wilt thou go with me. — O the face of brave Captain Megan. — O think not my spirits. — Reeve: O think on my fate. — O will you sit in the bow'r. — Snowy rose. — Softly blew the eastern breezes. — Some sing of sweet Mally. — Dibdin: Sweet is the ship. — Geary: The glasses sparkle. — There's a dear little plant. — The tuneful lavrocks. — The twins of Latona. — Relfe: The moon had climb'd. — The turban'd Turk. — Their groves o' sweet myrtle. — Though far beyond the mountains. — Thimble's scolding wife. — To a woodman's hut. — 'Twas on the twenty-first of June. — Wear with me the rosy wreath. — Why does azure deck the sky. — When time was entwining. — When thirst of gold. — Jackson: When first this humble roof. — When bidden to the wake or fair. — When in death I shall calm recline. — When I was a boy. — What virgin or shepherd. — When thro' life unblest. — When daylight was yet sleeping. — When Steerwell heard me. — Kelly: When pensive I thought. — Where is the nymph. — Young Bobby was as blithe. — Young Henry was as brave. 2. A baby wander'd. — Adown the green valley. — A glass is good. — Ah! who is that whose thrilling tones. — A landlady of France. — Awake, ye dull sluggards. — Banish sorrow. — Believe me, in country or town. — Brittania's gallant streamers.—Come, come, bonny lassie. — Deserted by the waning moon. — Deep in a vale. — Feyther put me to the school. — Forth from my dark and dismal cell. — Go, lovely rose. — Here's the bower she lov'd. — How blest the life. — How few know how to value life. — Ho, why dost thou shiver. — Wolfe: How stands the glass. — I have lov'd thee. — I have parks. — I'll begin my chronology. — I'm often asked. — I'm parish clerk. — Let patriot pride. — Naegeli: Life let us cherish. — Loud roar'd the dreadful thunder. — Mother were dead and sister were married. — Mortal joys however pure. — Oh take me to your arms. — Oh! the land of sweet Erin's a land of delight. — Oh! in Ireland so frisky. — Tremain: One evening good humour. — Our country is our ship. — Over port, pipe or snuff-box. — Paddy Shannon. — Spanking Jack was so comely. — Tell her I'll love her. — Thy cheek is o' the rose's hue. — There's naught but care. — There was a lass. — The night was blust'ring. — The steeds of Apollo. — Thou ling'ring star. — The frozen streets. — The wealthy fool. — To liberty's enraptur'd sight. — 'Twas Pat of Londonderry. — 'Twas within a mile of Edinborough. — When evening came. — Wha wadna be in love. — Who has e'er been in London. — While I hang on your bosom. — When in the storm on Albion's coast. — Wilt thou say farewell, love. — Ye sons of free Columbia. — Ye ling'ring winds. — Ye sons of Columbia. — Young Lobski said.

Boston Opera House.
Programs. Season of grand opera. 1909/10–13/14. Nov. 8, 1909 – March 28, 1914. Boston. The Sparrell Print. 1909–1912. 5 v. M.CAB.2.15
The first program in each volume is complete: of the others only the pages giving the name and date of the performance and the cast of characters are retained.

Boston Orchestral Club.
[Programmes of concerts, 4th–9th seasons. 1903–1911. Compiled with newspaper clippings by Allen A. Brown.] Boston. 1914. No. 2 in M.CAB.1.42
During the first four seasons the title of the society was The Orchestral Club.

Boston Orchestral Club.
[Programmes of concerts. 1885–1891. Compiled with newspaper clippings by Allen A. Brown.] Boston. 1914. No. 1 in M.CAB.1.42
A ticket to the first concert and the book of rules is inserted. This club has no connection with that of the same name conducted by Georges Longy, programmes of which appear in the preceding entry.

Boston professor, A. See **Fitz,** Asa.

Boston Symphony Orchestra.
Programmes and comments, season 1881/82–1914/15. Compiled [with indexes] by Allen A. Brown. [Boston. 1882–1915.] 34 v. Portraits. M.125.5
Programmes of concerts at Panama-Pacific International Exposition, Festival Hall, San Francisco, California. May 14–26, 1915. [Compiled with newspaper criticisms.] Boston. 1915. M.CAB.1.32

Boston Symphony Orchestra. *Works about.*
HOWE, M. A. De W. The Boston Symphony Orchestra: an historical sketch. Boston. 1914. Portraits. Plates. Facsimiles. M.433.23; etc.

Boston Symphony Quartet.
[Programmes and notices of The Arbos Quartet, Boston Symphony Quartet, and Hess-Schroeder Quartet. Compiled by Allen A. Brown. Boston. 1903–1910.] Portraits. M.CAB.1.38

Boston Training School of Music.
Annual announcement. [2d, 3d.] 1892/93, 93/94. [Boston. 1892, 93.] No. 1, 2 in M.217.3

Bostonians, The. Theatrical company.
BARNABEE, H. C. Reminiscences. Being an attempt to account for his life, with some excuses for his professional career. Boston. 1913. M.433.11

Bote, Der. *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110

Boten, Die, der Liebe. *Duet.* BRAHMS, J. Duette für Sopran und Alt. Op. 61. No. 1 in M.432.46

Botstiber, Hugo, *editor.*
PACHELBEL, J. 94 Compositionen, zumeist Fugen, über das Magnificat für Orgel oder Clavier. M.414.18
WIENER Klavier- und Orgelwerke aus der zweiten Hälfte des 17. Jahrhunderts. M.414.19

Bottle, The, has its charms. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 11.) No. 6 in M.430.1.15

Bottle, The, 's out. *Part-song.* WEBBE, S. No. 48 in M.430.1.19

Bouchor, Maurice Victor, *translator.*
SHAKESPEARE, William. La tempête. Musique de scène [par] Ernest Chausson. No. 3 in M.450.49

Bouèbes, Les. *Song.* JAQUES-DALCROZE. Des chansons. No. 2 in M.203.37

Boughton, Rutland.
Two sets of unaccompanied choral variations upon English folk songs. Op. 23. London. Reeves. [1909.] 2 v. M.443.99
Contents. — 1. The Barkshire tragedy. — King Arthur had three sons. 2. William and Margaret. — Widdecombe fair.
There is a pianoforte accompaniment.

Bouilly, Jean Nicolas.
Les deux nuits. Opéra comique. Paroles de Mrs Bouilly & Scribe. Mis en musique par Mr A. Boieldieu. M.432.8
La famille américaine. Comédie en prose. Mise en musique par N. Dalayrac. M.418.12
Héléna. Opéra. Paroles de J. N. Bouilly [et Révéroni Saint-Cyr]. Mis en musique par Méhul. M.416.5

Boukay, Maurice, *pseud.* See Couyba, Charles Maurice.

Boulanger, Lili.
Faust et Hélène. D'après le second "Faust" de Goethe. Poème de Eugène Adenis [pseud.]. Musique de Lili Boulanger. Piano & chant. Paris. Société anonyme des éditions Ricordi. 1913. M.442.78

Bouleau, Le, et le sapin. *Song.* DORET, G. Jardin d'enfants. M.137.57

Boullard, Victor, *editor.*
MANGEANT, S. La vie de château. Pièce. No. 4 in M.240.36
OFFENBACH, J. Lischen and Fritzchen. (Conversation Alsacienne.) Operetta. M.441.38

Boulton, Harold Edwin, *editor.*
Songs of the North, gathered together from the Highlands and Lowlands of Scotland. Edited by A. C. Macleod [Lady Anne Campbell Wilson] and Harold Boulton. M.442.106

Bouquet, Le. *Song.* DORET, G. Jardin d'enfants. M.137.57

Bouquet, A, of artists rehearsing for the great Peace Jubilee. *Caricatures.* FOWLE, E. A. M.377.62

Bouquet of melody, The: a musical annual for MDCCCXLVIII. Comprising a choice collection of songs [with pianoforte accompaniment], waltzes, &c., and ten . . . lithographic embellishments; the music, by resident American composers. New York. Firth & Hall. [1847.] Portraits. Plates. M.431.54
Contents. — Spring — grand waltz, by W. Scharfenberg. — Summer — grand waltz, by Henry C. Timm. — Autumn — grand waltz, by Herrman S. Saroni. — Winter — grand waltz, by Theodore Von La Hache. — Heloise polka, by Albert W. Berg. — The dying emigrant's prayer, by H. P. Grattan and George Loder. — Farewell, Eliza dear, by Burns and W. Scharfenberg. — Speed away, by Emily Weed and Herrman S. Saroni. — I'm dreaming pleasant dreams, Willie! by Harriet Marion Ward and John C. Andrews. — Erin, or I love thee dear Erin! by Henry F. Watson and W. C. Peters. — Jenny Lind grande valse de caprice, by Theodore Von La Hache. — La belle Indienne, valse brillante, by Albert W. Berg. — Glen-Mary quadrilles, by Allen Dodworth. — The mountain home quick-step, by Francis H. Brown and S. O. Dyer.
Prefaced by a memoir of Jenny Lind.
Each selection is separately paged.
The lithographs are by Sarony and Major and one by G. and W. Endicott.

Bouquet triste. *Song.* ESCLAVY, R. Mélodies. 1er recueil. M.417.68

Bourdois, Achille.
L'arbre de Robinson. Opérette bouffe. Musique de Jules Erlanger. No. 1 in M.240.35

Bourgault-Ducoudray, Louis Albert.
L'atelier de Prague. Opéra comique en un acte. Paroles de G. Derrien. Musique de A. Bourgault. [Partition piano et chant.] Paris. Gambogi. [1859?] No. 4 in M.240.33
La conjuration des fleurs. [Opéra.] Partition orchestre. Autograph manuscript. [Paris. 188–?] 3 v. M.441.59
Same. Partition chant & piano. Paris. Heugel. [188–?] No. 1 in M.305.20
L'enterrement d'Ophélie. Pièce pour orchestre. Partition. Paris. Maquet & cie. [1900?] No. 1 in M.450.49
Vivus resurgit Christus! No. 3 de la Symphonie religieuse pour chœur de voix d'hommes et de femmes sans acct. Œuvre inédite. [Privately printed. 188–?] No. 1 in M.417.60

Bourgault-Ducoudray, Louis Albert, *editor.*
Quatorze mélodies celtiques (écossaises, irlandaises, galloises). Traduction française de Mme C. Chevillard. Partition piano et chant. [Harmonisée par] L. A. Bourgault-Ducoudray. Paris. Rouart, Lerolle & cie. 1909. M.432.47

Bourges, Élémir.
La nef. For an orchestral work based on this poem see Samazeuilh, Gustave. Une étude symphonique d'après La nef.

Bourges, Jean Maurice.
Le fils prodigue. Oratorio. Paroles et musique de Maurice Bourges. [Partition pour piano et chant. Paris? Maurel. 187–?] M.415.23
The title-page is lacking.

Bourse d'or, La. *Song.* HÜE, G. A. Croquis d'Orient. M.442.104

Boussenot, Fernand.
Instantanés! Pantomime de F. Boussenot & F. Beissier. Musique de Louis Gregh. M.379.72

Bouton de rose. *Song.* MICHIELS, G. Chansons anciennes du pays de France M.432.48

Bouvet, Louis.
Arlette. Opérette. Paroles de Claude Roland et L. Bouvet. Musique de Jane Vieu. M.379.8
Le carillon de St Arlon. Opérette [de Louis Bouvet et Darantière]. Musique de G. Meynard. M.379.50
Toison d'or. Opérette. Paroles de Herbel, L. Bouvet, Verneuil. Musique de Eugène Poncin. M.126.43

Bouvreuil, Le. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Bovill, Charles Henry.
"Peggy." New musical play in two acts. Book by George Grossmith, Junr. (founded on Xanroff and Guerin's "L' amorçage"). Lyrics by C. H. Bovill. Music by Leslie Stuart [pseud.]. M.443.97

Bow down Thine ear. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 1.) No. 1 in M.430.1.20

Bow down Thine ear. *Canon.* CALLCOTT, J. W. No. 27 in M.430.1.24

Bow Thine ear. *Anthem.* BYRD, W. M.444.20
WEBBE, S. No. 42 in M.430.1.17

Bow thy heav'ns. *Canon.* WEBBE, S. No. 7 in M.430.1.27

Bow wow, bow wow. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 31.) No. 19 in M.430.1.5

Bowen, Edwin York.
Suite en ré-mineur pour violon et piano. Mayence. Schott. 1909. M.434.108

Boyce, Ethel M.
Young Lochinvar. A ballad for baritone solo, chorus and orchestra. The poem by Sir Walter Scott. The music composed by Ethel M. Boyce. [Vocal score.] London. Novello, Ewer & Co. [1893.] No. 4 in M.379.13

Boyce, William.
Beneath the vine. A favourite air [s. or T.] in Solomon. [With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 118–120.) No. 64 in M.376.31.3
Boast not, mistaken swain. A favourite song [s. With figured bass]. (*In* Clio and Euterpe. Vol. 3, p. 169.) No. 90 in M.376.31.3
Castalio's complaint. [Come all ye youths. Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 76.) No. 76 in M.CAB.1.50
Come cheer up, my lads. A choice song [T. With thorough bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 66, 67.) No. 38 in M.376.31.3
The constant lover. [If you my wand'ring heart woud find. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 159.) No. 327 in M.CAB.1.50
Contented all day. A favourite song [M.-S. or BAR., and chorus, S. B.] in The chaplet. [With figured bass and accomp. for two violins.] (*In* Clio and Euterpe. Vol. 3, pp. 124, 125.) No. 66 in M.376.31.3
The desponding lover. [Of all the torments. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope.

Boyce, William. *(Continued.)*

2d edition. Vol. 1, p. 146.) No. 144 in M.CAB.1.50
Also to be found in The Universal musician.

The distracted lover. [I love, I doat. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 185.) No. 178 in M.CAB.1.50

The drum is unbrac'd. A favourite song [T.] in The shepherds lottery. [With thorough bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 116, 117.) No. 63 in M.376.31.3

Fairest of the virgin throng. A favourite song [T., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 2, p. 122.) No. 297 in M.CAB.1.50
Also to be found in Universal harmony.

Flora, goddess, sweetly blooming. [Song, T. With continuous bass.] (*In* Apollo's cabinet. P. 124.) M.409.37
This song is here entitled Spring gardens, and is also to be found in Universal harmony. There is also an edition with figured bass and accomp. for flute under the title Rural beauty or Vaux-hall gardens, in The Universal musician.

From flow'r to flow'r. A favourite song [BAR. With figured bass]. (*In* Clio and Euterpe. Vol. 3, p. 47.) No. 25 in M.376.31.3

Goddess of ease. [Song, BAR., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 178.) No. 345 in M.CAB.1.50
Also to be found in Universal harmony.

In vain I try my ev'ry art. A favourite air [M.-S. With figured bass.] (*In* Clio and Euterpe. Vol. 3, p. 72.) No. 40 in M.376.31.3

Johnny and Jenny. [Let rakes for pleasure range the town.] A favourite dialogue [S. T. With figured bass]. (*In* Clio and Euterpe. Vol. 3, pp. 177–179.) No. 94 in M.376.31.3

The modest petition. [How wretched is a maiden's fate.] The words by Thos Phillips. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 97.) No. 97 in M.CAB.1.50

My Florio, wildest of his sex. A favourite song [S. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 182, 183.) No. 96 in M.376.31.3

No more shall meads be deck'd with flowers. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 26.) No. 216 in M.CAB.1.50
This song is entitled The protestation, and is also to be found, in a different key, in Universal harmony.

The nonpareil. [Tho' Cloe out of fashion. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 89.)
Also to be found in Clio and Euterpe. M.409.37

Oft am I by the women told. A favourite song [T. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 134–136.) No. 70 in M.376.31.3

On his face the vernal rose. [Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, pp. 132, 133.) No. 305 in M.CAB.1.50

On thy banks gentle Stour. A favourite air [T. With figured bass]. (*In* Clio and Euterpe. Vol. 3, p. 96.) No. 52 in M.376.31.3

Orpheus and Euridice. See his When Orpheus went down.

Palæmon and Pastora. [Farewell my Pastora. Song, BAR. With figured bass.] (*In* Clio and Euterpe. Vol. 3, p. 56.) No. 31 in M.376.31.3

Philander's vow. [In vain Philander at my feet. Song, M.-S., with figured bass and accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 90.) No. 273 in M.CAB.1.50

The protestation. See his No more shall meads.

Push about the brisk bowl. A favourite song [T. With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 52, 53.) No. 29 in M.376.31.3

Rail no more. A choice song [T. With thorough bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 76, 77.) No. 42 in M.376.31.3

Rural beauty. See his Flora, goddess.

The silent lover. [I look'd and I sigh'd. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 3, p. 105.) No. 58 in M.376.31.3

Boyce, William. *(Continued.)*

Silvia the fair. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 187.) No. 180 in M.CAB.1.50

Spring gardens. See his Flora, goddess.

Tell me, lovely shepherd. A favourite song in Solomon [S., with accomp. for the flute or German flute]. (*In* Calliope. 2d edition. Vol. 2, pp. 124, 125.) No. 299 in M.CAB.1.50
Also to be found in Universal harmony.

Three goddesses. A favourite song [BAR. With figured bass]. (*In* Clio and Euterpe. Vol. 3, p. 57.) No. 32 in M.376.31.3

Twelve sonatas for two violins; with a bass for the violoncello or harpsicord. [Parts.] London. Printed for the Author, & sold by I. Walsh. MDCCXLVII. 3 v. M.442.118

Upon my honour. [The flame of love. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 3, pp. 140, 141.) No. 73 in M.376.31.3

Vain is ev'ry fond endeavour. A favourite song [M.-S. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 84, 85.) No. 46 in M.376.31.3

Venus to sooth my heart. A favourite song [T., with accomp. for flute]. (*In* Calliope. 2d edition. Vol. 2, p. 175.) No. 342 in M.CAB.1.50

Well judging Phillis. [Near Thames green banks. Song, S. With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 156, 157.) No. 82 in M.376.31.3

What med'cine can soften. A favourite song [M.-S. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 102, 103.) No. 56 in M.376.31.3

When Fanny, blooming fair. [Song, T. With figured bass and accomp. for German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 2.) No. 2 in M.CAB.1.50
This song is here entitled Blooming Fanny. Also to be found, with the title The ravish'd lover, in The Universal musician, and with the title Fanny blooming fair in Universal harmony.

When Orpheus went down to ye regions below. [Song, S. or T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 103.) M.409.37
This song is here entitled Orpheus and Euridice. Also to be found without title in Calliope, 2d edition; Universal harmony.

When the nymphs were contending. A favourite song [S. or T. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 172, 173.) No. 92 in M.376.31.3

With horns and with hounds. A favourite song [T.] in Dryden's Secular masque. [With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 108–111.) No. 60 in M.376.31.3

You say at your feet that I wept. A favourite air [T. With figured bass]. (*In* Clio and Euterpe. Vol. 3, p. 17.) No. 10 in M.376.31.3

You say you love. A favourite song [S. With figured bass]. (*In* Clio and Euterpe. Vol. 3, pp. 166, 167.) No. 88 in M.376.31.3

Boyce, William, *compiler.*

Cathedral music. Being a collection in score of the most valuable and useful compositions for that service by the several English masters of the last two hundred years. Volume 2. London. Printed for John Ashley. M.DCC.LXXXVIII. M.444.20

Contents. — 2. King Henry VIII: O Lord, the maker of all things. — Tallis: I call and cry. — Tye: I will exalt Thee; Sing upto the Lord. — Farrant: Call to remembrance; Hide not Thou Thy face. — Byrd: O Lord turn Thy wrath; Bow Thine ear; Sing joyfully. — Gibbons: Hosanna; Lift up your heads; Almighty and Everlasting God; O clap your hands together; God is gone up. — Batten: Hear my prayer; O praise the Lord; Deliver us. — Child: Praise the Lord, O my soul; O Lord, grant the King; Sing we merrily. — Rogers: Behold now praise the Lord; Teach me, O Lord. — Blow: God is our hope and strength; O God, wherefore art thou absent; Save me, O God; The Lord hear thee; My God, my God. — Aldrich: Out of the deep; O give thanks. — Creyghton: I will arise. — Purcell: O God, Thou art my God; O God, Thou hast cast us out; O Lord God of Hosts. — Goodwin: I have set God alway before me. — Clarke: Praise the Lord, O Jerusalem. — Croft: God is gone up with a merry noise; Put me not to rebuke. — Weldon: In Thee, O Lord; Hear my crying. — Lawes: The Lord is my light. — Locke: Lord let me know mine end. — Humfrey: Have mercy upon me; O Lord, my God. —

Boyce, William, *compiler.* *(Continued.)*
Blow: I was in the Spirit. — Wise: Prepare ye the way of the Lord; Awake, put on thy strength. — Purcell: Thy way, O God; Be merciful. — Clarke: How long wilt Thou forget me. — Croft: O praise the Lord, all ye heathen; Give the King Thy judgments.

Boyer, Claude, *abbé.*
Méduse. Tragédie. Les paroles sont de M. Boyer & la musique de M. Gervais. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 5, pp. 415–468.) M.128.47.5
Libretto only.

Boyvin, Jacques.
Œuvres complètes d'orgue. Paris. Durand. 1905. Fac-simile. [Archives des maitres de l'orgue des xvi^e^, xvii^e^, et xviii^e^ siècles. Vol. 6.] M.430.43.6
Contents. — Livre 1, contenant les huit tons à l'usage ordinaire de l'église. — Livre 2, contenant les huit tons à l'usage ordinaire de l'église [et] Traité abrégé de l'accompagnement pour l'orgue et pour le clavessin.

Braconnier, Le. *Song.* DUPONT, P. Chants et chansons. Vol. 1. M.377.42.1

Bradamante. *Opera.* For the MUSIC see **Lacoste**, ——. For the LIBRETTO see **Roy**, P. C.

Bradbury, William Batchelder, *editor.*
Oriola. A new and complete hymn and tune book for Sabbath schools. Cincinnati. More, Wilstach, Keys & Co. 1862. M.128.45

Braes, The, of Yarrow. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 16 in M.376.32.2

Braeutigam, Der. *Part-song.* BRAHMS, J. Zwölf Lieder und Romanzen. Op. 44, Heft 1. No. 2 in M.432.46

Braeutigam, Der. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 104 in M.384.67.16

Braham, John.
Kais, or love in the deserts. An opera in four acts, written by M^r^ Brandon. The music composed by M^r^ Reeve and M^r^ Braham. M.378.68

Brahms, Johannes.
Duette für Sopran und Alt. (Translated into English by Mrs. Natalia Macfarren.) Mit Begleitung des Pianoforte. Op. 61. Vier Duette. Berlin. Simrock. [1874.] No. 1 in M.432.46
Contents. — Die Schwestern. — Klosterfräulein. — Phänomen. — Die Boten der Liebe.
Liebeslieder. Walzer für das Pianoforte zu vier Händen (und Gesang ad libitum). Op. 52. Berlin. Simrock. [1869.] No. 3 in M.133.10
Lieder und Gesänge für eine [hohe] Singstimme mit Pianoforte. Op. 63, Heft 1, 2. Leipzig. Peters. [1874.] No. 1, 2 in M.442.79
Contents. — Frühlingstrost. — Erinnerung. — An ein Bild. — An die Tauben. — Junge Lieder: Meine Liebe ist grün wie die Fliederbusch: Wenn um den Hollunder der Abendwind kost. — Heimweh: Wie traulich war das Fleckchen; O wüsst ich doch den Weg zurück; Ich sah als Knabe Blumen blühn.
The text is in German and English.
Same. [Tiefe Stimme. 188–?] No. 3, 4 in M.442.79
Scherzo, Es moll, für das Pianoforte. Op. 4. Leipzig. Breitkopf & Härtel. [1854.] No. 1 in M.133.10
Ungarische Tänze nach Brahms für Violine und Pianoforte bearbeitet von Joseph Joachim. [Partitur.] Heft 1. Berlin. Simrock. [187–?] No. 2 in M.445.39
Walzer für das Pianoforte zu vier Händen. Op. 39. Leipzig. Rieter-Biedermann. [1867.] No. 2 in M.133.10
Zwölf Lieder und Romanzen. Für Frauenchor a capella oder mit willkührlicher Begleitung des Pianoforte. Op. 44, Heft 1 & 2. Partitur und Stimmen. Leipzig. Rieter-Biedermann. [1866.] No. 2 in M.432.46
Contents. — Minnelied. — Der Bräutigam. — Barcarole. — Fragen. — Die Müllerin. — Die Nonne. 2. Vier Lieder aus dem Jungbrummen. — Die Braut. — Märznacht.

Brahms, Johannes. *Works about.*
GRABAU, C. Johannes Brahms, Rinaldo. Kantate von Goethe für Tenor-Solo, Männerchor und Orchester. Op. 50. Erläutert. Berlin. [1911?] M.217.12.299

Brambach, Caspar Joseph.
Cäsar am Rubikon. Dichtung von Karl Biesendahl. Konzertepos für Männerchor, Tenorsolo und Orchester componiert von C. Jos. Brambach. Op. 100. Klavierauszug

Brambach, Caspar Joseph. *(Continued.)*
mit Text. Cöln a. Rhein. Ende. [1895.] No. 2 in M.379.15
Der Bergkönigin Frühlingsfahrt. Dichtung nach einer schwäbischen Volkssage von O. Schairer. Für gemischten Chor, Sopransolo und Orchester componirt von C. Jos. Brambach. Op. 105. Clavierauszug. Leipzig. Kistner. 1897. No. 1 in M.379.15
Der späte Winter. Gedicht von Philippine Engelhard. Konzertstück für gemischten Chor und Orchester componiert von C. Jos. Brambach. Op. 99. Klavierauszug mit Text. Cöln a. Rhein. Ende. 1895. No. 3 in M.379.15

Brandon, Isaac.
Kais, or love in the deserts. An opera. The music composed by M^r^ Reeve and M^r^ Braham. M.378.68

Brandts-Buys, Jan.
Das Veilchenfest. Oper in 4 Acten. Dichtung von Victor Heindl. Musik von Jan Brandts Buys. Clavier-Auszug [mit Text]. Wien. Eberle & Co. [190–?] M.441.1
Lithograph script.

Brange, Ferdinand, *editor.*
GRUENDEL, F. Am Weichselstrande. Salon-Walzer. No. 2 in M.434.8

Braniboři v Čechách. *Opera.* For the MUSIC see **Smetana**, B. For the LIBRETTO see **Sabina**, K.

Branscombe, Arthur.
King Kodak. A topical burlesque. Music by Messrs. John Crook, Walter Slaughter, Alfred Plumpton, Milton Wellings, Von der Fink, & Lionel Monckton. No. 2 in M.240.18

Braun, Carl Johann, *Ritter von Braunthal.*
Das Nachtlager. Romantisch-idillische Oper nach Kind's Drama. Componirt von Conradin Kreutzer. M.245.22

Braunfels, Walter.
Ariels Gesang nach Shakespeare's „Sturm" für Orchester. Op. 18. Partitur. Leipzig. Leuckart. [1911.] No. 2 in M.450.49
Prinzessin Brambilla. Heitere Oper in zwei Aufzügen nach einer Novelle der E. T. A. Hoffmann. Text und Musik von Walter Braunfels. Klavierauszug mit Text eingerichtet von Rudolf Louis. München. Lewy. [1908.] M.441.74
Same. Carnevals-Ouverture zu E. T. A. Hoffmann's „Prinzessin Brambilla" für grosses Orchester. Op. 22. Partitur. Berlin. Ries & Erler. [1912.] M.421.2

Braungart, Richard.
Max Reger. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 197–214. Leipzig. 1907.) M.376.33.2

Brauns Mägdelein. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33

Braut, Die. *Part-song.* BRAHMS, J. Zwölf Lieder und Romanzen. Op. 44, Heft 2. No. 2 in M.432.46

Braut von Corinth. *Ballad.* LOEWE, J. C. G. Werke. Band 12. No. 8 in M.384.67.12

Brautgesang. *For pianoforte.* JENSEN, A. Hochzeitsmusik. M.444.190

Brautkranzlied. *Song.* LOEWE, J. C. G. Werke. Band 2. No. 5 in M.384.67.2

Brautlied. *Song.* LOEWE, J. C. G. Werke. Band 2. No. 7, 8 in M.384.67.2

Brauttanz, Der. *Part-song.* STRAUSS, R. Drei Männerchöre. Op. 45. M.415.65

Brautwahl, Die. *Opera.* For the MUSIC and LIBRETTO see **Busoni**, F. B.

Brave grenadiers. *Song.* CAREY, H. The musical century. M.414.46

Brave Mann, Der. *Cantata.* For the MUSIC see **Beecke**, I. von. For the LIBRETTO see **Buerger**, G. A.

Bravo chi non falla. *Catch.* LIDARTI, ——. No. 8 in M.430.1.1

Bravos & sifflets. HEULHARD, L. O. A. M.377.34

Bray, Reginald Arthur.
The silver robe. A fairy operetta for children (founded on a fairy tale in Sidney Grey). Composed by H. Lloyd Millner. M.442.94

Brazen mask, The. *Pantomime.* DAVY, J. M.388.3

Break, break, break. *Song.* THAYER, A. W. No. 4 in M.450.30

Breathe soft ye winds. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. II, pp. 264–267.) No. 88 in M.430.1.11

Breathe soft ye winds. *Glee.*
PAXTON, S. A collection of glees. Opera 5. M.430.33
PAXTON, W. No. 52 in M.430.1.15; etc
PRATT, J. No. 4 in M.430.1.16
WEBBE, S. No. 60 in M.430.1.16
WOODWARD, R. No. 45 in M.430.1.14

Bredschneider, Willy.
„Filmzauber." Posse mit Gesang in 4 Bildern von Rudolf Bernauer und Rudolf Schanzer. Musik von Walter Kollo und Willy Bredschneider. M.441.77

Breeze, The, of love. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 13. No. 2 in M.137.31

Breitkopf & Haertel, *Leipzig.*
Mittheilungen der Musikalienhandlung Breitkopf & Härtel in Leipzig. Nos. 1–23, 25–27, 29–112. [Leipzig. 1876–1913.] 109 parts in 5 v. and unbound parts. Portraits. Plates. Facsimiles. M.127.66

Breitkopf & Härtels Partitur-Bibliothek.
BANTOCK, G. Sappho. Nine fragments for contralto. No. 2 in M.136.17
SIBELIUS, J. J. C. In memoriam. Trauermarsch für Orchester. No. 1 in M.136.48
SINIGAGLIA, L. Zwei Charakterstücke. Two characteristic pieces. Für Streichorchester. No. 3 in M.357.30

Brereton, ——.
When Chloe fair begins her song. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. I, p. 61.) No. 61 in M.CAB.1.50

Bressa, Aiguino da. See **Aiguino,** Illuminato.

Bret, Gustave.
Les pélerins d'Emmaüs. Oratorio en deux parties. Poème de Daniel Lajas. Musique de Gustave Bret. Partition pour chant et piano. Paris. "Édition mutuelle." 1903. M.126.81

Bretagne, Pierre.
Poèmes d'octobre. [Pour chant et piano. Paroles de] Georges Garnier. [Musique de] P. Bretagne. Paris. "Édition mutuelle." 1913. No. 1 in M.450.35
Contents. — Au matin. — Désespérance. — Intimité.
Quatuor en si ♭ mineur. Pour deux violons, alto et violoncelle. Partition. Paris. "Édition mutuelle." 1911. No. 1 in M.407.70
Sonate pour violoncelle et piano. [Partition et partie.] Nancy. Dupont-Metzner. 1914. No. 1 in M.444.166

Brett, ——
At eve when silvan's shady scene. A new song on Sadler's Wells [S. or T. With figured bass and accomp. for flute]. (*In* Universal harmony. Fol. 60.) No. 59 in M.CAB.1.47

Bréville, Pierre de. See **Onfroy de Bréville,** Pierre Eugène.

Brevitas vitæ. *Song.* HOLMES. ——. No. 104 in M.376.31.2

Brewer, John Hyatt.
Triumphal march. For organ. Autograph manuscript. [189–?] No. 14 in M.451.2.1

Brewer, Thomas.
Turn Amarillis. Glee [S. A. T. B.]. (*In* Gow. Edinburgh collection. Vol. 2, pp. 78–82.) No. 52 in M.377.22

Brewster, Henry Bennet.
Les naufrageurs (Strandrecht). Drame lyrique. Musique de E. M. Smyth. M.125.35

Brian, Havergal.
By the waters of Babylon. Psalm for solo, chorus and orchestra. Opus 11. [Vocal score.] London. Breitkopf & Härtel. [1907.] No. 1 in M.443.1
Doctor Merryheart. A comedy overture for orchestra. Full score. Leipzig. Breitkopf & Härtel [1913.] No. 1 in M.444.167
In memoriam. Tone poem for orchestra. Full score. Leipzig. Breitkopf & Härtel. [1913.] No. 2 in M.444.167

Briand, Amy.
All the year round. Cantata for female voices (suitable for school use). The words by Charles Karlyle and Amy Briand. The music by Gustav Ernest. M.417.67

Bric-à-brac will, The. *Opera.* For the MUSIC see **Pizzi,** E. For the LIBRETTO see **Fitz-Gerald,** S. J. A.

Bridal song. *Song.* BANTOCK, G. Sappho. No. 2 in M.136.17

Bride, The. [Oh take her, but be faithful still. Song, T.] (*In* Annie Laurie melodist. P. 57.) No. 64 in M.129.52

Bridge, *Sir* John Frederick.
The battle of the orchestra or The resolution of some violent discords. An entirely new and original operetta written by Bernard Page. The music composed and appropriated by Sir Frederick Bridge [and others. Edited by George F. Vincent]. London. Vincent. 1901. No. 1 in M.383.44
For all the wonder of thy regal day. [Part-song. Accomp. for piano. Words by the Earl of Crewe.] (*In* Choral songs in honour of Queen Victoria. Pp. 39–45.) M.398.2
The lobster's garden party; or, the selfish shellfish. Humorous cantata for junior schools and classes. Words by Shapcott Wensley. Music by Sir Frederick Bridge. [Vocal score.] London. Novello & Co., Ltd. 1904. No. 2 in M.415.51

Bridge, Joseph Cox.
Evening hymn. [For organ.] Autograph manuscript. [189–?] No. 15 in M.451.2.1
Idylle [for organ]. Autograph manuscript. [189–?] No. 16 in M.451.2.1

Bridgman, Cunningham V.
Carina. Comic opera. Written by E. L. Blanchard and C. Bridgman. Music by Julia Woolf. No. 1 in M.378.39

Brief, Der, den du geschrieben. *Song.* OVEREEM. Neuer Frühling. M.415.83

Briegel, Wolfgang Carl.
Musicalische Trost-Quelle/aus den gewöhnlichen Fest- und Sontags-Evangelien auch andern biblischen Sprüchen geleitet. Gesprächsweise mit 4 Sing-Stimmen / benebenst 2 oder 4 Violn (nach Belieben) sampt dem General-Bass. [Discant.] Darmstatt / In Verlegung Albrecht Ottho Fabers / druckts Henning Müller / . . . Im Jahr Christi 1679. M.127.71

Brieux, Eugène.
La foi. For symphonic poems suggested by this drama see **Saint-Saëns.** Trois tableaux symphoniques.

Brifaut, Charles.
Olimpie. Tragédie lyrique imitée de Voltaire. Paroles de MMrs Dieulafoi et Brifaut. Mise en musique par Gaspard Spontini. [Partition d'orchestre.] Paris. Erard. [1826?] 3 v. M.431.13

Brigande, La. *Opera.* For the MUSIC see **Lachaume,** A. For the LIBRETTO see **Marsan,** M. de.

Brigante, Il, della Sila. *Song.* MARRAS, G. Italia. M.450.15

Brigantium honour'd with a race divine. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Bright author of my present flame. *Song.* TRAVERS, J. No. 282 in M.CAB.1.50; etc.

Bright chanticleer. *Song.* SHIELD, W. No. 23 in M.441.49

Bright Chloe, inocent and fair. *Song.* HOWARD, S., *alleged author.* Love preferable to liberty. No. 77 in M.CAB.1.48

Bright Cynthia's power. *Song.*
LAMPE, J. F. No. 83 in M.CAB.1.48
THOMSON, W. Orpheus Caledonius. Vol. 2. No. 31 in M.376.32.2

Bright dawns the day. A hunting song [T., with continuous bass]. (*In* American musical miscellany. Pp. 287–291.) No. 107 in M.129.111

Bright Phœbus. *Glee.* WEBBE, S. No. 81 in M.430.1.24

Bright Phœbus. *Song.* HOOK, J. No. 33 in M.441.49; etc.

Bright rosy morning, The. [Song, A. or B.] (*In* Annie Laurie melodist. P. 27.) No. 26 in M.129.52

Bright Sol at length. *Song.* LOVELY Stella. No. 90 in M.129.111

Brindejont-Offenbach, Jacques.
L'arche de Noé. Opératorio-bouffe de Jacques Brindejont-Offenbach et Henry Moreau. Musique de Antoine Banès. M.443.37
Narkiss. Conte-ballet de Mme. Mariquita et Jacques Brindejont-Offenbach, d'après la nouvelle de Jean Lorrain [pseud. Musique de] Jean Nouguès. M.443.80

Bring me flow'rs. *Glee.* PAXTON, S. No. 56 in M.430.1.20
Bring the bowl. *Catch.* PURCELL, H. No. 52 in M.CAB.1.18; etc.
Bring the sprightly pipe. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 133–137.) No. 53 in M.430.1.15
Bringing in the May, The. *Opera.* For the MUSIC see Davenport, N. For the LIBRETTO see Macfarren, C. N.
Brioché revit dans Paris. *Song.* FANFARE, La, des pantins. No. 1 in M.148.42
Briquet, Jean.
Adele. A French operetta in three acts. Book by Paul Hervé. Music by Jean Briquet and Adolf Philipp. English adaptation [by] Edward Paulton and Adolf Philipp. Vocal score. New York. Remick & Co. 1913. M.442.64
Brisk claret and sherry. *Glee.* SMITH, J. S. No. 1 in M.430.1.10
Brissaud, Pierre, *illustrator.*
VIEILLES CHANSONS pour les cœurs sensibles. [Édition ornée de trente-deux images. Partition chant et piano.] Paris. [1911.] M.137.51
Brissler, Friedrich Ferdinand, *editor.*
GLUCK, C. W. von. Iphigenie in Aulis. Oper. M.453.58
Brisson, Adolphe.
Vendée! Drame lyrique. Poème en vers libres de Charles Foleÿ [sic] et Adolphe Brisson. Musique de Gabriel Pierné. M.CAB.2.34
Britain now thy cares beguile. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
Britannia. *Part-song.* COOKE, B. No. 19 in M.430.1.12
British Museum. *Library.*
Catalogue of printed music published between 1487 and 1800 now in the British Museum. By W. Barclay Squire. London. Printed by order of the Trustees. 1912. 2 v.
Contents. — 1. A–K. 2. L–Z and first supplement. M.433.1
British song book, The. *Songs. Without music.* CARPENTER, J. E., *editor.* M.129.97
Britons, strike home. *Duet.* PURCELL, H. To arms. No. 4 in M.376.31.1; etc.
Britons, where is your great magnanimity. *Duet.* CAREY, H. The state of Little Britain. M.409.37; etc.
Brittannia's gallant streamers. *Song.* YANKEE thunders. No. 8 in M.370.2.2
Brittannia's sons rejoice. A song for three voices [S. A. B. With figured bass]. (*In* Clio and Euterpe. Vol. 2, p. 200.) No. 128 in M.376.31.2
Brixi, Francesco.
Scapulis suis. Fuge [S. A. T. B.]. (*In* Musica sacra. Band 14, pp. 50–56.) No. 11 in M.414.43.14
Broderip, Robert.
The amorous protector. [Of every sweet that glads the spring. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 100, 101.) M.409.37
The rural invitation. [Come, dear Amanda, quit the town. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 54, 55.) M.409.37
Brodeuses. *Song.* AUBERT, L. F. M. Crépuscules d'automne. No. 1 in M.137.23
Brody, Henri.
Daniel. Oratorio. Musique de Amédée Reuchsel. M.443.85
Broesel, Wilhelm.
Der Charakter der Senta und seine ideale Darstellung. Ein Beitrag zum Verständnisse der Oper von Richard Wagner „Der fliegende Holländer." Leipzig. Fritzsch. 1885. Portrait. M.376.64
Brogi, Renato.
Oblio. Dramma lirico in tre atti di Roberto Pio Gatteschi. Musica di Renato Brogi. Riduzione per canto e pianoforte dell' autore. Firenze. Ceccherini & C. 1906. Portrait. Facsimile. M.126.49
Broken blossom. *Song.* CHAMINADE, C. L. S. Twenty melodies. M.417.7
Broken harp, The. *Song.* MANSFIELD, R. One evening. M.417.44
Bronner, Georg.
Das/von E. Hoch-Edlen und Hoch-Weisen Raht der Stadt Hamburg privilegirt- und vollkommenes Musicalisch-
Bronner, Georg. *(Continued.)*
Choral-Buch/mit Fleiss eingerichtet nach dem Hamburgischen Kirchen-Gesang-Buch. Hamburg. Greflinger. [1715.] M.149a.50
Broom, The, of Cowdenknows. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 10 in M.376.32.1
Brothers,, The. *Song.* BISHOP, H. R. Lays and legends of the Rhine. M.441.12
Brougham, John.
The fine old English gentleman. [Song, B.] (*In* Annie Laurie melodist. P. 37.) No. 41 in M.129.52
Broughton, Frederick W.
A simple sweep. A musical absurdetta. Composed by J. F. Downes. M.443.26
Brouillards. *For pianoforte.* DEBUSSY, A. C. Préludes. Livre 2. M.357.26.2
Brousse et genêts. *Songs.* VERSEPUY. Chansons d'Auvergne. M.417.55
Broustet, Édouard.
Introduction et gavotte pour instruments à cordes. Op. 46. Partition. Paris. Minier. [187–?] No. 1 in M.407.71
Broutez, mes chèvres. *Song.* GOUNOD, C. F. Quinze airs de concours. M.417.16
Brown, ——, *of Lichfield, alleged author.*
Jovial Bacchus. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 28–32.) No. 14 in M.430.1.13
Brown, Allen Augustus, *compiler.*
[Biographies of musicians. 1835–1908.] 8 v. Portraits. M.165.8
[Child prodigies. Clippings, portraits, circulars, etc., concerning child musicians. Boston. 1913.] M.127.57
[Criticisms by Warren Davenport on music and musicians cut from newspapers and periodicals.] M.433.5
[Magazine articles, relating to music and musicians.] 32 v. Illus. Portraits. Plates. M.142.2
Same. [2d series.] 7 v. M.142.1
Same. New series. 8 v. M.373.21
[Musical topics. Clippings from newspapers and periodicals with indexes. 1862–1908.] 22 v. Illus. Portraits. M.165.9
[Newspaper clippings and program of first performance in America of Richard Strauss's Salome. Boston. 1910.] M.357.32
[Programmes and notices of Boston concerts given by the Flonzaley Quartet. Boston. 1908–1915.] Portraits. M.CAB.1.39
[Programmes and notices of The Arbos Quartet, Boston Symphony Quartet, and Hess-Schroeder Quartet. Boston. 1903–1910.] Portraits. M.CAB.1.38
[Programmes and notices of the People's Choral Union.] Boston. 1898–1914. M.CAB.1.34
[Programmes of concerts given by Ernst Perabo. April 21, 1866, to December 13, 1909. Boston. 1866–1909.]
There are some newspaper clippings inserted. M.CAB.1.41
[Programmes of concerts given by H. von Buelow, Mr. and Mrs. Georg Henschel, and the Philharmonic Society of Brooklyn, 1875–1902. Boston. 1910.] M.CAB.1.35
[Programmes of concerts given by the Apollo Club.] Vol. [–9]. No. 1–227. Nov., 1871 – April, 1915. [Boston. 1871–1915. 9 v. M.304.1
[Programmes of concerts given by the Boston Orchestral Club, 4th – 9th seasons, 1903–1911.] Boston. 1914. No. 2 in M.CAB.1.42
[Programmes of concerts given by the Boston Orchestral Club, 1885–1891.] Boston. 1914. No. 1 in M.CAB.1.42
A ticket to the first concert and the book of rules is inserted. This club has no connection with that of the same name conducted by Georges Longy, programmes of which may be found on shelf-number No. 2 in M.CAB.1.42.
[Programmes of concerts given by the Harvard Musical Association, The German Trio, Otto Dresel, Julius Eichberg, etc. 1844–1874.] Boston. [1904.] M.184.15
Another file of the Harvard Musical Association programmes may be found on shelf-number M.125.2.

Brown, Allen Augustus, *compiler. (Continued.)*

[Programmes of concerts given in Boston by Vladimir de Pachmann. April 30, 1890 – December 9, 1911. Boston. 1913.] M.CAB.1.36

The file is not complete. There are some newspaper clippings inserted.

[Programmes of concerts in Sanders Theatre, of the Campanari Quartet, and of the Germania Musical Society, etc. 1852–1885. Boston. 1910.] M.CAB.1.37

Brown, Arthur King, *compiler.*

Musical miscellanies. [Programmes, portraits, announcements, etc.] Series 1, [2]. Boston. [1909–1912.] 6 v. M.CAB.2.14

The volumes of each series are separately numbered. Series 2 does not appear on the binding.

[Portraits of musicians. Boston. 1913. 14.] 5 v. Plates. M.431.46

Brown, Eva A.

Elizabethan lyrics. Set to music. [Boston.] White-Smith Music Publishing Co. 1893. M.126.82

Contents. — Are they shadows that wee see? (Samuel Daniel.) — Come live with me. (Christopher Marlowe.) — I mun be married a Sunday. (Nicholas Udall.) — In youth is pleasure. (R. Wever.) — Love's witchery. (Thomas Lodge.) — Lullaby. (Thomas Dekker.) — N'oserez vous, mon bel ami? (Robert Greene.) — Robin Hood borne on his bier. (Munday and Chettle.) — Spring, the sweet spring. (Thomas Nashe.) — There is a lady sweet and kind. (Thomas Ford.) — The sad shepherd's passion of love. (George Peele.) — The song of Robin Hood and his huntsmen. (Anthony Munday.) — Though my carriage be but careless. (Thomas Weelkes.) — Thy face so fair. (John Farmer.) — To his sleeping mistress. (John Fletcher.) — Troll the bowl. (Thomas Dekker.) — Weep eyes, break heart. (Thomas Middleton.) — Weep no more. (John Fletcher.) — Why so pale and wan, fond lover? (Sir John Suckling.) — Ye little birds that sit and sing. (Thomas Heywood.)

Brown, Francis H.

The mountain home quickstep. From the popular melody, "Will you come to my mountain home, love?" [For the pianoforte. Melody by Francis H. Brown. Arranged by Samuel O. Dyer.] New York. Firth, Hall & Pond. 1847. No. 14 in M.431.54

Brown, Richard.

All wee here. [Catch.] A 3 voc. (*In* The Iovial companions. Fol. 7.) No. 17 in M.CAB.1.18

A catt catch a 3 voc. [Wee catts when assembl'd.] (*In* The Iovial companions. Fol. 22.) No. 65 in M.CAB.1.18

Come good sober Jacob. [Catch.] A 3 voc. (*In* The Iovial companions. Fol. 7.) No. 15 in M.CAB.1.18

The duke sounds to horse. A catch on the Duke of Marlborough's late victory. A 3 voc. (*In* The Iovial companions. Fol. 3.) No. 5 in M.CAB.1.18

From Aud'nard fam'd battel. Catch a 3 voc. (*In* The Iovial companions. Fol. 4.) No. 7 in M.CAB.1.18

Intombed here lyes. [Catch.] (*In* The Iovial companions. Fol. 10.) No. 27 in M.CAB.1.18

Let's drink to all our wives. A Saturday nights catch. A 3 voc. (*In* The Iovial companions. Fol. 22.) No. 67 in M.CAB.1.18

Also to be found in The Pleasant musical companion.

O're Neptune's dominions. A catch on the famous expedition at Vigo. A 3 voc. (*In* The Iovial companions. Fol. 3.) No. 6 in M.CAB.1.18

Of honest malt liquor. A catch a 3 voc. (*In* The Iovial companions. Fol. 7.) No. 16 in M.CAB.1.18

Oh sorry poor Frenchmen. Catch. (*In* The Iovial companions. Fol. 10.) No. 26 in M.CAB.1.18

On Mr Jere Clarks old dogg Spott. [The prophets old dog.] Catch a 3 voc. (*In* The Iovial companions. Fol. 22.) No. 66 in M.CAB.1.18

Said Sr John to his lady. Catch a 3 voc. (*In* The Iovial companions. Fol. 2.) No. 2 in M.CAB.1.18

Tis pitty poor Barnet. Catch a 3 voc. (*In* The Iovial companions. Fol. 4.) No. 8 in M.CAB.1.18

Also to be found in The Pleasant musical companion.

War begets poverty. Catch a 4 voci. (*In* The Pleasant musical companion. Fol. 37.) No. 73 in M.CAB.1.53

Was ever mortal man. Catch a 3 voc. (*In* The Iovial companions. Fol. 2.) No. 3 in M.CAB.1.18

Also to be found in The Pleasant musical companion.

Brown, Thomas.

Consign'd to dust. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 42–47.) No. 12 in M.430.1.14

Return my lovely nymph. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 183.) No. 176 in M.CAB.1.50

Brown, William.

Bacchus's triumph. [Why, O ye pow'rs.] Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 13.) No. 7 in M.430.1.3

The contrast. [Cupid and Plutus were at strife.] Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 8–11.) No. 5 in M.430.1.3

Of what a great man. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 6.) No. 6 in M.430.1.3

Three rondos for the piano forte or harpsichord. Philadelphia. Printed and sold by the Author. [1787.] M.CAB.1.25

Brown-haired maiden. *Song.* LAWSON, M. L. Songs of the North. M.442.106

Browning, Elizabeth Barrett.

Pan's pipes. Ballad. [Music] by H. C. Perrin. M.415.61

Browning, Robert.

The pied piper of Hamelin. Set to music by Richard H. Walthew. No. 3 in M.409.30

Bruch, Max.

The cross of fire. A dramatic cantata founded on an incident in Sir Walter Scott's "Lady of the lake." For soli, chorus and orchestra (with organ ad libitum). Poem by Heinrich Bulthaupt. English version by Henry G. Chapman. Vocal score edited by Frank Damrosch. Music by Max Bruch. Op. 52. New York. Schirmer. [1903.] M.443.101

Hebräische Gesänge (nach Lord Byron's Hebrew melodies). Für Chor, Orchester und Orgel (ad lib.) bearbeitet von Max Bruch. Partitur. Leipzig. Breitkopf & Härtel. 1888. No. 1 in M.444.28

Contents. — Beweinet, die geweint an Babels Strand. O weep for those. — In ihrer Schönheit wandelt sie. She walks in beauty. — Arabiens Kamele. On Jordan's banks.

Die Loreley. Grosse romantische Oper [in 4 Acten]. Dichtung von Emanuel Geibel. Musik von Max Bruch. Op. 16. Partitur. Breslau. Leuckart. [1863?] M.450.8

Die Macht des Gesanges. Gedicht von Fr. von Schiller. Für Chor, Bariton-Solo, Orchester und Orgel (ad lib.) von Max Bruch. Op. 87. Partitur. Berlin. Simrock. 1912. M.434.74

The text is in German and English.

Schwedische Tänze für Orchester frei bearbeitet. Op. 63. Partitur. Heft 1, 2. Berlin. Simrock. 1892. No. 2 in M.407.11

Bruchmann, ——.

An die Leyer (nach Anacreon), Jm Haine. Gedichte. In Musik gesetzt für eine Singstimme [T.] mit Begleitung des Piano-forte von Franz Schubert. No. 12 in M.140.33.3

Bruckbraeu, Friedrich Wilhelm.

Mittheilungen aus den geheimen Memoiren einer deutschen Sängerin. Ein Spiegel wundersamer Liebesabenteuer der denkwürdigsten Personen unserer Zeit. Stuttgart. Franck. 1829. 2 v. Plates. M.128.43

Brucken-Fock, Emile von.

Seleneia. Muziekdrama in één bedrijf van Emile von Brucken-Fock. Woorden van M. Constant. Bewerking voor klavier met tekst van den componist. Musikdrama in einem Aufzuge von Emile von Brucken-Fock. Dichtung von M. Constant. (Deutsch von Holda. Bearbeitung für Klavier mit Text vom Komponisten.) Middelburg. Noske. [1909?] M.443.41

Bruckner, Anton.

Messe in D für Chor und Orchester. Partitur. Innsbruck. Gross. [188–?] M.414.33

Bruckner, Anton. *Works about.*

BOTSTIBER, H. Anton Bruckner, Der 150. Psalm für Sopran-Solo, Chor und Orchester. Erläutert. Berlin. [1907?] M.217.12.352

Bruckner, Anton. *Works about. (Continued.)*
Westarp, A. Anton Bruckner, Fünfte Symphonie. Ihr Entwicklungsgedanke. [München. 1907.] M.440.18

Brueckler, Hugo.
Dein gedenk ich, Margareta! [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 90, 91.) M.417.40
O Römerin. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 92, 93.) M.417.40

Bruell, Ignaz.
Concert für die Violine mit Begleitung des Orchesters. Op. 41. Für Violine mit Pianofortebegleitung. Wien. Gutmann. 1882. No. 4 in M.136.18
Tanz-Suite aus der Balletmusik: Ein Märchen aus der Champagne. Op. 54, No. 2, 4. Für Orchester. Partitur. Berlin. Bote & Bock. [188–?] No. 2 in M.407.10
Contents. — No. 2. Introduction und Tarantella. No. 4. La vendange.

Bruguera, Juan Bautista.
Beatus vir. Canon [for nine voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 126–131.) No. 59 in M.430.1.3
Cantate Domino. Canon [for twelve voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 132–139.) No. 60 in M.430.1.3
Diligam te Domine. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 118, 119.) No. 56 in M.430.1.3
Diligam te Domine. Inverted canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 120, 121.) No. 57 in M.430.1.3
Jubilate Deo. Canon [T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 122–125.) No. 58 in M.430.1.3
Laudate pueri Dominum. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 109, 110.) No. 54 in M.430.1.3
O vos omnes. Canon [for eight voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 111–117.) No. 55 in M.430.1.3

Bruhn, Nikolaus.
Nun komm' der Heiden Heiland. [Für Orgel.] (*In* Musica sacra. Band 1, pp. 15–23.) No. 6 in M.414.43.1
Preludio. (*In* Musica sacra. Band 1, pp. 6–14.) No. 5 in M.414.43.1

Bruit, Un, de rames. *Song.* Rhené-Baton. Chansons douces. M.137.39

Brume, La, du soir. *Song.* Samuel, L. 3 mélodies. No. 2 in M.450.21

Brumes. *Song.* Bruneau. Les chants de la vie. M.441.85

Brune, La. *Song.* Dupont, P. Chants et chansons. Vol. 1. M.377.42.1

Bruneau, Alfred.
L'amoureuse leçon. Ballet en un acte d'après Catulle Mendès. Poème et musique de Alfred Bruneau. Partition piano et chant. Paris. Choudens. 1913. M.442.36
[L'attaque du moulin. Drame lyrique en 4 actes, d'après Émile Zola par Louis Gallet. Musique de Alfred Bruneau. Partition. Paris. Choudens. 1893.] 4 v. M.418.11
The title-page is lacking.
Les bacchantes. Ballet en deux actes et trois tableaux d'après Euripide. Poème de Félix Naquet et Alfred Bruneau. Musique de Alfred Bruneau. Partition chant et piano. Paris. Choudens. 1912. M.443.2
Les chants de la vie. Poëmes de Henry Bataille, Saint-Georges de Bouhélier et Fernand Gregh. Musique de Alfred Bruneau. [Partition chant et piano.] Paris. Choudens. 1913. M.441.85
Contents. — L'accueil dû aux pauvres. — Les causes du malheur. — Les beautés des travaux. — Marine. — Retour. — Il pleut. — Cor au crépuscule. — Les heures. — Brumes. — Le vent passe. — L'agonie. — La lettre du jardinier. — Déjà. — Berceuse. — La fontaine de pitié. — Murmure. — Promenade. — Histoire. — Les yeux. — Le cavalier.
Messidor. [Drame lyrique.] Poème de Émile Zola. Musique de Alfred Bruneau. Entr'acte symphonique. Partition d'orchestre. Paris. Choudens. 1897. No. 1 in M.444.29

Bruneau, Alfred. *(Continued.)*
L'ouragan. Drame lyrique en quatre actes. Poème de Émile Zola. Musique de Alfred Bruneau. Partition chant et piano. Paris. Choudens. 1901. M.CAB.2.25
This volume was once the property of Albert Vizentini of Paris, under whose direction the opera was produced at the Théâtre national de l'opéra-comique. He has inserted the libretto, which is inlaid, autograph letters, portraits, etc.
Same. Préludes de L'ouragan. Paris. Choudens. 1901. No. 1 in M.434.2
Contents. — Goël. — La baie de grâce. — L'ouragan. — Le départ.

Brunel, Raoul.
Poème des mois. Calendrier de Robert de Montesquiou, mis en musique par Raoul Brunel. [Partition piano et chant.] Paris. Leduc. [1908?] No. 4 in M.417.58
Contents. — Offrande. — Prières. — Ondées. — Exhortation. — Les belles roses. — Alternance. — Sérénade. — Nocturne. — Barcarolle. — Versailles. — Flambées. — Noël.

Brunette. *Song.*
Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56
Périlhou, A. Chants de France. M.137.34

Brunnemann, A., *translator.*
Tiercelin, L. Mudarra. Musikdrama. M.443.8

Brussel, Robert, *translator.*
Bernstein, E. Les roitelets. („Königskinder.") Conte lyrique. M.442.5

Bruyères. *For pianoforte.* Debussy, A. C. Préludes. Livre 2. M.357.26.2

Bryan, Joseph.
The accident. [As 'tother day milking I sat. Song, M.-S. With figured bass, accomp. for two violins and German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 132, 133.) No. 82 in M.376.31.2
The confession. [O lovely Fanny. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 2, p. 128.) No. 79 in M.376.31.2
Damon. [Sure Damon is the blithest swain. Song, S. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 198, 199.) No. 127 in M.376.31.2
The judicious fair. [You tell me I'm handsome. Song, S. With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 178, 179.) No. 114 in M.376.31.2
Lucy. [Of all the nymphs. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 146, 147.) No. 92 in M.376.31.2

Bryant's Power of music; being a collection of sentimental and negro songs, etc. New York. De Witt. [1859.] Plate. M.129.72

Buch, Das, der hängenden Gärten. *Songs.* Schoenberg, A. 15 Gedichte aus „Das Buch der hängenden Gärten" von Stefan George. M.445.62

Buchanan, Robert Williams.
The wedding of Shon Maclean. A Scottish rhapsody. Music by Hubert Bath. M.409.26

Buchbinder, Bernhard.
Der Schmetterling. Operette von A. M. Willner u. Bernhard Buchbinder. Musik von Carl Weinberger. No. 2 in M.389.71

Buck, Dudley.
Festival hymn. (For the "World's Jubilee," of 1872, Boston, Mass.) Composed for chorus, grand orchestra and organ. [Words and music by Dudley Buck.] (Full score.) Autograph manuscript. [Boston. 1872.] M.450.70
Festival prelude [for organ] (introducing a choral theme from Palestrina). Autograph manuscript. [189–?] No. 1 in M.451.2.7
Five songs for tenor or soprano. Poetry by Edmund C. Stedman. Music by Dudley Buck. Op. 79. Transposed for alto or baritone [with pianoforte accompaniment]. New York. Schirmer. 1878. M.450.6
Contents. — Thou art mine! — Shadow-land. — I love thee! — The silent world is sleeping. — Creole lover's song.
The forty sixth psalm. "God is our refuge." Composed for chorus, solos and orchestra. Op. 57. Full score. Autograph manuscript. [Boston? 1872.] M.CAB.1.9
The legend of Don Munio. A dramatic cantata for solos, chorus and orchestra. Words and music by Dudley Buck.

Buck, Dudley. *(Continued.)*
Op. 62. Full score. Autograph manuscript. [Boston. 1873.] M.CAB.1.8
The libretto is taken from the Spanish Papers of Washington Irving.
Serâpis. Opera in three acts. Words (English and German) and music by Dudley Buck. [Vocal score.] Autograph manuscript. [Boston? 187–?] M.CAB.1.10

Buckley, R. Bishop.
Bishop Buckley's Comic songs. As sung at Buckley's New Minstrel Hall, Boston. No. 1. Boston. Searle. 1865. M.129.105

Buckley's Ethiopian melodies. No. 1, 2, 4. New York. Cozans. [1853–57.] 3 v. M.129.92

Budde, Carl Ferdinand Reinhard, *translator.*
VALERIUS, A. Altniederländische Kriegs- und Siegeslieder. M.434.28

Buddha. *Opera.* For the MUSIC see **Hornstein**, R. von. For the LIBRETTO see **Hornstein**, F. von.

Buddha, Der. *Opera.* For the MUSIC see **Vogrich**, M. W. C.

Buelow, Hans Guido von, *editor.*
BACH, J. S. Suite in H moll für Flöte und Streich-Orchester. Zum Concertvortrage überarbeitet und vervollständigt. No. 1 in M.133.16

Buelow, Hans Guido von. *Works about.*
BROWN, A. A., *compiler.* [Programmes of concerts by H. von Buelow, Mr. and Mrs. Georg Henschel, and the Philharmonic Society of Brooklyn, 1875–1902.] M.CAB.1.35

Buerger, Gottfried August.
Der brave Mann. In Musick gesetzt von Hauptmann Becke. M.137.24
Des Pfarrers Tochter von Taubenhayn. [Ballade] in Musik gesetzt von J. R. Zumsteeg. M.430.31

Buerger, Der, als Edelmann. *Incidental music.* For the MUSIC see **Strauss**, R. For the SCENARIO see **Molière.**

Buesser, Henri Paul. See **Büsser**, Henri Paul.

Buissons faisaient piquette. *Song.* VERSEPUY, M. Chansons d'Auvergne. M.417.55

Bujac, ——.
L'alcade de la Vega. Drame lyrique. Mis en musique par George Onslow. M.432.25

Bull, John.
Parthenia ou la première musique imprimée pour le clavecin composée par William Byrd, Dr. John Bull, et Orlando Gibbons. No. 1 in M.450.48.6

Bullard, Carrie.
One day's fun. An operetta for children. Book by Mrs. A. G. Lewis. Music by Carrie Bullard. [Accomp. for piano.] Boston. Oliver Ditson Company. 1908. No. 1 in M.415.51

Bully, Eugène Auguste Roger de.
L'Opéra. Par Roger de Beauvoir [pseud.]. Dessin par J. A. Beaucé. Paris. Havard. 1854. Plate. [Paris historique, pittoresque et anecdotique.] M.377.30

Bulthaupt, Heinrich Alfred.
The cross of fire. A dramatic cantata, founded on an incident in Sir Walter Scott's "Lady of the lake." Music by Max Bruch. M.443.101

Bulwer-Lytton, Edward George Earle Lytton, *1st Baron Lytton.*
The last days of Pompeii. For an oratorio based on this work see **Hollander**, Benoit. Pompeii.

Bumpers, 'Squire Jones. [Ye good fellows all. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 130, 131.) M.409.37
Also to be found in Calliope, 2d edition.

Bungert, August.
CHOP, F. J. T. M. August Bungert. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 179–189. Leipzig. 1906.) M.376.33.1

Bunn, Alfred.
The daughter of St Mark. A grand opera. Composed by M. W. Balfe. M.125.30
Die Zigeunerin. Romantische Oper. Musik von M. W. Balfe. M.432.7

Bunnett, Edward.
Fantasia for the organ. Autograph manuscript. [189–?] No. 2 in M.451.2.7
Minuetto [for organ]. Autograph manuscript. [189–?] No. 17 in M.451.2.1

Buonamici, Giuseppe.
Quartett, G-dur, für 2 Violinen, Viola und Violoncell. [Partitur.] Leipzig. Eulenburg. [1907? Payne's Kleine Partitur-Ausgabe. 256.] No. 1 in M.412a.14

Buonaparte's march. [For piano.] New York. Printed & sold by G. Gilfert. [1798?] No. 4 in M.441.49

Buonarroti, Michelangelo.
3 Gedichte. Für eine Bassstimme und Klavier von Hugo Wolf. No. 5 in M.415.82

Burgess, Francis.
The organ fifty years hence. A study of its development in the light of its past history and present tendencies. London. Reeves. 1908. M.453.6

Burgess, Henry, *the Elder.*
Sweet are the flow'rs. [Song, S. or T. With thorough-bass for harpsicord, and accomp. for flute.] (*In* Clio and Euterpe. Vol. 1, p. 27.) No. 18 in M.376.31.1

Burgess, Henry, *the Younger.*
Advice to Britain. [Rouse, Britons. Song, T., with figured bass, and accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, pp. 76, 77.) No. 260 in M.CAB.1.50

Burgk, Joachim a, *pscud.* See **Moller**, Joachim.

Burgunder-Wein. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Burial hymns.
HILLER, J. A. Zum Leichenbegräbnisse des Herrn M. Andrâ. des Herrn Prof. Reiz, der Frau Hofråthinn Platner, der Frau D. Wolfinn. No. 43–46 in M.443.23

Burial, The, of Dundee. *Cantata.* For the MUSIC see **Sweeting**, E. T. For the LIBRETTO see **Aytoun**, W. E.

Burkart, F.
Richard Wagner's Meistersinger in dramatischer, sprachlicher und musikalischer Hinsicht kritisch beleuchtet. Wiesbaden. Rodrian. 1880. M.127.80

Burkhardt, Max.
Unsere Lieblings-Opern in Bild und Wort. Mit einem Vorwort von Arthur Nikisch. Heliogravüren nach Cartons von Arthur Michaelis. Leipzig. Cavael. [1897.] Illus. Plates. M.431.55

Burleske. *For pianoforte.* MACDOWELL. Zwölf Virtuosen-Etüden. No. 2 in M.444.108

Burnand, *Sir* Francis Cowley.
'"Domestic economy." Comic operetta. Music by Edward Solomon. M.417.31
Incognita. A comic opera. Music by Charles Lecocq. M.378.53

Burney, Charles.
As blyth as the linnet. [Song, T., in] Robin Hood. [With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 6.) No. 5 in M.376.31.1
Dear Sir, be advic'd by a friend. A favourite song in Robin Hood [T. With thorough bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 1, p. 42.) No. 29 in M.376.31.1
I'll sing you a song. A new song [T.] sung by Mr Beard [in Robin Hood. With continuous bass]. (*In* Clio and Euterpe. Vol. 1, p. 97.) No. 74 in M.376.31.1
The man to my mind. [Since wedlock's in vogue. Song, S. With figured bass.] (*In* Clio and Euterpe. Vol. 1, p. 182.) No. 134 in M.376.31.1
Six sonatas for the harpsichord. London. Printed for the author and sold by R. Bremner. [177–?] M.430.11
Under the greenwood shade. [To an arbor of woodbine. Song, T., with figured bass, and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 8.) No. 7 in M.376.31.1

Burnside, R. H.
The pied piper. An operatic fantasy. Lyrics by R. H. Burnside. Book by Austin Strong and R. H. Burnside. Music by Manuel Klein. M.443.6

Burton, William Evans, *editor.*
Burton's Comic songster. Being entirely a new collection of original and popular songs. Philadelphia. Kay. 1839. Portrait. Plates. M.129.104

Busby, Thomas.
Thou worthy cask. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11. pp. 258–262.) No. 86 in M.430.1.11
When I drain. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 110–116.) No. 40 in M.430.1.14
When whisp'ring strains. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 68–72.) No. 22 in M.430.1.14

Busch, Carl.
The four winds ("Die vier Winde"). From the song of Hiawatha [by H. W. Longfellow]. Set to music for soprano and tenor soli, chorus and orchestra by Carl Busch. The German translation by Hermann Simon. [Vocal score.] New York. The H. W. Gray Company. 1907. No. 1 in M.379.16
The themes are founded on Indian melodies.

Busch, Wilhelm.
Max und Moritz. For an orchestral work based on this see **Mraczek.**

Bush, The, aboon Traquair. *Song.*
CRAWFORD, W. No. 1 in M.CAB.1.50
LAWSON, M. L. Songs of the North. M.442.106
THOMSON, W. Orpheus Caledonius. Vol. 1. No. 3 in M.376.32.1

Busnach, William Bertrand.
Les petits du premier. Opéra bouffe. Musique de Émile Albert. No. 1 in M.379.65

Busoni, Ferruccio Benvenuto.
Berceuse élégiaque. Des Mannes Wiegenlied am Sarge seiner Mutter. Poesie für sechsfaches Streichquartett mit Sordinen. drei Flöten, einer Oboe, drei Klarinetten, vier Hörnern, Gong, Harfe und Celesta. Partitur. Leipzig. Breitkopf & Härtel. [1910.] No. 1 in M.434.3
Die Brautwahl. Musikalisch-fantastische Komödie nach E. T. A. Hoffmanns Erzählung von Ferruccio Busoni. Klavier-Auszug von Egon Petri. Berlin. "Harmonie" Verlagsgesellschaft für Literatur und Kunst. [1914.] M.450.58
Same. Musikalisch-phantastische Komödie in drei Akten und einem Nachspiel nach E. T. A. Hoffmanns Erzählung. Text und Musik von Ferruccio Busoni. 2. Fassung. Szenenbilder und Figurinen von Karl Walser. Berlin. Cassirer. 1913. Illus. Plates, some colored. M.CAB.1.19
Words only. This is number 43 of an edition of 200 copies and is signed by the illustrator.
Concerto per un pianoforte principale e diversi strumenti ad arco, a fiato ed a percussione. Aggiuntovi un coro finale per voci d'uomini a sei parti. Le parole alemanne del poeta Oehlenschlaeger Danese. La musica di Ferruccio Busoni. Opera XXXIX. Partitura. Leipzig. Breitkopf e Haertel. [1906.] M.136.35
Indianische Fantasie für Klavier mit Orchester. Op. 44. Partitur. Leipzig. Breitkopf & Härtel. [1915.] M.440.31
[Turandot.] Orchester-Suite aus der Musik zu Gozzis Märchendrama Turandot. Op. 41. Partitur. Leipzig. Breitkopf & Härtel. 1906. M.136.19

Büsser, Henri Paul.
Suite funambulesque. Pour quintette à cordes, harpe, flûte, hautbois, clarinette, basson, cor, timbales, ad libitum. [Extraite de "Blanc et noir," pantomime en un acte.] Op. 20. Partition d'orchestre. Paris. Lemoine & cie. 1901. M.407.38

Büsser, Henri Paul, *editor.*
CHARPENTIER, M. A. La couronne de fleurs. Pastorale. M.137.55
DEBUSSY, A. C. Petite suite pour orchestre. M.136.39
RAMEAU, J. P. Anacréon. Ballet. M.402a.25.17
—— Pygmalion. Acte de ballet. M.402a.25.17
—— Les surprises de l'amour. Divertissement. M.402a.25.17
—— Les sybarites. Ballet. M.402a.25.17

Bussler, Ludwig.
Ekkehard. (Duchessa di Svevia.) Oper. Musik von M. Jaffé. M.442.14

Busslied. *Song.* LOEWE, J. C. G. Werke. Band 15. Nos. 4, 36 in M.384.67.15

Bussmeyer, Hugo.
Das Heidenthum in der Musik. „Auch" eine Brochüre. Leipzig. Schuberth & Co. 1871. M.127.81
A criticism of Wagner.

Buswell, John.
On an absent friend by Mr Pope. [No more the mounting lark. Song, M.-S. or BAR.] Set to musick by Mr Buswell. [With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 14, 15.) No. 9 in M.376.31.2
To convent streams or shady groves. A favourite air [BAR. With thorough bass]. (*In* Clio and Euterpe. Vol. 2, p. 96.) No. 58 in M.376.31.2

Busy, curious, thirsty fly. *Duet.* GREENE, M. No. 17 in M.CAB.1.50; etc.

But ah! how much are our delights. *Part-song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

But ah! thou know'st not. *Glee.* PATCH, S. No. 27 in M.430.1.21

But thirty years. *Catch.* BATTISHILL, J. No. 20 in M.430.1.3

Butler, ——.
The unhappy lover. [Flutt'ring spread thy purple pinions. Song, T. Words] By Dean Swift. [With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 103.)
Also to be found in The Universal musician. No. 79 in M.376.31.1

Butler, O'Brien.
Muirgheis. (The first Irish opera.) In three acts. English words by Nora Chesson. Irish translation by Thadgh O'Donoghue. Music composed by O'Brien Butler. [Vocal score.] New York. Breitkopf & Härtel. 1910. M.415.68

Butler, Samuel.
Ulysses. A dramatic oratorio in vocal score with accompaniment for the pianoforte. The words written and the music composed by Samuel Butler and Henry Festing Jones. London. Weekes. 1904. No. 2 in M.379.19

Butte Montmartre, La. *Song.* FRAGEROLLE, G. A. Chansons de Paris. M.442.21

Butterflies. *Opera.* For the MUSIC see **Robertson, J. A.** For the LIBRETTO see **Locke, W. J.**

Butterfly, The. *Song.* HUMPERDINCK, E. Junge Lieder. M.416.12

Buttstedt, Franz Vollrath.
Deux sonates pour le clavecin. Paris. Farrenc. 1867. [Le trésor des pianistes. Vol. 12.] No. 5 in M.450.48.12

Buxom widow, A. *Catch.* DANBY, J. No. 62 in M.430.1.28

Buxtehude, Dietrich.
Sarabande und Courante. Für die Violine [oder Cello] & Orgel oder Pianoforte oder Harmonium bearbeitet von Franz Preitz. Berlin. Luckhardt. [188–?] No. 10 in M.133.8
Toccata und Fuga. [Für Orgel.] (*In* Musica sacra. Band 1, pp. 24–27.) No. 7, 8 in M.414.43.1

Buy my muffins. *Canon.* BARTHÉLEMON, F. H. No. 17 in M.430.1.13

Buy my water cresses. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, p. 117.) No. 40 in M.430.1.13

Buys, Jan Brandts.
Konzert für Klavier mit Orchesterbegleitung. Op. 15. Partitur. Berlin. Schlesinger. [189–?] M.411.27
Suite im alten Style. Präludium, Gavotte, Arioso, Menuett, Fughetta, für Streichquartett. Op. 23. Partitur. Wien. Doblinger. 1908. No. 3 in M.412a.18

By a murmuring stream. *Song.* THOMSON, W. Love is the cause of my mourning. No. 96 in M.CAB.1.50; etc.

By a pratt'ling stream. *Song.* SWEET William. M.409.37; etc.

By degrees. *Song.* GOLTERMANN, G. E. Songs. M.417.15

By dimpl'd brook. *Song.* ARNE, T. A. No. 224 in M.CAB.1.50

By mason's art. *Glee.* COOKE, B. No. 1 in M.430.1.25

By mason's art. *Song.* ON MASONS and masonry. No. 32 in M.CAB.1.48

By men belov'd. *Song.* STANLEY, J. M.409.37; etc.

By Neckar and Rhein. *Song.* GOLTERMANN, G. E. Songs. M.417.15

By smooth winding Tay. *Song.* THOMSON, W. John Hay's bonny lassie. No. 104 in M.CAB.1.50; etc.

By that lake, whose gloomy shore. [Song, A. or B. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 4, pp. 84–87.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

By the Feal's wave benighted. *Song.* DESMOND'S song. M.441.48.2

By the gayly circling glass. *Glee.* ATTERBURY, L. No. 52 in M.430.1.17

By the gayly circling glass. *Song.* ARNE, T. A. No. 225 in M.CAB.1.50; etc.

By the hope within us springing. *Part-song.* BEFORE the battle. M.441.48.1

By the side of a grove. *Song.* ARNE, T. A. The scholar's relapse. No. 80 in M.376.31.1

By the waters of Babylon. *Anthem.*
HOFFMAN, R. No. 4 in M.417.61
NARES, J. No. 45 in M.430.1.6

By the waters of Babylon. *Cantata.* For the MUSIC see **Brian,** H.

By two black eyes. *Catch.* SMITH, J. S. No. 17 in M.430.1.18

Byrd, William.
Bow Thine ear. Anthem for five voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 29–33.) M.444.20
Non nobis Domine. Canon [for three voices]. (*In* Gow. Edinburgh collection. Vol. 1, p. 67.) No. 27 in M.377.22
O Lord, turn Thy wrath. Anthem for five voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 24–28.) M.440.20
Parthenia ou la première musique imprimée pour le clavecin composée par . . . William Byrd, Dr. John Bull, et Orlando Gibbons. Paris. Farrenc. 1863. [Le trésor des pianistes. Vol. 6.] No. 1 in M.450.48.6
There is a preliminary title-page which reads Parthenia or the maydenhead of the first musicke that ever was printed for the virginalls.
Sing joyfully unto God. Anthem for six voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 34–40.) M.444.20

Byrne, Charles Alfred.
The pearl of Pekin. Chinese comic opera. Music by G. A. Kerker and Lecocq. No. 2 in M.389.62

Byron, George Gordon Noel, *6th Baron Byron.*
Don Juan. For an opera based on this work, see **Fibich,** Zdenko. Hedy.
Hebräische Gesänge. Für Chor, Orchester und Orgel (ad lib.) bearbeitet von Max Bruch. No. 1 in M.444.28
Manfred. A dramatic poem. Music by Robert Schumann. No. 3 in M.379.32
Marino Faliero. Scena. Music by Joseph Holbrooke. M.445.58

C

C., J. M. See **MacCunn,** James.

C., M. See **Clementi,** Muzio.

C'en est fait: la raison a chassé de mon coeur. *Song.* MOULLÉ, É. Chansons tendres. M.442.97

C'est ainsi que l'on danse. *Song.* MOULLÉ, É., *editor.* 52 chants anciens. Vol. 2. M.441.90.2

C'est demain qu'il arrive! *Song.* BÉRAT, F. Chansons. M.376.48

C'est la fête du blé. *Song.* HERMANT, P. Sagesse. 12 poèmes de Verlaine. M.415.31

C'est le gai printemps. *Song.* MOULLÉ, É., *editor.* 52 chants anciens. Vol. 2. M.441.90.2

C'est pour jamais. Menuet [T.] du bal de l'opéra. (*In* Dessert, Le, des petits soupers. Pp. 3, 4.) No. 1 in M.148.42

Caccini, Giulio.
L'Euridice. [Opera.] Composta in musica in stile rappresentatiuo da Givlio Caccini. [Libretto di Ottavio Rinuccini. Per piano e canto.] Firenze. Marescotti. MDC. No. 1 in M.396.74
Le nvove mvsiche. [Madrigali, canzone ec. a una voce.] Firenze. Marescotti. MDCI. No. 2 in M.396.74
The introductory pages contain a treatise on the principles of dramatic singing.
Contents. — Mouete uia pietà. — Queste lagrim'amare. — Dolcissimo sospiro. — Amor io parto. — Non più guerra pietate. — Perfidissimo volto. — Vedrò'l mio sol. — Amarilli mia bella. — Sfogana con le stelle. — Fortunato augellino. — Dourò dunque morire.—Filli mirando il cielo. — Ineffabile ardore. — Mvoue si dolce. — Caduca fiamma. — Qval trascorrendo per gli eterei campi. — Io parto amati lumi. — Io parto occhi sereni. — Io part' o stelle. — Sospir tormenti. — Addio risi, addio gioie. — Ardi ardi cor mi. — Ard'il mio petto misero. — Dic'ei quantunque affliggami. — Cosi folle consola si.—Fere selvaggie. — Fillide mia, mia fillide bella. — Per lei mi struggo. — Di teli voi. — Fillide mia se di beltà. — Vdite, vdite amanti. — Occh'inmortali d'amor. — Odi, odi Enterpe. — Belle rose purpuri.—Dite rose pretiose. — Chi mi confort'. — Dhe se tue belle ciglia.

Cachaprès. *Opera.* For the MUSIC see **Casadesus,** F. For the LIBRETTO see **Lemonnier,** C.

Cachucha, La. *Song.* LACOME D'ESTALENX, P. J. J. Échos d'Espagne. M.443.56

Cadaux, Justin.
Les deux Jaket. Opéra comique en 1 acte. Paroles de Planard. Musique de Justin Cadaux. Grande partition. Paris. Richault. [1852.] M.126.83

Cadman, Charles Wakefield.
Four American Indian songs. Founded upon tribal melodies [collected by Alice C. Fletcher and Dr. Theo. Baker]. Harmonized and elaborated by Charles Wakefield Cadman. Op. 45. Tenor. [Lyrics by Nelle Richmond Eberhart. With pianoforte accompaniment.] Boston. White-Smith Music Publishing Co. 1909. M.137.25
Contents. — From the land of the sky-blue water. — The white dawn is stealing. — Far off I hear a lover's flute. — The moon drops low.
Sayōnara. A Japanese romance for one or two voices, solo or duet. Words by Nelle Richmond Eberhart. Music by Charles Wakefield Cadman. Founded upon Japanese melodies. Op. 49. High voice [with pianoforte accomp.]. Boston. White-Smith Music Publishing Co. 1910. M.432.38
Inserted is an autograph letter from the composer concerning alterations, corrections, etc.
Contents. — I saw thee first when cherries bloomed. — At the feast of the dead I watched thee. — All my heart is ashes. — The wild dove cries on fleeting wing.
Three songs to Odysseus. Op. 50. The words by Nelle Richmond Eberhart. The music by Charles Wakefield Cadman. [Pianoforte accompaniment. Boston.] White-Smith Music Publishing Co. 1911. Autograph facsimile. M.137.40
Contents. — Welcome within my shining portals. (Circe's song.) — Leave not this sea-encircled isle. (Calypso's song.) — Thou wouldst not stay. (Nausicaä's song.)

Cadmus et Hermione. *Opera.* For the LIBRETTO see **Quinault,** P.

Caduca fiamma. *Song.* CACCINI, G. Le nvove mvsiche. No. 2 in M.396.74

Cædmar. *Opera.* For the MUSIC see **Bantock,** G.

Caen, *France. Music.*
CARLEZ, J. La musique à Caen de 1066 à 1848. Caen. 1876. M.453.7

Caesar, Julius, *M.D.*
To our musical clubb. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 37.) No. 72 in M.CAB.1.53

Caesar am Rubikon. *Cantata.* For the MUSIC see **Brambach,** C. J. For the LIBRETTO see **Biesendahl,** C.

Caëtani, Roffredo.
Intermezzo sinfonico per grande orchestra. Op. 2. Partitura. Mayence. Schott. [189–?] M.411.70

Caëtani, Roffredo. *(Continued.)*
Préludes symphoniques pour orchestre. Partition. Mayence. Schott. [190–?] 5 parts in 2 v. M.411.71
No. 1. Mi♭ majeur. (Op. 8.) — No. 2. Ut mineur. (Op. 8.) — No. 3. La majeur. (Op. 8.) — No. 4. Mi mineur. (Op. 11.) — No. 5. La mineur. (Op. 11.)

Cagliostro. *Opera.* For the Music see **Adam**, Adolphe C. For the Libretto see **Scribe.**

Cagnoni, Antonio.
Francesca da Rimini. Tragedia lirica in 4 atti di A. Ghislanzoni. Musica del Maestro Antonio Cagnoni. Riduzione per canto e pianoforte del Mº Domenico Cagnoni. Torino. Giudici e Strada. [1878?] M.378.65

Cahusac, Louis de.
Les fêtes de l'Hymen et de l'Amour, ou les dieux d'Égypte. Ballet héroïque. [Musique de] Jean Philippe Rameau. M.402a.25.15
Les fêtes de Polymnie. Ballet héroïque. [Musique de] Jean Philippe Rameau. M.402a.25.13
Zaïs. Ballet héroïque. [Musique de] Jean Philippe Rameau. M.402a.25.16

Caillavet, Gaston Armand de.
Béatrice. Légende lyrique. Poème de Robert de Flers et Gaston A. de Caillavet d'après Charles Nodier. Musique de André Messager. M.442.73
Fortunio. Comédie lyrique d'après "Le chandelier" d'Alfred de Musset, par G. A. de Caillavet et Robert de Flers. Musique de André Messager. M.431.20
La vendetta. Drame lyrique. Tiré d'une nouvelle de Loriot-Lecaudey, par Robert de Flers et G.-A. de Caillavet. [Musique de] Jean Nouguès. M.126.42

Cain, Henri.
Agnès, dame galante. Comédie de Henri Cain et Louis Payen. For incidental music to this comedy see **Février**, Henry.
L'Aigle. Épopée lyrique par Henri Cain et Louis Payen. [Musique de] Jean Nouguès. M.126.71
Bacchus triomphant. Poème lyrique. Musique de Camille Erlanger. M.240.34
Cachaprès. Drame lyrique. Livret de Camille Lemonnier & Henri Cain. Tiré du roman "Un mâle" de Camille Lemonnier. Musique de Francis Casadesus. M.442.65
Carmosine. Conte romanesque d'après Boccace & Musset. Poème de Henri Cain & Louis Payen. Musique de Henry Février. M.443.47
Cendrillon. Conte de fées (d'après Perrault). Musique de J. Massenet. M.CAB.2.30
Le chevalier d'Éon. Opéra-comique de Armand Silvestre et Henri Cain. Musique de Rodolphe Berger. M.379.1
Chiquito, le joueur de Pelote. Scènes de la vie basque. Musique de Jean Nouguès. M.432.23
La danseuse de Pompéi. Opéra-ballet. Poème de Henry Ferrare et Henri Cain d'après le roman de Jean Bertheroy [pseud. Musique de] Jean Nouguès. M.443.11
Don Quichotte. Comédie héroïque. Poème d'après Le Lorrain. Musique de J. Massenet. M.389.64
La glu. Drame musical populaire de Jean Richepin & Henri Cain. Musique de Gabriel Dupont. M.135.19
Graziella. [Poème romantique d'après Lamartine de Henri Cain et Raoul Gastambide. Musique de] Jules Mazellier. M.442.34
Icare. Épopée lyrique. Orchestration de Camille Erlanger. M.125.67
Le juif polonais. Conte populaire d'Alsace d'après Erckmann-Chatrian. Poème de Henri Cain et P. B. Gheusi. Musique de Camille Erlanger. M.CAB.2.26
La légende du point d'Argentan. Pièce de Henri Cain et A. Bernède. Musique de Félix Fourdrain. No. 4 in M.379.15
Le nain du Hasli. Légende féerique de Henri Cain et D. Baud-Bovy. Musique de Gustave Doret. No. 1 in M.134.17
[La Navarraise. Épisode lyrique. Poème de Jules Claretie & Henri Cain. Musique de J. Massenet.] M.432.30
Quo vadis? Opéra d'après le roman de Henryk Sienkiewicz. Musique de Jean Nouguès. M.432.24

Cain, Henri. *(Continued.)*
Roma. Opéra tragique d'après Rome vaincue, d'Alexandre Parodi. Musique de J. Massenet. M.125.70
Sangre y sol. Drame lyrique de Maria Star [pseud.] et Henri Cain. Musique de Alexandre Georges. M.125.68
Yato. Drame lyrique. Poème de Henri Cain et Louis Payen. Musique de M. Labori. M.442.59

Caine, Thomas Henry Hall.
The eternal city. The music composed by Pietro Mascagni. No. 2 in M.137.28

Calamita, La, de' cuori. *Opera.* For the Music see **Salieri**, A. For the Libretto see **Goldoni**, C.

Caldara, Antonio.
Peccavi super numerum. Motetto [A. T. T B.]. (*In* Musica sacra. Band 14, pp. 25–29.) No. 6 in M.414.43.14
Also to be found in Hiller's Vierstimmige Motetten.
Regina coeli laetare. [Motet, S. A. T. B.] (*In* Musica sacra. Band 3, pp. 5–12.) No. 2 in M.414.43.3

Caleb Quotem. [Song, T.] (*In* Boston musical miscellany. Vol. 2, pp. 88–93.) No. 26 in M.370.2.2

Caldicott, Alfred James.
The Girton girl and the milkmaid. Operetta in one act. Libretto by Mrs. Catherine Adams. Music by Alfred J. Caldicott. Vocal score. London. Williams. [1893.] No. 1 in M.126.84

Calendal. *Opera.* For the Music see **Maréchal**, C. H. For the Libretto see **Ferrier**, P.

Calife, Le, de Bagdad. *Opera.* For the Music see **Boieldieu.** For the Libretto see **Godard d'Aucour de Saint-Just.**

Call, The. *Part-song* Davies, H. W. Noble numbers. M.443.89

Call for yᵉ reck'ning. *Catch.* Purcell, H. No. 36 in M.CAB.1.53

Call the waiter. *Catch.* Danby, J. No. 165 in M.430.1.25

Call to remembrance. *Anthem.*
Callcott, J. W. No. 4 in M.430.1.28
Farrant, R. M.444.20

Callcott, John Wall.
Abelard to Eloisa. [Oh, Eloisa.] Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 334–341.) No. 106 in M.430.1.23
Adieu l'amour. [Here end my chains.] Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 88, 89.) No. 49 in M.430.1.25
Adonis is no more. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 61–65.) No. 29 in M.430.1.27
Agnus Dei. Canon [T. T. B.] in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 60.) No. 35 in M.430.1.23
Ah! hills belov'd. Glee [T. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 130–134.) No. 61 in M.430.1.23
Ah, how Sophia. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 14, 15.) No. 8 in M.430.1.31
Ah, lovely maid. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 144–147.) No. 47 in M.430.1.31
Ah, lover shoud'st thou try. Canon [T. T. B.] in the fifth below and fourth above. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 1–4.) No. 1 in M.430.1.23
Ah, tell me why. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 9, 10.) No. 4 in M.430.1.25
Ah, what avails. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 69–71.) No. 41 in M.430.1.25
Ahi Aminta. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 74, 75.) No. 32 in M.430.1.27
Alas cry'd Damon. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 8, 9.) No. 3 in M.430.1.29
All people now. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 133–139.) No. 45 in M.430.1.31

Callcott, John Wall. *(Continued.)*

The anthems, hymns, psalms and sentences sung at the Asylum Chapel (or House of Refuge for Female Orphans). The music chiefly composed by Dr. I. W. Callcott. London. Printed and sold by Preston. [178–?]
M.432.9

Contents. — And in that day. — Blessed is he. — Have mercy upon me. — Let God arise. — Mine eye runneth down. — O Lord I have heard. — The Lord is the true God. — The Lord is slow to anger. — Creator Spirt by whose aid. — Father of all. — Grateful notes and numbers bring. — Lo the black deed. — O Thou from whom all good descends. — O Lord let Thy blest grace.—Parent to those whose infant days. — Thou Lamb of God. — The judge ascends his awfull throne. — When Judah's daughters. — We have no parent but our God. — Ye midnight shades o'er nature spread. — Arise O Lord into Thy resting place. — As for me I will come into thy house. — As for me I will behold. — Awake put on strength. — Be still and know that I am God. — Behold a Virgin shall conceive. — Blessed is he that considereth the poor. — Give ear O my people to my law. — Grant we beseech Thee. — Great is the Lord. — Help us O God of our salvation. — I was glad when they said unto me. — I will wash my hands in innocency. — Lift up your heads. — Lord let me know mine end. — Let the words of my mouth. — Let my prayer. — My God my God look upon me. — My voice shalt thou hear. — O send out thy light and thy truth. — The Lord is in His holy temple. — The Lord is great in Sion. — Thou O Lord art my defender. — Thou hast put gladness in my heart. — Thou hast been my succour. — Teach me to do.

Apollo join your tuneful lays. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 109.) No. 70 in M.430.1.25

Are the white hours. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 63–69.) No. 17 in M.430.1.28

As Chloe and Sylvia. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 16.) No. 10 in M.430.1.25

As two country barbers. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 97.) No. 58 in M.430.1.25

Bear me, ye winds. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 72–75.) No. 43 in M.430.1.23

A beauteous fair. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 65.) No. 39 in M.430.1.23

Before Saint George. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 100.) No. 61 in M.430.1.25

Beneath this gravel. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 26, 27.) No. 21 in M.430.1.25

Beneath this stone. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 16.) No. 8 in M.430.1.23

Beyond all climates. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 25, p. 161.) No. 161 in M.430.1.25

Blessed be Thou Lord God. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 410, 411.) No. 145 in M.430.1.25

Blessed is he that considereth. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 200, 201.) No. 80 in M.430.1.23

Bow down Thine ear. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 37.) No. 27 in M.430.1.24

Call to remembrance. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 20, 21.) No. 4 in M.430.1.28

Capricious foe to human joy. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 34–40.) No. 19 in M.430.1.29

Cease O cease. Round [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 126, 127.) No. 59 in M.430.1.23

Che ti giova. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 57–60.) No. 29 in M.430.1.31

Callcott, John Wall. *(Continued.)*

Christ being raised. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 127–129.) No. 43 in M.430.1.31

Ciocchi fate. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 178, 179.) No. 46 in M.430.1.28

Come balmy hope. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 65–68.) No. 26 in M.430.1.29

Come gentle spring. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 258–265.) No. 85 in M.430.1.24

Come let us be jolly. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 22, 23.) No. 14 in M.430.1.23

Come let us sing. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 41.) No. 23 in M.430.1.23

Comfort us again. Canon by quintuple augmentation. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 118–121.) No. 75 in M.430.1.25

Confitebor tibi Domine. Canon four in one per arsin et thesin. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 420, 421.) No. 150 in M.430.1.25

Cornelius Gallus. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 13.) No. 7 in M.430.1.25

The country justice. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 21.) No. 15 in M.430.1.25

Damon ranging thro' the grove. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 17.) No. 11 in M.430.1.25

Daughter of Jove. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 173–179.) No. 93 in M.430.1.25

De profundis clamavi. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 183.) No. 96 in M.430.1.25

Descend ye storms. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 143–146.) No. 59 in M.430.1.24

Dick Rattlebrain. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 98.) No. 59 in M.430.1.25

Did you see lovely Phillis? Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, p. 130.) No. 49 in M.430.1.27

Dixit Dominus. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 422, 423.) No. 151 in M.430.1.25

Do you know Roger? Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 21.) No. 13 in M.430.1.24

Dominus regnat. Canon five in two. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 166, 167.) No. 68 in M.430.1.23

Don't you know Molly. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 40.) No. 22 in M.430.1.23

Dull, repining sons. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 254–259.) No. 93 in M.430.1.23

Dumourier presents his compliments. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 28, 29.) No. 7 in M.430.1.32

D'ye mean to affront me? Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 18, 19.) No. 10 in M.430.1.23

Ecco chi si vede. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, p. 24.) No. 15 in M.430.1.27

Elevate judex terræ. Mottett [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 152–155.) No. 86 in M.430.1.25

Callcott, John Wall. *(Continued.)*

Eloisa to Abelard. [In these deep solitudes.] Glee [A.T.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 356–363.) No. 110 in M.430.1.23

Farewell to Lochaber. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 30, 31.) No. 21 in M.430.1.24

The farmer's old cat. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 138, 139.) No. 35 in M.430.1.30

Father of heroes. Glee [A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 57–68.) No. 16 in M.430.1.30

Fear no more the heat of the sun. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 190–192.) No. 68 in M.430.1.24

Fervid on the glitt'ring flood. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 70–75.) No. 18 in M.430.1.28

Fill your glasses. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 80–84.) No. 46 in M.430.1.25

Flora's nosegay. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 22.) No. 16 in M.430.1.25

Forgive blest shade. Glee [S. A. B.]. (*In* Gow. Edinburgh collection. Vol. 3, pp. 23–33.) No. 57 in M.377.22

Forlorn from shade to shade. Glee [S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 261–265.) No. 109 in M.430.1.25

Glide swiftly on. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 306–310.) No. 101 in M.430.1.23

Glory be to the Father. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 125–127.) No. 48 in M.430.1.24

Go idle boy. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 189–195.) No. 58 in M.430.1.27

God is our hope. Canon four in two per arsin & thesin. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 72.) No. 36 in M.430.1.24

Hail happy Albion. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 76–82.) No. 19 in M.430.1.28

Hark from the sacred oak. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 196–199.) No. 70 in M.430.1.24

The haughty wife of Jove. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 182, 183.) No. 49 in M.430.1.28

Have you at Saint Dunstan's. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 26.) No. 20 in M.430.1.25

Have you heard? Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 24.) No. 18 in M.430.1.25

Have you Sir John Hawkin's hist'ry? Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 20, 21.) No. 12 in M.430.1.27

Hear my pray'r. Canon by four fold augmentation. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 70, 71.) No. 35 in M.430.1.24

Hear my voice, O God. Canon four in one per arsin et thesin. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 148, 149.) No. 83 in M.430.1.25

Help, neighbours. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 56.) No. 31 in M.430.1.23

Here I Thomas Wharton. [Glee, A. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 24, p. 24.) No. 16 in M.430.1.24

Here lies Martyn Etinbroad. Round [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 109.) No. 54 in M.430.1.23

Callcott, John Wall. *(Continued.)*

Here lies the wife. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 135.) No. 62 in M.430.1.23

Here rests his head. [Round for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 25, p. 104.) No. 65 in M.430.1.25

Here's health, peace and unity. [Glee for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 22, p. 32.) No. 16 in M.430.1.22

Hide me, O hide me. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 275–278.) No. 111 in M.430.1.25

High on a mountain's. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 4–7.) No. 2 in M.430.1.23

Hold the pen steady. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 53.) No. 29 in M.430.1.23

How charming the fair one. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 16, 17.) No. 8 in M.430.1.30

How dreadfull is their doom. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 84–87.) No. 40 in M.430.1.24

How lov'd, how valu'd. Glee [T. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 173–175.) No. 65 in M.430.1.24

How pleas'd within. Round [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 209.) No. 83 in M.430.1.23

How sweet amidst. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscriptt collection. Vol. 25, pp. 353–356.) No. 130 in M.430.1.25

I am well pleas'd. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 71–75.) No. 29 in M.430.1.29

Another setting may be found in Vol. 25 of this collection, p. 409.

I'll sing you a song. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 27.) No. 22 in M.430.1.25

I scorn the chilling wind. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 104–107.) No. 52 in M.430.1.23

I will love Thee, O Lord. Canon [T. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 8.) No. 3 in M.430.1.23

I will magnify Thee. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 426, 427.) No. 153 in M.430.1.25

I will wash my hands in innocency. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 135, 136.) No. 79 in M.430.1.25

If Louisa but wear it. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 96.) No. 57 in M.430.1.25

Imperial Rome. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 180, 181.) No. 48 in M.430.1.28

In all her steps. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, p. 7.) No. 3 in M.430.1.31

In aweful pause. Glee [T. T. T. B. B.] (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 121–128.) No. 76 in M.430.1.25

In Paraclete's sequester'd cell. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 3–5.) No. 3 in M.430.1.24

In Te Domine speravi. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 150, 151.) No. 85 in M.430.1.25

In the Lord put I my trust. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 407, 408.) No. 143 in M.430.1.25

Callcott, John Wall. *(Continued.)*

In the sightless air. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 42, 43.) No. 12 in M.430.1.32

In yonder isle. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 8–14.) No. 2 in M.430.1.28

Indica mihi. Canon [T. T. B.] in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 68.) No. 40 in M.430.1.25

An Israelite there was. [Round for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 24, p. 33.) No. 23 in M.430.1.24

John run so long. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 95, 96.) No. 56 in M.430.1.25

Led by the muse. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 5–7.) No. 4 in M.430.1.24

Let ivy wreaths. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 4–6.) No. 2 in M.430.1.25

Let me die. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 21–24.) No. 10 in M.430.1.30

Let other streams. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 193–202.) No. 66 in M.430.1.31

Let Sol his annual journies. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 61, 62.) No. 36 in M.430.1.23

Let vanity adorn. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 375–379.) No. 134 in M.430.1.25

The Lord hear thee. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 22–25.) No. 5 in M.430.1.28

Lord in Thee. Canon [T. T. B.] in the fifth and ninth above. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 26, 27.) No. 18 in M.430.1.24

Lord Thou hast been our refuge. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 149, 150.) No. 84 in M.430.1.25

Ma non sdegni. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 44–47.) No. 24 in M.430.1.27

Man's feeble race. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 73–78.) No. 37 in M.430.1.24

Marinero soy. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 64–67.) No. 31 in M.430.1.31

The minutes, the hours. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 55–59.) No. 36 in M.430.1.25

Miss Nancy was sitting. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 59.) No. 34 in M.430.1.23

Mona, pure as this glitt'ring race. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 363–368.) No. 132 in M.430.1.25

My sheep I neglected. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 74, 75.) No. 43 in M.430.1.25

The new mail carraige [sic. Part-song for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 27.) No. 19 in M.430.1.24

No more shall Ilion. Glee [A. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 233–240.) No. 105 in M.430.1.25

No, no, for my virginity. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 436.) No. 159 in M.430.1.25

Not unto us O Lord. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 98–100.) No. 35 in M.430.1.29

Callcott, John Wall. *(Continued.)*

Not unto us O Lord. Canon five in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 403–406.) No. 142 in M.430.1.25

Nymph of the rock. [Part-song, S. A. T. B. B.] (*In* Catch Club. Original manuscriptt collection. Vol. 25, pp. 241–247.) No. 106 in M.430.1.25

O Absalom my son. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 25, p. 112.) No. 73 in M.430.1.25

O be joyfull in the Lord. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 424, 425.) No. 152 in M.430.1.25

O come let us sing. Canon [T. T. B.] in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 32.) No. 18 in M.430.1.23

O come let us sing. Canon five in one. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 132–134.) No. 78 in M.430.1.25

O dear remember'd scenes. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 199–203.) No. 71 in M.430.1.24

O give thanks unto the Lord. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 142, 143.) No. 58 in M.430.1.24

O how amiable are thy dwellings. Canon [A. T. B.] in the fifth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 26, 27.) No. 16 in M.430.1.23

O how charming. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 14, 15.) No. 7 in M.430.1.30

O Israel return. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 25–28.) No. 11 in M.430.1.30

O lay me near. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 110, 111.) No. 55 in M.430.1.23

O let me haunt. Round [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 168, 169.) No. 69 in M.430.1.23

O Lord Thou hast searched me out. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 146, 147.) No. 82 in M.430.1.25

Oh love how swift. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 176–180.) No. 66 in M.430.1.24

O memory, celestial maid. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 350–353.) No. 129 in M.430.1.25

O qui me gelidis. [Part-song, A. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 84, 85.) No. 47 in M.430.1.25

O sing unto the Lord. Canon [T. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 22, p. 5.) No. 2 in M.430.1.22

O snatch me swift. Glee [S. A. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 165–176.) No. 57 in M.430.1.29

Oh sov'reign of the willing soul. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 69–75.) No. 30 in M.430.1.22

Oh, that I had wings like a dove. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 387–390.) No. 137 in M.430.1.25

O that Thou woud'st hide me. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 58–60.) No. 28 in M.430.1.27

Oh think not the maid. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 89, 90.) No. 50 in M.430.1.25

O thou or what remains of thee. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 15–20.) No. 3 in M.430.1.28

Callcott, John Wall. *(Continued.)*

O Thou the friend of man. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 192–195.) No. 69 in M.430.1.24

Oh thou where'er. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 66–71.) No. 30 in M.430.1.27

O thou who sitt'st. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 368–374.) No. 133 in M.430.1.25

O Venus regina. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 112–115.) No. 56 in M.430.1.23

O voi, che sospirate. Glee [A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 1–7.) No. 1 in M.430.1.28

Oh what a charming thing. Glee [A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 225–235.) No. 64 in M.430.1.27

O youth thou morning of delight. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 73–80.) No. 18 in M.430.1.30

Ode to peace. [O thou who badst.] Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 42–46.) No. 24 in M.430.1.23

Ode to time. [Lo, on yon pyramid.] Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 326–333.) No. 105 in M.430.1.23

O'er him whose doom. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 205–208.) No. 82 in M.430.1.23

An old woman baited. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 21.) No. 13 in M.430.1.23

On a summer's morning. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 8, 9.) No. 5 in M.430.1.24

On life's vast ocean. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 204–208.) No. 72 in M.430.1.24

On pleasure's smooth wings. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 52–54.) No. 35 in M.430.1.25

One frosty morning. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 15.) No. 7 in M.430.1.23

One morn as Chloe. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 20.) No. 14 in M.430.1.25

Out of the deep. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 430, 431.) No. 155 in M.430.1.25

The partial muse. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 136–141.) No. 63 in M.430.1.23

The pink, the rose. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 14.) No. 8 in M.430.1.25

Piu d'un giorno. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 18–20.) No. 9 in M.430.1.30

Pompey was a mad man. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 91–93.) No. 49 in M.430.1.23

Poor John. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 166, 167.) No. 90 in M.430.1.25

A poor soul sat singing. Glee [A.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 11.) No. 5 in M.430.1.25

Poor Susan. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 23.) No. 17 in M.430.1.25

Praise the Lord. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 94, 95.) No. 50 in M.430.1.23

Callcott, John Wall. *(Continued.)*

Praise the Lord O my soul. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 130–132.) No. 44 in M.430.1.31

Pur nel sonno. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 72–74.) No. 31 in M.430.1.27

Quanto grata. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 315–317.) No. 120 in M.430.1.25

The queen of love. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 61–64.) No. 38 in M.430.1.25

Queen of the lyre. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 379–383.) No. 135 in M.430.1.25

The Red Cross knight. Glee [S. S. B.]. (*In* Gow. Edinburgh collection. Vol. 3, pp. 34–46.) No. 59 in M.377.22

Requiem eternam. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 25–28.) No. 6 in M.430.1.28

Resound ye hills. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 243–249.) No. 91 in M.430.1.23

Return, Alpheus. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 140–146.) No. 36 in M.430.1.30

Sad is my day. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 87–90.) No. 48 in M.430.1.23

Sappho 'tis said. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 25, p. 107.) No. 68 in M.430.1.25

Sappho to Phaon. [Say lovely youth.] Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 297–305.) No. 100 in M.430.1.23

Say Father Thames. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 61–63.) No. 33 in M.430.1.24

Search where ambition. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 23–26.) No. 15 in M.430.1.23

See in the morning. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 346–350.) No. 128 in M.430.1.25

See with ivy chaplet. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 152–157.) No. 38 in M.430.1.30

Shall I wasting in despair. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 64–67.) No. 39 in M.430.1.25

A shaver's price. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 29, p. 7.) No. 2 in M.430.1.29

She midst the lightning's blaze. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 53–57.) No. 27 in M.430.1.27

Shed roses. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 368–374.) No. 112 in M.430.1.23

Shepherd woud'st thou. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 78–82.) No. 45 in M.430.1.23

Si monsieur. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 292–298.) No. 82 in M.430.1.31

Sigh not ye winds. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 43–49.) No. 14 in M.430.1.30

Silent nymph. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 115–119.) No. 57 in M.430.1.23

Sing a song of sixpence. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 432, 433.) No. 156 in M.430.1.25

Callcott, John Wall. *(Continued.)*

Sir, have you the papers read? Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 105.) No. 66 in M.430.1.25

Sir John wears out. Catch [for five voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 128, 129.) No. 60 in M.430.1.23

Sir the bottle stands. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 103.) No. 64 in M.430.1.25

Slang catch. [So ma'am.] Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 15.) No. 9 in M.430.1.25

The sorrows of death. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 163, 164.) No. 88 in M.430.1.25

The souls of the righteous. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 428, 429.) No. 154 in M.430.1.25

Star of descending night. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 270–275.) No. 96 in M.430.1.23

The star that bids. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 142–148.) No. 64 in M.430.1.23

The sun sets in night. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 76, 77.) No. 44 in M.430.1.25

Super flumina Babylonis. Canon five in one. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 418, 419.) No. 149 in M.430.1.25

Sweet nymph. Glee [A.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 28–31.) No. 17 in M.430.1.23

Sweet offspring of enraptur'd May. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 59, 60.) No. 37 in M.430.1.25

Sweetly breathing vernal air. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 266–275.) No. 74 in M.430.1.29

Take, oh take those lips away. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 129–131.) No. 77 in M.430.1.25

Take the mace. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 12, 13.) No. 6 in M.430.1.25

Thee the voice, the dance. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 96–103.) No. 51 in M.430.1.23

There was an old woman. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 400–403.) No. 141 in M.430.1.25

Tho' from thy bank. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 52–54.) No. 17 in M.430.1.32

Those sunny flow'rets. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 356–363.) No. 131 in M.430.1.25

Thou Lord hast been. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 227–229.) No. 79 in M.430.1.24

Thou O God. Canon [T. T. B.] in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 62, 63.) No. 37 in M.430.1.23

Thou O Lord. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 29. pp. 102–104.) No. 37 in M.430.1.29

Thou, O Lord. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 140–144.) No. 46 in M.430.1.31

Thou shalt shew me. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 137, 138.) No. 80 in M.430.1.25

Tis strange that Tom. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 435.) No. 158 in M.430.1.25

Callcott, John Wall. *(Continued.)*

To bed, to bed. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 19.) No. 13 in M.430.1.25

To shew the mayor of Garratt. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 12, 13.) No. 6 in M.430.1.31

To the ev'ning star. [Hail golden star.] Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 82–86.) No. 46 in M.430.1.23

To the woods. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 304–307.) No. 118 in M.430.1.25

To waste all. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 198.) No. 78 in M.430.1.23

Tom metaphysician. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 76–80.) No. 30 in M.430.1.29

Triumphant love. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 230–236.) No. 69 in M.430.1.29

The trumpet's notes. Round [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 199.) No. 79 in M.430.1.23

Trust ye in the Lord. Canon four in one in the second, third and fourth above. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 180, 181.) No. 94 in M.430.1.25

Turn Thee again at last. Canon [T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 449.) No. 167 in M.430.1.25

Turn Thee unto me. Canon five in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 412, 413.) No. 146 in M.430.1.25

Ubi tua O mors. Canon five in one per arsin et thesin. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 414, 415.) No. 147 in M.430.1.25

Vox clamantis in deserto. Canon five in one. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 416, 417.) No. 148 in M.430.1.25

We be knaves. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 19.) No. 11 in M.430.1.23

We praise Thee. Canon five in two. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 108, 109.) No. 53 in M.430.1.23

Whann battayle smethynge. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 383–387.) No. 136 in M.430.1.25

What shall the toast be? Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 17.) No. 9 in M.430.1.23

What tho no weeping. Elegy [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 266–269.) No. 95 in M.430.1.23

When Arthur first. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 11–14.) No. 6 in M.430.1.23

When Daphne died. Madrigal [A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 156–162.) No. 87 in M.430.1.25

When Darby came home. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 23, p. 9.) No. 4 in M.430.1.23

When e'er my dame. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 23.) No. 15 in M.430.1.24

When Paridel. Glee [T.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 77–80.) No. 45 in M.430.1.25

When Phœbus was am'rous. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 437.) No. 160 in M.430.1.25

When spring returns. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 56–58.) No. 31 in M.430.1.24

Callcott, John Wall. *(Continued.)*

When the nightingale doth sing. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 292–296.) No. 99 in **M.430.1.23**

Where by remorse. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 80–83.) No. 39 in **M.430.1.24**

Where is the breast can rage or hate retain? Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 223–227.) No. 78 in **M.430.1.24**

Where thro' the curtains of the night. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 214–221.) No. 66 in **M.430.1.29**

Why did Venus love Adonis? Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 165.) No. 89 in **M.430.1.25**

William the taylor. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 25.) No. 19 in **M.430.1.25**

A wizard dame. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 375–380.) No. 113 in **M.430.1.23**

Ye beauteous nymphs. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 88–94.) No. 21 in **M.430.1.30**

Ye distant spires. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 139–145.) No. 81 in **M.430.1.25**

Ye fields with blighted herbage. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 59–61.) No. 32 in **M.430.1.24**

You gentlemen of England. Glee [A. T. B.]. (*In* Gow. Edinburgh collection. Vol. 3, pp. 26–33.) No. 58 in **M.377.22**

Young Dick had stole. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 10, 11.) No. 5 in **M.430.1.23**

Zephyr with thy downy wing. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 25, p. 399.) No. 140 in **M.430.1.25**

Calliope, or, English harmony: a collection of the most celebrated English and Scots songs neatly engrav'd and embelish'd with designs [by Henry Roberts], with the thorough bass and transpositions for the flute. Volume 1. London. Printed for & sold by John Simpson. [1739.] Illus. Plates. **M.CAB.1.49**

Same. 2d edition. Printed by Longman & Broderip. [178–?] 2 v. in 1 **M.CAB.1.50**

112 of the songs contained in volume 2 of this collection were issued in 1743 as volume 1 of The new Calliope, or English harmony in taste [M.CAB.1.51].

Contents.—1. Crawford: Hear me ye nymphs.—When Fanny blooming fair. — At Polwart on the green. — Monro: Help me each harmonious grove. — Long have I strove. — What beauties does Flora. — Frown not my dear. — Oh my tender panting heart. — Lampe: Blow on ye winds. — From place to place. — Carey: Cruel creature. — Love's goddess in a myrtle grove. — Lampe: Glide softly on. — Monro: My goddess Celia. — Lampe: Charmer permit me. — Corelli: Bacchus assist us. — Greene: Busy curious thirsty fly. — Phillips: How happy are we. — Monro: When love and youth; Clarissa shines. — Corelli: Moggy and Jenny. — Lampe: Who to win. — Dumbarton's drums. — Sandford: Domestick bird. — Ye gates that gently. — Lampe: Why do you fix your eyes. — On dear Zelinda's charms I gaze. — Greene: The nymph yt undoes me. — Lulman: Will you credit a miser. — Froude: The lass of Broomhall green. — Pescetti: Stella darling of the muses. — Greene: The charms of Florimel. — Carey: As musing I rang'd. — Lampe: The wounded deer. — Carey: Divinest fair; Genteel in personage.—Handel: How is it possible.—Believe my sighs. — Handel: When I survey. — Stanley: By men belov'd. — My Patie is a lover gay.—Digard: Thou rising sun.—Lampe: Dear Colin prevent. — Stanley: Leave me shephard. — Farewell ye hills. — Young: With arts oft practic'd. — Arne: If all that I love. — Monro: Since drinking has pow'r. — Leveridge: O say what is. — Know I shant envy him. — Monro: Vain Belinda. — Handel: Blest with my Sylvia. — Stanley: Oh Cælia recall. — Wood: What can aswage. — Sheeles: Chast Lucretia. — The lass of Pattie's mill. — Barker: Gentle god of pleasing pains. — Handel: Bird of May. — Carey: Cupid god of gay desires. — Hayward: Too long thou tyrant. — Brereton: When Chloe fair. — Guardian angels. — Flacton: Why cruel creature. — Happy's ye love. — Carey: 'Tis masonry unites. — Gouge: Fond Eccho. — Popeley: No more shall buds. — My jolly companion. — Digard: He's ye director of each quaffing soul. — Lampe: Long have I lov'd; Pensive alone. — In April. — Ye muses hail. — Cupid and Venus. — Long from ye force. — Boyce: Come all ye youths. —

Calliope, or, English harmony. *(Continued.)*

Gouge: Ye nymphs and ye swains. — Handel: Cloe when I view. — Ravenscroft: Foolish woman. — Kempton: Wanton Cupid. — Fisher: Come take your glass. — Gunn: False tho' she be. — Holcombe: Little syren of the stage. — Sigh no more. — Gladwin: When charming Cloe. — Lampe: How can I well describe. — Monro: Ah stay ye wanton gales. — As from a rock. — Fisher: Why does my looks. — Carey: Sad Musidora. — Why will Florella. — Monro: Thou little blind deceiver go. — Once fair Serena. — For haughty Phillis. — 'Twas on a river's verdant side. — By a murmuring stream. — Boyce: How wretched is. — How dully wise. — Handel: Bacchus one day. — A swain of love despairing. — Happy the youthful swain. — Whilst Celia's eyes. — Carey: Love's a gentle generous passion. — By smooth winding Tay. — Froude: Wherever I am. — Hawkins: A northern wind. — Holcombe: When Delia; Happy hours. — Hail Burgundy. — Arne: How happy a state. — Lampe: Alexis, how artless. — There's auld Rob Moris. — Barnard: Ye gentle gales. — Linco found Damon. — Young Thirsis. — Anglosini: Whilst Strephon. — Say: Could'st thou give me. — Vanbrughe: From White's and Will's. — A lass that was loaden. — Cannington: As Celia near a fountain. — What care I. — Near some smooth stream. — Galliard: With early horn. — Whene'er my Cloe. — Dear Chloe. — Twa bonny lads. — Howard: Dear Chloe attend. — The smiling morn. — Geminiani: Know madam. — Lampe: Whilst endless tears. — Bamber: As after noon. — Fair and soft and gay. — Handel: Beneath a shady willow. — With broken words. — Putti: Beauty and wit. — The collier has a daughter. — Lampe: There liv'd long agoe. — Carey: Waft me some soft. — Digard: Too plain dear youth. — Greene: Charming Chloe look. — When bright Aurelia. — Martin: To thee O gentle sleep. — Phillips: Too lovely fair one. — Boyce: Of all the torments. — Phillips: Save women and wine. — Handel: O my pretty Punchinello. — Hook: When trees did bud. — Alcock: As Chloe o'er the meadow. — Carey: Flocks are sporting. — Greene: Come fair nymphs; As Celadon once. — Away, away, we've crown'd ye day — Purcell: Celia has a thousand charms. — Vincent: See Phillis yonder bower. — Greene: Life is chequer'd. — Digard: O greedy Midas. — When for a silly glitt'ring toy. — Ward: A starving life. — Betts: Lucretia, the empire of Rome. — Wise: Old Chiron thus preach'd. — Webber: Tell me charming creature. — What tho they call me. — Handel: 'Twas when ye seas. — To the god of wine. — Glide gently on. — Lampe: Crouds of coxcombs. — Hayden: As I saw fair Clora. — Eccles: The jolly breeze. — He's a man. — How can you lovely Nancy. — If the glasses they are empty. — What dire misfortune. — Young: Gentle breezes. — Weldon: From grave lessons. — Carey: Sooner than I'll my love. — Brown: Return my lovely nymph. — Britons where is. — Boyce: I love, I doat. — Marchand: Chloris in native purple. — Boyce: Silvia the fair. — Weldon: The wakeful nightingale. — Purcell: Cease the rovers. — Greene: Ye purple-blooming roses. — Galliard: Oft on ye troubled ocean's face. — Greene: Fair Sally; Little flea. — — 'Tis thee I love. — My daddy's a delver of dykes. — Damon ask'd me. — Clorinda hear my moan. — Dear charming beauty. — Greene: Sweet Annie fra the sea beach. 2. Hudson: Love once was my joy. — Howard: When Cloe was by Damon seen. — Greene: Hence thou deceiver. — Welcome brother debtor. — Galliard: The lass that would know. — Carey: Hark, away, 'tis the merry ton'd horn. — Greene: In vain the force. — O Bessy Bell. — Stubley: Blest as th'immortal gods. — Lampe: On thy fair banks. — Seedo: Ye gods ye gave to me. — Arne: The wanton god. — Greene: Can there be ye pow'rs above. — Lampe: Not this blooming April. — The carle came o'er the croft. — Lestrange: Hard fate to sigh. — Harris: Since Celia's unkind. — Clarke: As fidlers and archers. — Arne: Wond you taste. — Carey: While in a bow'r. — Charmer hear your faithful lover. — Come lassie lend me. — Boyce: When Orpheus went down; No more shall meads be deck'd. — Galliard: Prithee foolish boy; Kind god of sleep. — Greene: With head reclin'd; Go rose my Cloe's bosom grace. — Prelleur: Damon if thou wilt believe me. — Ah my fickle Jenny. — Tench: Vulcan contrive me such a cup. — Arne: By dimpl'd brook; By the gayly circling glass. — There never was. — Galliard: Jolly mortals fill your glasses. — Arne: When daisies pied. — Howard: Tell me dear charmer; At St. Osyth by the mill. — Lampe: Fly care to the winds. — Duncalfe: To suck the flowers sweet. — Lampe: What mean fair Cloe's mournful eyes. — Handel: Wou'd you gain the tender creature. — Alburn: The charms which blooming beauty shews. — Markwell: Women thoughtless giddy. — Handel: Mortals wisely learn to measure. — Howard: Swains I scorn. — Ah! cruel bloody fate. — Carey: Trust not man. — Eccles: As Cupid rogishly. — Lampe: Ah pretty tuneful flutt'ring thing. — Claudio to manly sports. — Blab not what you ought to smother. — Alland: Give me a bottle. — Leveridge: The sweet rosy morn. — My Lesbia let us live. — James: Ye mortals that love drinking. — To little or no purpose. — Howard: At setting day. — How happy I liv'd upon the plain. — Shun not Celia. — Russel: Can love be controul'd by advice. — Howard: Come dear Amanda. — Pepusch: See! from ye silent grove. — Howard: If love be a fault. — Lampe: At the brow of a hill; Of ev'ry sweet. — Graves: Ye gods I foolishly deni'd. — Burgess: Rouse Britons. — Festing: If beauty's lure alone. — Lampe: Tell me not of a face that's fair. — Vincent: Strephon why that cloudy forehead. — Cox: Attend ye ever tuneful swains. — Howard: Stella and Flavia ev'ry hour. — Worgan: At the close of the day. — Philips: Bacchus must now his pow'r resign. — Eaton: Tho' begging is an honest trade. — Howard: One summer's eve. — Russel: Sweet were once the joys. — Stanley: Long by an idle passion tost. — Lampe: When fading beauty. — Boyce: In vain Philander. — Holcombe: When here Lucinda. — 'Twas at the royal feast. — Hodson: I love, I doat; Say mighty love. — Worgan: Toss'd in doubts and fears. — Lampe: I wish and long for. — Travers: Had Windsor crown'd. — Lampe:

Calliope, or, English harmony. *(Continued.)*

How frail alas! we mortals are. — Travers: Bright author of my present flame. — Now ye busy day is o'er. — Hasse: Think when to pleasure. — Howard: Say Myra why is gentle love. — I envy not Sir Courtly Nice. — Russel: To curb our will. — Lampe: The parent bird. — Leveridge: Of good English beer. — Carey: Is there a charm. — Howard: 'Twas in the bloom of May. — At Upton on the hill. — Worgan: The bloom of beauty quickly fades. — Upon the coast of Argos. — Handel: Let me wander not unseen. — Hodson: Why shou'd I my passion smother. — Boyce: Fairest of the virgin throng. — Howard: How happy is the maid. — Boyce: Tell me lovely shepherd. — Howard: Tell me my Delia. — Oswald: At the silent evening hour. — Lampe: Cleon whose heart. — Howard: See Cloe how the new blown rose. — Lampe: Zeno, Plato, Aristotle. — Boyce: On his face the vernal rose. — Prelleur: Women form'd by nature. — Oswald: Polly when your lips. — Carey: If you would keep your Damon true. — Howard: Delia in whose form. — Russel: Soft god of sleep. — Howard: If truth can fix. — Greene: As Cloe on flowers reclin'd. — Howard: Ye virgin pow'rs; Good mother if you please; See Daphne see; Why heaves my fond bosom. — Lampe: The new flown birds. — Weideman: Joy enlightens all my senses. — Oswald: Once more I'll tune the vocal shell. — Leveridge: Give me health. — Stanley: Music has pow'r to melt the soul. — Oswald: Whilst on thy dear bosom. — Hayes: Dear unrelenting cruel fair. — Corfe: Blooming Bacchus. — From barren Caledonian lands.—Howard: The chace is o'er.—Boyce: If you my wand'ring heart would find. — Russel: When Cloe by your slave pursu'd. — Worgan: The meads and the groves. — Prelleur: Tho' Baucis and I. — Holcombe: Go happy paper. — Oswald: Should love sincere; Ye heav'nly pow'rs. — O woe is me. — God save great George. — Larken: How few amongst the thousands. — Worgan: When mighty Sol. — Gladwin: O Mary soft in feature. — Oswald: Cælia by those smiling graces. — Ye good fellows all. — Carey: View my eyes. — Boyce: Venus to sooth my heart. — Oswald: What means this niceness. — Tortoriti: Sylvia wilt thou waste thy prime. — Boyce: Goddess of ease. — Galliard: Fill each bowl with flowing measure. — Corfe: Fill me a bowl. — Oswald: Whilst I gaze on Chloe. — Howard: Sportive Zephyrus fondly blowing. — Corfe: Pretty wanton come away. — Crome: Why Cælia this wavering. — Worgan: Florella lovely nymph. — Oswald: How long Eliza must I languish. — Worgan: Ye tender pow'rs. — Heighington: Fast by the margin of the sea. — Worgan: As Damon in a summer's day. — Crookenden: When with good wine. — Hasse: One morn sweet Sue. — Russel: Young Daphne brightest creature. — See Stella as your health returns. — Hodson: From clime to clime my heart does rove. — Crookenden: As Caelia in her garden strayed. — Heighington: When gentle sleep.

Callirhoé. *Opera.* For the LIBRETTO see **Roy, P. C.**

Calme, Le. *Song.* JAQUES-DALCROZE. Des chansons. No. 2 in **M.203.37**

Calvisius, Seth.

Allein zu dir, Herr Jesu Christ. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, p. 100.) No. 32 in **M.414.43.11**

Herr Jesu Christ. [Motet, S. A. T. B.] (*In* Musica sacra. Band 6, p. 60.) No. 22 in **M.414.43.6**

Herzlich lieb' ich Dich, o Herr. Choral [S. A. T. B.]. (*In* Musica sacra. Band 15, pp. 88–92.) No. 17 in **M.414.43.15**

Calvocoressi, Michael D.

Franz Liszt. Biographie critique. Paris. Laurens. [1905.] Portraits. Plates. Facsimiles. [Les musiciens célèbres.] **M.376.44**

Répertoire des principales œuvres de Liszt, pp. 121–123; Quelques ouvrages à consulter sur Liszt, p. 124.

Calvocoressi, Michael D., *translator.*

BALMONT, K. Le roi des étoiles. Cantate [par] Igor Strawinsky. **M.421.8**

BIELSKI, V. I. Le coq d'or. Conte-fable. Opéra. [Musique de] N. Rimsky-Korsakow. **M.379.57**

MITUSOV, S. Rossignol. Conte lyrique de I. Strawinsky et S. Mitousoff d'après Andersen. **M.421.9**

Cambrian harmony. *For harp and pianoforte.* ROBERTS, R., *editor.* **M.380.36**

Camilla. *Opera.* For the MUSIC see **Bononcini, M. A.** For the LIBRETTO see **Stampiglio, S.**

Camille, reine des Volsques. *Opera.* For the LIBRETTO see **Danchet, A.**

Cammarano, Salvatore.

Ester d'Engaddi. Dramma tragico. Posto in musica da Achille Peri. **M.140.10**

Il trovatore. Dramma. Musica di Giuseppe Verdi. **M.412.35**

Camondo, Isaac de.

Le clown. Nouvelle musicale en 2 actes. Poème de Victor Capoul. Partition originale pour piano et chant. Paris. Astruc & cie. 1906. **M.378.27**

Évocation sidérale. Pour orchestre d'instruments de bois, cors, timbales et harpe. Partition. Paris. Astruc & cie. [190–?] No. 2 in **M.434.2**

Camp, John Spencer.

March. [For organ.] Autograph manuscript. [189–?] No. 18 in **M.451.2.1**

Melody [for organ]. Autograph manuscript. [189–?] No. 19 in **M.451.2.1**

Camp, The. *Song.* GÂDLYS, Ye. No. 8 in **M.235.6.1**

Campaign songs.

BOSTON HARRISON CLUB. Harrison melodies. Original and selected. Boston. 1840. **M.129.110**

LOG CABIN & hard cider melodies, The. A collection of popular and patriotic songs, respectfully dedicated to the friends of Harrison and Tyler. Boston. 1840. **M.129.108**

Campana, Fabio.

Amo. Arietta [M.-S. or BAR. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 37–40.) **M.157.14.2**

Io son con te sopita. Romanza [M.-S. ou BAR. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 32–36.) **M.157.14.2**

La malinconia. Romanza [BAR. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 28–31.) **M.157.14.2**

Maria e Rizzio. Duettino [S. T. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 41–48.) **M.157.14.2**

Campanari Quartet.

BROWN, A. A., *compiler.* [Programmes of concerts in Sanders Theatre, of the Campanari Quartet, and of the Germania Musical Society, etc. 1852–1885.] **M.CAB.1.37**

Campaygnons, Les, du Vau de Vire. *Song.* MICHIELS, G. Chansons anciennes du pays de France. **M.432.48**

Campbell, Alexander.

Belinda see from yonder flowers. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 101–103.) No. 37 in **M.430.1.27**

Beneath this sod. Epitaph [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 110, 111.) No. 40 in **M.430.1.27**

One year begins. Canon [A. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 27, p. 9.) No. 5 in **M.430.1.27**

Campbell, Charles J.

The gay musician. A comic opera. Book and lyrics by Chas. T. Campbell and Edward Siedle. Music by Julian Edwards. **M.379.39**

The motor girl. A musical comedy. Book and lyrics by Chas. J. Campbell and Ralph M. Skinner. Music by Julian Edwards. No. 2 in **M.389.59**

Campbell, M. C., *editor.*

FOX, C. H. Fox's Ethiopian comicalities. **M.129.89**

WOOD'S New plantation melodies. **M.129.58**

Campbell, William, *publisher.*

Book 16th of strathspey reels, waltzes & Irish jiggs for the harp, piano forte, & violin; with their proper figures as danced at Court. [London.] Printed & sold by Wm. Campbell. [1785?] No. 2 in **M.149a.51**

Campbell's Book of new and favorite country dances & strathspey reels, for the harp, pianoforte & violin, with their proper figures, as danced at Court. [Book 1, 9, 10, 12, 14. London.] Printed & sold by Wm. Campbell. [1785?] 5 v. in 1. No. 3–7 in **M.149a.51**

Book 1 is bound at the end.

Campion, Thomas.

The art of setting or composing of musick in parts. By a most familiar and easie rule. The second edition with annotations thereon, by Mr. Christopher Simpson. (*In* Playford. A brief introduction to the skill of musick. Pp. 91–136. London. 1662.) **M.CAB.1.52**

Contains a separate title-page, dated 1661.

Campioni, Carlo Antonio.

VIII sonates à deux flûtes & basse continue. Oeuvre quatrième. [Parties.] Amsterdam. Hummel. [1770?] 3 v. **M.434.75**

Six sonatas for two violins with a thorough bass for the harpsicord or violoncello. Opera V. [Parts.] London. Printed for I. Walsh. [1760?] **M.445.8**

Campistron, Jean Galbert de.

Achille et Polixène. Tragédie. Les paroles de M. Capistron [sic] & la musique de M. Collasse. (*In* Recueil général

Campistron, Jean Galbert de. *(Continued.)*
des opéras représentez par l'Académie royale de musique. Vol. 3, pp. 213–280.) M.128.47.3
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Words only. Also to be found in Recueil général des opéras représentez par l'Académie royale de musique.

Campra, André.
[Tancrède. Tragédie lyrique. Paroles de Antoine Danchet. Musique de Campra. Partition. Paris. Ballard. 1702.]
The title-page is missing. M.402b.17

Camussi, Ezio.
La Du Barry. Tre quadri ed epilogo di G. [sic] Antona Traversi, E. Golisciani. [Musica di] Ezio Camussi. Riduzione per canto e pianoforte dell' autore. Milano. Sonzogno. 1912. M.442.111

Can love be controul'd by advice. *Song.* Russel, D. The modest question. M.409.37; etc.

Can lovely Delia still persist. *Song.* Corydon and Delia. No. 75 in M.376.31.2

Can there be, ye pow'rs above. *Song.* Greene, M. No. 205 in M.cab.1.50

Can you tell me? *Glee.* Berg, G. No. 50 in M.430.1.6

Canadian boat song. *Song.* Moore, T. No. 28 in M.129.52

Canente. *Opera.* For the Libretto see Houdart de La Motte, A.

Cannetella. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Cannington, ——.
Damon and Celia. [As Celia near a fountain lay. Duet, T. B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 121.) No. 120 in M.cab.1.50
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Canon for eight voices in unison. [Without words.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 17.) No. 10 in M.430.1.19

Canon in the fifth above and eighth below. [Without words, for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 18.) No. 11 in M.430.1.19

Canon in the fifth below and eighth above. [Without words, for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 19.) No. 12 in M.430.1.19

Canoni in oggi. Canon [T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 105–111.) No. 56 in M.430.1.2

Canopé. *For pianoforte.* Debussy, A. C. Préludes. Livre 2. M.357.26.2

Canst thou O cruel. *Part-song.* Davy, J. Six madrigals. M.450.7

Cantai mentre ch'io arsi. *Madrigal.* Rore, C. de. M.149a.37

Cantando un di sedea Laurinda. *Duet.* Clari, G. C. M. M.157.14.2; etc.

Cantatas. *Mixed voices.*
Unless otherwise stated, the accompaniment is for the piano.
Albert, E. F. C. d'. An den Genius von Deutschland. (J. G. Herder.) Für Chor, Soli (ad libitum) und grosses Orchester. No. 1 in M.444.1
—— Der Mensch und das Leben. Für sechsstimmigen Chor (2 Soprane, 1 Alt, 1 Tenor und 2 Bässe) und grosses Orchester. No. 1 in M.357.29
Allon, E. Sir Nicolas. Choral-ballad. No. 1 in M.379.11
Anderton, T. The village blacksmith. [Der Dorfschmied.] No. 1 in M.379.12
Arne, T. A. Six cantatas for a voice and instruments. [Score.] M.378.64
Arnott, A. D. Young Lochinvar. No. 1 in M.409.30
Austin, E. Gelert. Dramatic legend. No. 1 in M.379.13

Cantatas. *Mixed voices. (Continued.)*
Bach, C. P. E. Phillis und Thirsis. [S. T. mit 2 Flöten und Bass.] M.416.10
Bach, J. S. Zur Todtenfeier. „Wer weiss, wie nahe mir mein Ende." Cantate mit ausgeführtem Accompagnement herausgegeben von Robert Franz. Partitur mit unterlegtem Clavierauszuge. M.444.65
Bantock, G. Sea-wanderers. M.417.2
Barnett, J. F. The eve of St. Agnes. M.409.45
Barratt, W. A. The death of Cuthullin. A dramatic cantata for soprano, tenor and bass soli [and] chorus. M.443.38
Bath, H. The wedding of Shon Maclean. A Scottish rhapsody for chorus, soli (soprano and baritone). M.409.26
Beckel, J. C. The nativity: a Christmas carol. [For solo voices & choruses.] M.409.28
Becker, A. E. A. "Herr, wie lange," Cantate, mit dem Choral, "Auf meinen lieben Gott." Für Chor, Soli, Orchester und Orgel. M.444.69
Bedford, Liza. "Once upon a time." No. 2 in M.417.62
Beecke, I. von. Der brave Mann. [Orchester-Partitur.] M.137.24
Belcke, C. G. „Des Sängers Vaterland." Für Solostimmen, Chor und Orchester. M.444.161
Bennett, W. S. The May queen. Full score. M.441.26
Berlioz, L. H. Le cinq mai. Partitur. Werke. Serie 5, Abtheilung 3. No. 2 in M.440.3.5.3
—— Clèopâtre. Partitur. Werke. Serie 6, Abteilung 1. No. 2 in M.440.3.6.2
—— La damnation de Faust. Partitur. Werke. Serie 5, Abtheilung 2. No. 1 in M.440.3.5.2
—— Herminie. Partitur. Werke. Serie 6, Abteilung 2. No. 1 in M.440.3.6.2
—— Huit scènes de „Faust." Partitur. Werke. Serie 5, Abtheilung 1. No. 2 in M.440.3.5.1
—— L'Impériale. Partitur. Werke. Serie 5, Abtheilung 3. No. 3 in M.440.3.5.3
—— Lélio ou le retour à la vie. Partitur. Werke. Serie 5, Abtheilung 3. No. 1 in M.440.3.5.3
—— Sara la baigneuse. Partitur. Werke. Serie 6, Abteilung 1. No. 6 in M.440.3.6.1
—— Scène héroïque. Partitur. Werke. Serie 5, Abtheilung 1. No. 1 in M.440.3.5.1
Bertrand, M. Le sommeil d'Endymion. Scène lyrique avec chœurs. M.442.77
Berwald, W. H. Christmas tidings. A cantata for Christmas for soli, chorus and organ. No. 1 in M.417.59
Beville, W. The hermit. [Full score.] M.450.34
Birch, W. H. The wreck of the Argosy. No. 1 in M.379.14
Blumner, M. In Zeit und Ewigkeit. Für Solostimmen, Chor und Orchester. M.444.146
Boisdeffre, C. H. R. de. Ewa la folle. Légende norwégienne [pour soli et choeur. Partition]. M.444.27
Bossi, E. M. Der Blinde. Il cieco. Lyrische Scene für Bariton [und] Chor. No. 3 in M.379.13
Boulanger, L. Faust et Hélène. D'après le second "Faust" de Goethe. M.442.78
Boyce, E. M. Young Lochinvar. A ballad for baritone solo [and] chorus. No. 4 in M.379.13
Brambach, C. J. Der Bergkönigin Frühlingsfahrt. Für gemischten Chor [und] Sopransolo. No. 1 in M.379.15
—— Der späte Winter. No. 3 in M.379.15
Brian, H. By the waters of Babylon. No. 1 in M.443.1
Bruch, M. The cross of fire. A dramatic cantata, founded on an incident in Sir Walter Scott's "Lady of the lake." M.443.101
—— Die Macht des Gesanges. Für Chor, Bariton-Solo, Orchester und Orgel (ad lib.). M.434.74
Buck, D. The forty-sixth psalm. "God is our refuge." Composed for chorus, solo and orchestra. M.cab.1.9
—— The legend of Don Munio. A dramatic cantata for solos, chorus and orchestra. M.cab.1.8
Busch, C. The four winds ("Die vier Winde"). Set to music for soprano and tenor soli [and] chorus. No. 1 in M.379.16

Cantatas. *Mixed voices. (Continued.)*

CASTILLON DE SAINT-VICTOR, A. de. Paraphrase du 84me psaume. (Op. 17.) M.442.37

CHADWICK, G. W. Lovely Rosabelle. No. 7 in M.194.8

CHIPMAN, F. E. The Saviour's birth. A Christmas cantata. No. 1 in M.417.9

CLÉRAMBAULT, L. N. Orphée. Cantate française à voix seule avec symphonie. M.125.65

CONVERSE, F. S. Job. Dramatic poem for solo voices [and] chorus. M.379.21

COSTA, M. The dream. A serenata. Full score. M.431.60

COWARD, H. Heroes of faith. A sacred cantata. No. 1 in M.415.71

CRESER, W. The sacrifice of Freia. A dramatic cantata. M.443.25

CREVECŒUR, L. de. La fée des ondes. M.417.10

DAVIES, H. W. Everyman. Cantata founded upon the old morality play. M.443.88

—— Song of Saint Francis. M.443.88

—— The three jovial huntsmen. Old song set as a cantata. M.441.2

DELIUS, F. Im Meerestreiben (Sea-drift). Für Bariton Solo [und] gemischten Chor. No. 1 in M.137.28

DIBDIN, C. *1745–1814.* Queen Mab or the fairies jubilee. No. 1 in M.430.7

DUBOIS, F. C. T. Kybèle. M.441.45

—— The seven words of Christ. (Les sept paroles du Christ.) M.415.24; etc.

DUMAS, L. Ismaïl. Scène lyrique. No. 2 in M.133.42

EDWARDS, J. Lazarus. Sacred cantata for soli [and] chorus. No. 1 in M.415.74

—— The Lord of light and love. An Easter cantata for quartet and chorus, with soli for soprano, alto and tenor. No. 2 in M.415.74

—— The mermaid. Cantata for soprano and tenor soli [and] chorus. M.415.53

ERNEST, G. Love's conquest. A village idyl. No. 2 in M.379.11

ESPOSITO, M. Deirdre. Prize cantata. No. 2 in M.379.16

FOSTER, M. B. The lady of the isles. A jubilee cantata. No. 2 in M.379.25

FOX, G. "The bells." M.417.69

—— The knight and the lady. Humorous cantata. No. 1 in M.415.54

FRIED, O. Das trunkne Lied. Für Soli [und] gemischten Chor. M.440.12

GADE, N. W. „Zion." Concertstück für Chor, Baryton-Solo und Orchester. M.445.12

GARBETT, R. Hymn of the seasons. M.420.6

GARCIN, J. A. Les noces de Prométhée. [Partition d'orchestre.] M.444.89

GARRETT, G. M. Harvest cantata. For chorus, semi-chorus and organ. No. 1 in M.409.34

GÉMONT, L. Jeanne d'Arc. No. 3 in M.379.67

GERNSHEIM, F. The magic cloak. No. 3 in M.379.25

GLADSTONE, F. E. Constance of Calais. No. 2 in M.415.54

GOUNOD, C. F. Gallia. Lamentation. Partition orchestre. No. 1 in M.133.21

GRAUN, C. H. Lavinia a Turno, a soprano solo, due violini, viola e basso. M.442.89

—— Der Tod Jesu. Partitur. M.441.31; etc.

GRAY, A. Odysseus in Phæacia. M.415.44

—— A song of redemption. No. 3 in M.379.22

GRIMM, J. O. The soul's aspiration. No. 1 in M.379.26

GUEST, J. The captive maid of Israel. No. 1 in M.126.47

GUIRAUD, G. Petit roman. Une voix (sopran ou ténor), soprani, violon, violoncelle et piano. No. 2 in M.126.46

HANDEL, G. F. Alexander's feast; or, the power of musick. M.441.20

—— L'allegro, Il penseroso, ed Il moderato. M.441.17

HARDING, H. A. Mucius Scævola. (Mucius, the left-handed.) A dramatic cantata. No. 1 in M.379.27

HARRISON, J. A. Cleopatra. A dramatic poem for soli (soprano, mezzo-soprano, contralto, tenor) [and] chorus. No. 1 in M.415.56

Cantatas. *Mixed voices. (Continued.)*

HARRISS, C. A. E. Pan. A choric idyl. Set to music for soprano, tenor and bass soli [and] chorus. M.415.55

HATHAWAY, J. W. G. Among the trees. Choral-rhapsody. No. 2 in M.415.56

HEWITT, J. H. The fairy bridal. M.377.36

HOFMANN, H. C. J. Cantate für Altsolo, Chor und Orchester (Orgel ad libitum). M.444.97; etc.

HOLBROOKE, J. C. The bells. Dramatic poem. M.415.75

HOLLAND, C. Alonzo the brave and the fair Imogene. Choral ballad. No. 2 in M.415.67

HUBERTI, G. L. Een laatste zonnestraal. Lijrisch gedicht. M.415.32

HUMPERDINCK, E. Die Wallfahrt nach Kevlaar. Ballade für Mezzo-Sopran-Solo, Tenor-Solo, gemischten Chor und Orchester. M.133.45

JAQUES-DALCROZE, É. Festival vaudois. M.378.51

JORDAN, J. Barbara Frietchie. Patriotic ballad. No. 4 in M.415.51

KASTNER, J. G. La Saint-Julien des ménétriers. No. 2 in M.121.35

—— Stéphen ou la harpe d'Éole. Grand monologue lyrique avec chœurs [et orchestre]. No. 2 in M.121.32

KING, O. A. The romance of the roses. No. 4 in M.379.11

KLEFFEL, A. Schwestertreue. Ein Schwanenmärchen. No. 2 in M.379.26

KOCH, F. E. Die deutsche Tanne. Ein Idyll aus deutschem Bergeswald. No. 1 in M.126.66

KOEHLER, E. „Auf Gott und nicht auf meinen Rath." Cantate für vierstimmigen Chor mit Begleitung des Orchesters. No. 2 in M.430.8

KRUG-WALDSEE, J. König Rother. M.443.28

LEDESMA, N. Célebre Stabat Mater á tres voces con acompañamiento de cuarteto y órgano. M.444.104

LISZT, F. Die heilige Cäcilia. Für eine Mezzo-Sopran-Stimme mit Chor (ad libitum) und Orchester Begleitung. M.434.27

MACCUNN, H. Bonny Kilmeny. M.443.17

MACKENZIE, A. C. Jason. A dramatic cantata for solo voices, chorus, and orchestra. M.432.20

—— A jubilee ode. For the festival concert, held at the Crystal Palace, June 22, 1887. No. 1 in M.415.89

—— The witch's daughter. M.415.58

MATTHEWS, H. A. The conversion. A church cantata for soli and chorus of mixed voices, with organ accompaniment. No. 1 in M.417.78

MÉHUL, É. N. Chant national du 14 Juillet 1800. [Pour trois chœurs et orchestre.] M.134.20

MENDELSSOHN-BARTHOLDY, J. L. F. Hymn of praise (Lobgesang). Symphonia cantata, No. 1. Op. 52. Full score. M.432.51

MILLS, C. H. Ode to St. Cecilia. No. 2 in M.409.41

NICHOLSON, S. H. Ivry. A song of the Hugenots. Choral ballad. No. 3 in M.379.26

PAINE, J. K. The realm of fancy. M.444.195

PANNY, J. Fischerlied. Für eine Tenor-Solo-Stimme, Sopran-Alt-Tenor-Bass-Chor-Stimmen und vollständiger Orchester-Begleitung. No. 4 in M.431.18

PARKER, H. W. A star song. Lyric rhapsody. No. 1 in M.379.31

PARKER, L. N. Silvia. M.415.60

PIERNÉ, H. C. G. Les enfants à Bethléem. Mystère en deux parties. M.389.68

PRITCHARD, C. E. Kunacepa. A Brahmin legend in four parts. M.379.55

REGER, M. Die Nonnen (The nuns). No. 2 in M.137.29

—— Die Weihe der Nacht. Für Altsolo, Männerchor und Orchester. M.137.49; etc.

RENÉ, C. Les lendemains de la vie. Ode-symphonie. M.415.45

RHEINBERGER, J. G. Der Stern von Bethlehem. Eine Weihnachts-Cantata für Chor, Soli und Orchester. M.444.49

ROBERTS, J. V. Advent. A sacred cantata for choir and congregation. [With organ accomp.] No. 1 in M.415.78

Cantatas. *Mixed voices. (Continued.)*

RUDNICK, W. Dornröschen. Märchendichtung. M.125.75
SACHS, E. Water-lilies (Wasserlilien). No. 1 in M.379.32
SAINT-SAËNS, C. C. La gloire de Corneille. M.415.47
—— The heavens declare. (Cœli enarrant. Psalm XIX.) M.417.50
—— Nuit persane. Partition d'orchestre. M.434.10
SANGSTER, W. H. The Scottish chief. M.379.75
SCHARWENKA, L. P. Herbstfeier. Romantische Dichtung. No. 2 in M.415.62
SCHMITT, F. Psaume XLVI. M.434.83
SCHOENBERG, A. Gurre-Lieder. Für Soli, Chor und Orchester. M.441.101; etc.
SCHUMANN, R. A. The king's son. No. 3 in M.415.78
SHACKLEY, F. N. A song of praise. No. 2 in M.417.28
SHEPHERD, A. The Lord hath brought again Zion. Baritone solo and chorus for mixed voices. [With accompaniment for organ.] No. 3 in M.409.41
SIEFERT, E. B. Ceux qui pieusement sont morts pour la patrie. No. 1 in M.450.23
SMIETON, J. M. Connla. A dramatic cantata founded on a Celtic fairy-tale. No. 2 in M.379.32
SMITH, D. S. The Logos. ("The Word is flesh become.") A Christmas cantata. No. 2 in M.417.78
SPEER, W. H. The jackdaw of Rheims. No. 2 in M.409.30
STANFORD, C. V. The bard. A Pindaric ode. M.409.40
—— Stabat Mater. M.442.49
TAYLOR, D. The highwayman. No. 2 in M.443.105
TAYLOR, S. C. The death of Minnehaha. A cantata for soprano and baritone soli, chorus, and orchestra. M.431.28
—— Hiawatha's wedding-feast. A cantata for tenor solo, chorus and orchestra. M.CAB.1.13
VOLBACH, F. Vom Pagen und der Königstochter. Vier Balladen. M.417.57
WALKER, G. B. Ariadne in Naxos. A scenic cantata. M.415.37
WALTHEW, R. H. The pied piper of Hamelin. No. 3 in M.409.30
WHITING, G. E. Dream pictures (Traumbilder). No. 2 in M.415.81
WILLIAMS, R. V. A sea symphony. No. 2 in M.126.91
WOLF-FERRARI, E. La vita nuova. Das neue Leben. M.415.39

Cantatas. *Female voices.*

ALARY, J. E. A. Stabat Mater à deux voix égales. Soli et chœurs. No. 1 in M.443.100
BENDALL, W. E. The lady of Shalott. M.417.4
BERWALD, W. H. The voice of Fate. No. 1 in M.415.67
BRIDGE, J. F. The lobster's garden party; or, the selfish shellfish. No. 2 in M.415.51
CORDER, F. Margaret, the blind girl of Castel-Cuillé. M.442.38
CRAMENT, J. M. Little Red Riding-Hood. No. 1 in M.379.22
CURRY, A. M. The winning of Amarac. M.417.38
ERNEST, G. All the year round. M.417.67
—— Mary Stuart; or, the captive of Lochleven. No. 1 in M.417.13
FARMER, J. The coming of Christ. (Companion work to the sacred oratorio, "Christ and His soldiers.") No. 1 in M.415.87
FONTENAILLES, H. de. La légende de Miana. No. 1 in M.126.46
FOSTER, M. B. The bonnie fishwives. No. 1 in M.379.25
—— Snow fairies. No. 2 in M.379.22
HADLEY, H. K. The golden prince. A cantata for four-part chorus of women's voices, soprano and baritone solos. No. 1 in M.409.41
—— A legend of Granada. No. 4 in M.379.22
—— The princess of Ys. No. 1 in M.417.17
HARRADEN, R. E. The birth of Flora. No. 5 in M.379.15
HÉROLD, L. J. F. La duchesse de la Vallière. No. 2 in M.432.12
LAHEE, H. The sleeping beauty. No. 1 in M.417.62
LISZT, F. Der 137. Psalm: „An den Wassern zu Babylon." Für eine Singstimme mit Frauenchor mit Begleitung der Violine, der Harfe, des Pianoforte und Orgel (oder Harmoniums). No. 2 in M.415.76

Cantatas. *Female voices. (Continued.)*

LONGHURST, W. H. The village fair. An Alpine idyll. No. 2 in M.415.46
MASCHERONI, A. The marsh-king's daughter. M.415.59
MORGAN, R. O. Zitella. No. 1 in M.415.80
PAGE, A. J. An April shower; or, happy doings at Holiday House. A dramatic cantata. No. 3 in M.379.31
—— The spirit of the year. A dramatic cantata. No. 4 in M.379.31
PARKER, H. W. Alice Brand. No. 1 in M.417.48
—— Seven Greek pastoral scenes. No. 3 in M.417.48
ROECKEL, J. L. The hours. No. 5 in M.379.24
ROGERS, F. F. The magic flower. No. 1 in M.415.62
SMITH, W. S. May time! No. 2 in M.415.63
TOURS, B. The home of Titania. No. 4 in M.379.32
VINCENT, C. J. The little mermaid. No. 3 in M.379.20
—— A night in fairyland. No. 4 in M.379.20
WILLIAMS, J. Swanhild. A cantata for female voices & tenor solo. No. 4 in M.379.12

Cantatas. *Male voices.*

BRAMBACH, C. J. Cäsar am Rubikon. No. 2 in M.379.15
HAAN, W. de. Der Königssohn. Ballade für Soli, Männerchor und Orchester. M.443.75
HEGAR, F. Das Herz von Douglas. M.421.17
MARKULL. Der rasende Ajas des Sophokles. No. 1 in M.203.18
PANNY, J. Kriegerlied. Für Männerchor und solo Stimmen mit Begleitung des grossen Orchesters. No. 5 in M.431.18
—— Nordisches Fischerlied. Für Männer Chor-Stimmen (unisono), Solos und Orchester-Begleitung. No. 1 in M.431.18
—— Wikingerbald (des Seemanns Gesetze). Für Männer-Chor-Stimmen, Tenor Solo und Orchester. No. 3 in M.431.18
PARKER, H. W. The leap of Roushan Beg. No. 2 in M.417.48
STRUBE, G. Hymne an Eros. Hymn to Eros. No. 2 in M.415.57
SWEETING, E. T. The burial of Dundee. No. 1 in M.415.81
TAYLOR, H. J. An elfin masquerade. Cantata-operetta for boys. No. 2 in M.379.20
WHITING, G. E. Henry of Navarre. No. 1 in M.126.91

Cantatas. *Criticism.*

FLEISCHMANN, B. Gabriel Pierné, Der Kinderkreuzzug (La croisade des enfants). Musikalische Legende in vier Teilen für Soli, Chöre und Orchester. Erläutert. Berlin. [1910?] M.217.12.364
GRABAU, C. Johannes Brahms, Rinaldo. Kantate von Goethe für Tenor-Solo, Männerchor und Orchester. Op. 50. Erläutert. Berlin. [1911?] M.217.12.299

Cantate. *Children's song.* GOUNOD, C. F. Six mélodies enfantines. M.440.13

Cantate Domino. *Anthem.* BERG, G. No. 54 in M.430.1.11
BRUGUERA, J. B. No. 60 in M.430.1.3
GLADSTONE, F. E. Cathedral music. No. 1 in M.444.91
HASLER, H. L. von. No. 18 in M.414.43.12

Cantemus Domino. *Anthem.* BERNIER, N. Motets. M.398.1

Canti, ridi, dormi! *Song.* GOUNOD, C. F. Sing, smile, slumber! No. 3 in M.450.43

Cantique à l'épouse. *Song.* CHAUSSON, E. Recueil de 20 mélodies. M.432.33

Cantorinus.

CANTUS monastici formula nouiter impressa. [*Colophon:* Cantorinus ꝛ processionarius per totū annū in diuinis officijs celebrādis.] M.149a.76; etc.
COMPENDIŪ musices confectū ad faciliorē instructionē cantum choralē discentiū: necnō ad introductionē huius libelli: qui Cātorinus intitulatur. M.149a.59

Cantus monastici formula nouiter impressa: ac in melius redacta: cui aliqua que deerant: consilio multorū adiūcta: nōnulla vero q̄ supflua videbant dempta sūt: cuj tono lamētationis hieremie pphete ꝛ aliqbus alijs cātibus mēsuratis ipsi tempori congruis. [*Colophon:* Cantorinus ꝛ processionarius per totū annū in diuinis officijs celebrādis bm ritū cōgregationis cassinēsis alias sancte Justine ordinis sancti benedicti diligentissime compositus. ꝛ or-

Cantus monastici formula nouiter impressa. *(Continued.)*
dinatus cū multis in eo de nouo appositis. studiosissimeq3 reuisus: curaq3 ? expensis spectabilis viri dñi Luceantonij de giūta florētini ī alma ciuitate venetiarū. Impssus. Anno dñi M. D. xxiij.] Plate. Black-letter. M.149a.76
There are manuscript notes.
Same. [*Colophon:* Cantorinus . . . Venetijs excusus Anno domini M. D. xxxv.] M.149a.77
The title varies.

Canudo, Ricciotto.
Le livre de la Genèse. La IX^e^ symphonie de Beethoven. (Vision exégétique suivie de thèmes, motifs et rhythmes musicaux extraits de la partition.) Paris. Éditions de La plume. 1905. M.127.69

Canvassing squire, A. *Catch.* Atterbury, L. No. 38 in M.430.1.6

Canzone della fritola. *Song.* Ricci, L. M.157.14.2

Canzone di somma. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Canzonette. *Song.* Loewe, J. C. G. Werke. Band 11. No. 21 in M.384.67.11

Capitaine Henriot, Le. *Opera.* For the Music see **Gevaert.** For the Libretto see **Sardou.**

Caplet, André Léon.
Deux poèmes de G. Jean-Aubry, extraits des "Paroles à l'absente." [Musique de André Caplet.] Chant et piano. Paris. Durand. 1908. No. 1 in M.133.42
Contents. — Ce sable fin et fuyant. — Angoisse.

Caplet, André Léon, *editor.*
Debussy, A. C. Children's corner (Le coin des enfants). Suite pour orchestre. M.136.36
—— Le martyre de Saint-Sébastien. Mystère. M.125.48

Caporal Mimì. *Opera.* For the Music see **Scarano, O. M.** For the Libretto see **Riccionisi, A.**

Capoul, Joseph Amédée Victor.
Le clown. Nouvelle musicale [par] I. de Camondo. M.378.27

Capoul, Victor. See **Capoul,** Joseph Amédée Victor.

Caprice. *For violin.* Ysaÿe, E. No. 2 in M.407.37

Capriccio. *For orchestra.*
Klughardt, A. F. M. Drei Stücke für Orchester. M.444.151
Scarlatti, D. Pastorale et Capriccio. No. 1 in M.136.28

Capriccio. *For pianoforte.* Tchaikovski, P. I. M.444.60

Capricious foe to human joy. *Glee.* Callcott, J. W. No. 19 in M.430.1.29

Capricious lovers, The. *Opera.* For the Music see **Rush, G.** For the Libretto see **Lloyd, R.**

Captain Megan. [Song, bar.] (*In* Boston musical miscellany. Vol. 1, pp. 70, 71.) No. 24 in M.370.2.1

Captive, La. *Song.* Berlioz, L. H. Werke. Serie 6, Abteilung 2. No. 6 in M.440.3.6.2; etc.

Captive, The. *Opera.* For the Libretto see **Bickerstaff, I.**

Captive maid, The, of Israel. *Cantata.* For the Music see **Guest, J.** For the Libretto see **Mitchell, O.**

Cara la vita mia. *Madrigal.* Lassus. M.149a.37

Carafa, Michele Enrico Francesco Aloisio Vincenzo Paolo.
Masaniello, le pêcheur napolitain. Historisches Drama in 4 Aufzügen [von C. F. J. B. Moreau u. A. M. Lafortelle]. In Musik gesetzt von M. Carafa. Klavierauszug, mit deutschem u. französischem Texte. Leipzig. Breitkopf & Härtel. [183–?] M.230.38
Le nozze di Lammermoor. Dramma semi serio di L. Balochi. Michele Carafa compositore della musica. Ridotto per [canto e] piano-forte da V. Rifaut. Paris. Perriot. [1829?] M.125.31
Le solitaire. Opéra comique en trois actes et en prose. Imité du roman de M. le Vicomte Darlincourt. Paroles de M^r^ Planard. Mis en musique par M. Carafa. [Partition.] Paris. Meysenberg. [1822?] 2 v. M.134.15

Caramba, El. *Song.* Lacome d'Estalenx, P. J. J. Échos d' Espagne. M.443.56

Carcerato, Lu, p'ammore. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Card, The, invites. *Glee.* Spofforth, R. No. 47 in M.430.1.30

Card, The, invites. *Song.* Arne, T. A. No. 47 in M.376.31.3; etc.

Cardillo, Lu. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Care compagne. *Cavatina.* Bellini, V. M.157.14.3

Care sleeps. *Glee.* Holder, J. W. No. 13 in M.430.1.28

Care, thou canker. Catch a 3 voci. (*In* Gow. Edinburgh collection. Vol. 2, p. 24.) No. 39 in M.377.22
This has been attributed to John Garth.

Careless companion, The. *Glee.* Berg, G. No. 59 in M.430.1.9

Careless lover, The. [Never believe me. Song, T. With continuous bass.] (*In* Universal harmony. Fol. 79.) No. 75 in M.CAB.1.47

Careless shepperd, The. *Duet.* See **Corelli, A.** Moggy and Jenny both do undo me.

Careless toper, The. See **Lampe, J. F.** Fly care to the winds.

Cares, The, of lovers. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Carey, Henry.
As musing I rang'd. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 33.) No. 33 in M.CAB.1.50
This song is here entitled The lady's lamentation for the loss of Senisino, and may also be found in The Universal musician; under the title Senisino, in Universal harmony.
Away, away, the stag's at bay. Hunting song for two voices [T. B. With figured bass and accomp. for flute]. (*In* The Universal musician.) No. 66 in M.CAB.1.48
The beauty of true love. See his Love's a gentle gen'rous passion.
Britons where is your great magnanimity. [Duet, T. B.] (*In* Apollo's cabinet. P. 151.) M.409.37
This song is here entitled The state of Little Britain. Also to be found in Calliope, 2d edition, with the title, The present state of Little Britain.
Cato's advice. [Song, T. Accomp. for flute and continuous bass.] (*In* Universal harmony. Fol. 32.) No. 31 in M.CAB.1.47
Come learn by this ye batchelors. Chorus to The honest Yorkshire man [T. B. Accomp. for flute]. (*In* The Universal musician.) No. 6 in M.CAB.1.48
The contented cuckold. [A cuckold it is thought. Song, T. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 68 in M.CAB.1.48
The contented farmer. [What care I for affairs of state. Song, BAR. With figured bass and accomp. for flute.] (*In* Calliope. 2d edition. P. 122.) No. 121 in M.CAB.1.50
Also to be found in Universal harmony.
Cruel creature, can you leave me. [Song, A. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 11.) No. 11 in M.CAB.1.50
Also to be found in The Universal musician.
Cupid, god of gay desires. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 59.) No. 59 in M.CAB.1.50
Cupid no more shall give me grief. [Duet, T. B. Accomp. for flute.] (*In* The Universal musician.) No. 5 in M.CAB.1.48
Curst be the wretch. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 30.) No. 58 in M.CAB.1.53
Also to be found with the title The Englishman's wish, in The Universal musician.
The desperate lover. See his Sooner than I'll my love forego.
Divinest fair. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 35.) No. 35 in M.CAB.1.50
This song is entitled The supplication. Also to be found in The Universal musician.
The Englishman's wish. See his Curst be the wretch.
The expostulation. [Tho' cruel you seem. Song, T. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 24 in M.CAB.1.48
False Damon. [If you would keep your Damon true. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 136.) No. 308 in M.CAB.1.50
The farmer's wish. [Near some smooth stream. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 23.) No. 122 in M.CAB.1.50
Also to be found in Universal harmony.

Carey, Henry. *(Continued.)*

Flocks are sporting. A pastoral. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 152.) No. 149 in M.CAB.1.50
Also to be found in The Universal musician.

The friendly adviser. [Trust not man. Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 51.) No. 240 in M.CAB.1.50

The happy inconstant. [Happy the youthful swain. Song, A. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 101.) No. 101 in M.CAB.1.50
Also to be found in The Universal musician.

Hark, away, 'tis the merry ton'd horn. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 6.) No. 198 in M.CAB.1.50
Also to be found in The Universal musician.

He comes, the hero comes. A two-part song [T. B. With continuous bass and accomp. for the German flute]. (*In* Clio and Euterpe. Vol. 1, p. 72.) No. 51 in M.376.31.1

I am in truth a country youth. [Song, T., in] The honest Yorkshire man. [With figured bass.] (*In* The Universal musician.) N.o 27 in M.CAB.1.48

I'll range around the shady bow'rs. [Song, BAR. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 22 in M.CAB.1.48

The intrigue by way of dialogue. [Make haste and away, s. T. With continuous bass and accomp. for flute.] Sung by Mr Clarke & Miss Rastor in The contrivances. (*In* The Universal musician.) No. 82 in M.CAB.1.48

The lady's lamentation for the loss of Senisino. See his As musing I rang'd.

The life of a beau. [How brimful of nothing. Song, T., and chorus, T. B.] (*In* American musical miscellany. Pp. 245, 246.) No. 92 in M.129.111
Also to be found in Apollo's cabinet; Universal harmony.

Love's a gentle genrous passion. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 103.) No. 103 in M.CAB.1.50
Also to be found in Universal harmony; The Universal musician.

The maid's petition. See his Cruel creature.

The maid's husband. [Genteel in personage. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 36.) No. 36 in M.CAB.1.50
Also to be found in The Universal musician.

The midsummer wish. See his Waft me some soft & cooling breeze.

The modern beau. [Come hither my country squire. Song, T.] in The honest Yorkshire man. [With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 9 in M.CAB.1.48

The musical century, in one hundred English ballads, on various subjects and occasions. The words and musick of the whole work by Henry Carey. 2d edition. London. Printed for the Author. 1740. M.414.46
Many of the songs have an obligato accompaniment for the flute.

Contents. — 1. As musing I rang'd. — Ah cruel fair. — Away away the stag's at bay. — A cuckold it is thought. — A New Year's ode. — Beauteous charmer. — Come hither my country squire. — Cupid no more. — Come learn by this. — Colin a gentle swain. — Cruel creature. — Curst be the wretch. — Cupid god of gay desires. — Crowds of coxcombs. — Divinest fair. — Flocks are sporting. — From the court to the cottage. — Happy the youthfull swain. — I'll range around the shady bowers. — In vain you mention pleasure. — I am in truth. — In these shades. — King George he was born. — Leave leave your folded flocks. — Love's a gentle gen'rous passion. — Let poets and historians. — Now the good man's from home. — Now fortune is past. — O joy beyond expressing. — Oh I'll have a husband. — Old Toby Swill. — Oh the apron. — Of all the toasts. — Prithee Billy. — Shall I stand still. — Saw you the nymph. — Shepherd while you're such a rover. — Tho' cruel you seem. — The man who best. — Trust not man. — Thou only darling. — The hounds are all out. — To banish care. — To banish grief. — What tho' they call me. — Why should women. — Where is my soul's chief comfort. — With an honest old friend. — Wanton cupids. — What Cato advises. — Young Roger came tapping. — Ye fidlers all come. 2. An old woman cloathed in grey. — Ah silly bashful tim'rous swain. — A merry land. — As sauntring I rang'd. — Alone by a lonely willow. — A churchman and dissenter. — A knave's a knave. — A curse on cards. — A pretty country lass. — And canst thou leave thy Nancy. — Blab not what you ought to smother. — Brave grenadiers. — Come, come my dear nymph. — Cruel charmer. — Charming tea. — Come all ye jolly bacchanals. — Fairest of jades. — Fly, oh fly the fatal fair. — Fill a brimming glass. — He comes. — How contented on the plain. — Illustrious pair. — I will not bear it. — I sigh, I languish. — Joy awakes with the festival morn. — Immortal pow'rs. — In some dreary desart. — Madame your eyes or diamonds. — No diamonds are so bright. — Nature bids the world rejoice. — Of all the girls. — O where will you hurry. — O nymph divinely charming. — O false ungrateful traytor. — Observe the numerous stars. — Pray my lady. — Pray pull the ribbon. — Say why should I. — She whom above my self. — Sons of Bacchus. — Sir your assurance. — Thou hast such eyes. — The squeamish prude. — Tell me gentle hobby de hoy. — These old fellows. — 'Tis wondrous hard. — To be gazing on those charms. — Transporting sight. — Welcome to Britain. — Woman's an angelic creature.

Nancy, or the parting lovers. A musical interlude. With its symphonies and basses & the song part throughout (where not in compass) seperately [sic] transpos'd for the German and common flute. The words & musick by Mr Carey. London. Printed for the Author. [1740.] M.450.59

The nightingale. [While in a bow'r. Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 22.) No. 212 in M.CAB.1.50
Also to be found in The Universal musician.

On masonry. The words by Digby Cole. ['Tis masonry unites mankind.] Duet, T. BAR. (*In* Calliope. 2d edition. Vol. 1, p. 65.) No. 65 in M.CAB.1.50

The power of beauty. [Is there a charm. Song, T., with continuous bass.] (*In* Calliope. 2d edition. Vol. 2, p. 110.) No. 290 in M.CAB.1.50
Also to be found in Universal harmony.

The present state of Little Britain. See his Britons, where is your great magnanimity.

Reason for ranging. [View my eyes, my lovely charmer. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 174.) No. 341 in M.CAB.1.50

Roger and Dolly. [Young Roger came tapping. Song, s. or T. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 52 in M.CAB.1.48

Sad Musidora. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 90.)
Also to be found in The Universal musician. No. 90 in M.CAB.1.50

Senisino. See his As musing I rang'd.

Sooner than I'll my love forego. [Song, M.-S. With figured bass and accomp. for flute.] (*In* Calliope. 2d edition. P. 182.) No. 175 in M.CAB.1.50
This song is here entitled The desperate lover. It may also be found, without this title, in The Universal musician.

The state of Little Britain. See his Britons, where is your great magnanimity.

The supplication. See his Divinest fair.

The tell tale. [Blab not what you ought to smother. Song, T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 57.) No. 245 in M.CAB.1.50
Also to be found in Universal harmony.

Waft me some soft & cooling breeze. [Song, T. With figured bass and accomp. for flute.] (*In* Calliope. 2d edition. P. 140.) No. 138 in M.CAB.1.50
This song is here entitled The midsummer wish. It may also be found in The Universal musician. There is another edition entitled Windsor shades in Universal harmony.

What tho' they call me country lass. [Song, M.-S., in The provoked husband. With figured bass and accomp. for flute.] (*In* Calliope. 2d edition. Vol. 1, p. 167.) No. 162 in M.CAB.1.50
This song is here entitled Stand by! Clear the way. It may also be found with the heading: Thoughts of an ambitious country girl on ye pleasures of ye town, in The Universal musician.

The wheedler. [In vain, dear Chloe. Song, T. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 16 in M.CAB.1.48

Why should women so much be controul'd. [Song, M.-S.] in The honest Yorkshire man. (*In* The Universal musician.) No. 21 in M.CAB.1.48

Windsor shades. See his Waft me some soft & cooling breeze.

Cari scogli. *Madrigal.* MONTE, F. di. M.149a.37

Caricatures.
Fowle, E. A. A bouquet of artists rehearsing for the great Peace Jubilee. [Caricatures.] Boston. 1872. M.377.62
H. M. S. Pinafore. [Game of cards.] M.127.54

Carignani, Carlo, *editor.*
Zandonai, R. Conchita. Opera. M.126.75

Carillon, Le, de St. Arlon. *Opera.* For the Music see **Meynard, G.** For the Libretto see **Bouvet, L.**

Carillonneur, Le. *Opera.* For the Music see **Leroux, X. H. N.** For the Libretto see **Richepin, J.**

Carina. *Opera.* For the Music see **Woolf, S. J.** For the Libretto see **Blanchard, E. L. L.**

Carissan, Célanie.
La fiancée de Gaël. Légende dramatique. Poème de A. de Carné. Musique de C. Carissan. [Partition piano et chant.] Paris. Quinzard & cie. [189–?] No. 1 in M.379.18

Carissimi, Giacomo.
Jephtha. An oratorio. Edited, and the pianoforte accompaniment arranged by E. Pauer. The English adaptation by J. Troutbeck. London. Novello & Co., Ltd. [190–?] No. 1 in M.409.29

Carle, Richard.
The hurdy gurdy girl. A musical comedy. Music by H. L. Heartz. M.378.31
The tenderfoot. A musical play. Music by H. L. Heartz. M.126.62

Carle, The, he came o'er the croft. [Song, m.-s. or bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 16.) No. 207 in M.CAB.1.50
Also to be found in Thomson's Orpheus Caledonius.

Carlez, Jules.
Deux poëmes sur la musique. Caen. Delesques. 1890.
An analysis of two poems by Jean de Serré de Rieux. M.453.9
La musique à Caen de 1066 à 1848. Caen. Le Blanc-Hardel. 1876. M.453.7
Notice sur Nicolas Le Vavasseur, organiste-compositeur du XVIIe siècle. [Bernay. Lefèvre. 1892.] M.453.54

Carlo, *pseud.* See **Kunt, Carl.**

Carlton, Sidney.
Monte Carlo. A musical comedy. Music by Howard Talbot. M.240.31

Carme di guerra. *Song.* Marras, G. Italia. M.450.15

Carmen. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Carmosine. *Opera.* For the Music see **Février, H.** For the Libretto see **Cain, H.**

Carnaval, Le. Mascarade. Les paroles de différents auteurs & la musique de M. de Lully. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 1, pp. 347–370.) M.128.47.1
Words only.

Carnaval, Le, de Venise. *Ballet.* For the Words see **Renard, ——.**

Carnaval, Le, et la folie. *Opera.* For the Libretto see **Houdart de La Motte, A.**

Carnaval romain, Le. *Overture.* Berlioz, L. H. Werke. Serie 2, Abtheilung 2. No. 2 in M.440.3.2.2

Carnazzi, ——.
Missa a 3 concertanti. (Vater mild.) [T. T. B.] (*In* Musica sacra. Band 2, pp. 3–18. Berlin. [187–?] No. 1 in M.414.43.2

Carné, A.
La fiancée de Gaël. Légende dramatique. Musique de C. Carissan. No. 1 in M.379.18

Carnevals-Ouverture. *For orchestra.* Braunfels, W. M.421.2

Caro mea vere est cibus. *Motet.* Caldara, A. Kirchenwerke. M.414.14

Caro Mecena. *Glee.* Arne, T. A. No. 69 in M.430.1.6

Caro mio ben. *Song.* Giordani, G. M.417.40

Carolina, La. Canzonetta napolitana. [Accomp. di piano.] (*In* Échos d'Italie. Vol. 2, pp. 152, 153.) M.157.14.2
Also to be found in Meglio's Eco di Napoli.

Carols light. *Song.* Hervey, A. Neue Liebeslieder. M.417.18

Caroso, Fabritio.
Il ballarino. Diuiso in due trattati; ornato di molte figure, et con l'intauolatura di liuto, & il soprano della musica nella sonata di ciascun ballo. Opera nuouamente mandata in luce. Venetia. Ziletti. 1581. Illus. M.388.17
Raccolta di varij balli fatti in occorrenze di nozze, e festini da nobili cavalieri, e dame di diuerse nationi. Con aggiunta del basso, e soprano della musica, & intauolatura di liuto à ciascun ballo. Roma. Facciotti. 1630. Illus. Plates. M.388.18

Carpenter, Henry Bernard.
A star song. Lyric rhapsody. The music by Horatio Parker. No. 1 in M.379.31

Carpenter, John Alden.
Sonata for violin and piano. [Score and part.] New York. Schirmer. [1913.] M.444.72

Carpenter, Joseph Edwards, *editor.*
The British song book. London. Routledge, Warne, & Routledge. 1862. M.129.97
The home songster. London. Routledge, Warne, & Routledge. 1862. M.129.100
Merry songs for merry meetings. London. Routledge, Warne, & Routledge. 1863. M.129.93
The select songster. London. Routledge, Warne, & Routledge. 1863. M.129.99
Songs for all ages. London. Routledge, Warne, & Routledge. 1862. M.129.95

Carr, Frank Osmond.
Biarritz. A musical farce. Words by Jerome K. Jerome and Adrian Ross [pseud.]. Music by F. Osmond Carr. Vocal score. London. Francis, Day, & Hunter. 1896. M.443.87
My girl. A musical play. Written by Adrian Ross [pseud.] and James T. Tanner. Composed by F. Osmond Carr. Vocal score. London. Williams. [187–?] No. 1 in M.378.42

Carr, Philip.
Snowdrop and the seven little men. A musical play, adapted from Grimm's fairy story. Book and lyrics by Philip Carr. Music by Charles W. Smith. Vocal score. London. Keith, Prowse & Co., Ltd. 1903. M.442.108

Carr, Samuel, *compiler.*
[A collection of programmes of Easter, Christmas, and other special services held at the Old South Church, Boston, from April 2, 1884, to April 3, 1904.] M.CAB.2.20

Carré, Michel.
Afgar, ou les loisirs andalous. Opérette de Michel Carré et André Barde. Musique de Charles Cuvillier. No. 1 in M.240.21
Faust. Opéra. Paroles de MM. J. Barbier et M. Carré. Musique de Ch. Gounod. M.CAB.1.2
Galathée. Opéra comique. Paroles de Jules Barbier et Michel Carré. Musique de Victor Massé. M.441.60
Gina. Poème lyrique. [Musique de] Jacques Larmanjat. M.443.51
Maguelone. Drame lyrique. Musique de Ed. Missa. No. 3 in M.135.25
Mirette. A new opera. The music by André Messager. No. 2 in M.378.56
Paul et Virginie. Opéra. Poème de Jules Barbier & Michel Carré. Musique de Victor Massé. M.CAB.2.32
Rhena. Drame lyrique (d'après Ouida). [Musique de] Jean van den Eeden. M.443.44
Le timbre d'argent. Drame lyrique de J. Barbier et M. Carré. Musique de Camille Saint-Saëns. M.CAB.2.35

Carrettiere, Il, del vomero. *Song.* Ricci, F. M.157.14.2; etc.

Carrier dove, The. *Song.* Johnson, D. No. 35 in M.129.52

Carry the jest to far. [Song, s. With thorough bass, and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 40.) No. 27 in M.376.31.1

Carter, Thomas.
The rival candidates. A comic opera. Composed by T. Carter. London. Bremner. [1775.] No. 1 in M.140.6
Unto Thee O my strength. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 110, 111.) No. 52 in M.430.1.7

Cartouche. *Opera.* For the Music see **Terrasse, C.** For the Libretto see **Delorme, H.**

Carvalho, Marie Caroline Félix Miolan.

Leprieur-Accoyer, É. Mme Carvalho. Notes et souvenirs. [Par] E. A. Spoll [pseud.]. Avec un portrait à l'eau-forte par Lalauze. Paris. 1885. M.377.63

Casadesus, Francis.

Cachaprès. Drame lyrique en trois actes et cinq tableaux. Livret de Camille Lemonnier & Henri Cain. Tiré du roman "Un mâle" de Camille Lemonnier. Musique de Francis Casadesus. Partition complète pour chant et piano réduite par Auguste Delacroix. Paris. Eschig. 1913. M.442.65

Le moissonneur. Drame en 5 actes de Raoul Charbonnel. Musique de Francis Casadesus. Partition chant et piano transcrite par l'auteur. Paris. Hayet. 1909. M.442.44

The music is based entirely on folk tunes.

Casciolini, Claudio.

Angelus Domini. [Motet. Doppelchor.] (*In* Musica sacra. Band 14, pp. 30–39.) No. 7 in M.414.43.14

Caseley, James H.

The legend of Clopton. An operetta. The words by E. C. Caseley. The music by James H. Caseley. [Vocal score.] London. Novello, Ewer & Co. [189–?] No. 1 in M.379.19

Casella, Alfred, *editor.*

Balakirev, M. A. Islamey. Fantaisie orientale. No. 1 in M.434.1

Cashmere. *Music.*

Coomaraswamy, E. R., *compiler.* Thirty songs from the Panjab and Kashmīr. M.443.112

Casirola, A.

Kérouan le sorcier. Opéra-comique en un acte par Félix Lehrun. P. Lemme & A. Gramet. Musique de A. Casirola. [Partition chant et piano.] Paris. Debry. [188–?] No. 1 in M.379.67

Cassandre. *Opera.* For the Libretto see **Chancel, F. J. de.**

Cassandre astrologue. *Opera.* For the Libretto see **Piis, P. A. A. de.** Théâtre.

Cassandre oculiste. *Opera.* For the Libretto see **Piis, P. A. A. de.** Théâtre.

Cassel, Paulus Stephanus.

Der Judengott und Richard Wagner. Eine Antwort an die Bayreuther Blätter zum 28. Mai 1881. 2. Auflage. Berlin. Wohlgemuth. 1881. M.453.8

Cassirer, Fritz.

Eine Messe des Lebens. Für Soli, Chor und grosses Orchester. Nach Nietzsches Zarathustra zusammengestellt von Fritz Cassirer. [Musik von] Frederick Delius. Klavierauszug mit deutschen Worten von Otto Singer. Engl. Wörter v. John Bernhoff. Berlin. Verlag Harmonie. [1908.] M.441.66

Cast, my love, thine eyes around. *Song.* Arne, T. A. Damon and Florella. No. 8 in M.376.31.2

Casta. *Song.* Dupont, P. Chants et chansons. Vol. 2. M.377.42.2

Casta diva. *Cavatina.* Bellini, V. M.157.14.3

Castalio's complaint. *Song.* Boyce, W. No. 76 in M.CAB.1.50

Castéra, René de.

Trio en ré pour piano, violon et violoncelle. [Partition et parties.] Paris. «Édition mutuelle.» 1905. M.434.50

Castillon de Saint-Victor, Alexis, *Vicomte* **de.**

Quatuor pour piano, violon, alto et violoncelle. Op. 7. [Partition et parties.] Paris. Hamelle. [187–?] M.411.72

Paraphrase du 84me psaume. Paroles françaises de Louis Gallet. Musique de A. de Castillon. (Op. 17.) Réduction pour piano et chant. Paris. Rouart, Lerolle & cie. 1912. M.442.37

Castle Gordon. *Song.* Bennett, W. S. Twelve songs. M.415.50

Castor et Pollux. *Opera.* For the Libretto see **Bernard, P. J.**

Cat catch, A. See **Catt catch,** A.

Catalane, La. *Suite.* Le Borne, F. M.136.24

Catalani, Ottavio.

Ave verum corpus. [Motet, s. s. a. t. b.] (*In* Musica sacra. Band 14, pp. 18–21.) No. 4 in M.414.43.14

Catch Club, *London.*

[Original manuscript collection of all the catches, canons and glees submitted in the prize contests from 1763–1794.] Manuscript. London. 1763–1794. 32 v. M.430.1

Over 600 of these compositions have never been published.

The full name of this club was Noblemen and Gentlemen's Catch Club.

Contents. — 1. (1763.) Marella: Grace before dinner. — Joy and peace shall crown each day. — Three mortal enemies. — Lidarti: Preti frati. — In praise of music. — Marella: Grace after dinner. — Howard: Joan vows. — Lidarti: Bravo chi non falla; Cure avare; Donna che un falso; Occhi stelle; Su cantiamo; Tremangli spirti. — Marella: Who e'er a woman's tongue. — Desto licor. — Baildon: When is it best. — Hayes: Melting airs; To sooth our care. — Three ladies of fashion. — O che gusto. — XXX: Sit nomen Domini. — Lidarti: Che viva viva San Martino. — I envy not the proud. — Hayes: Of charming Miss Pen Lock. — Purcell: Fairest isle of isles. — Berg: On softest beds; Sweet flower say from whence. — Hayes: Chloe yielded; Why, neighbours, why this noise; The thirsty vampires. — John Saint. — Hayes: Allelujah. — Bates: The gentle Pen. (2 settings.) — Barsanti: Fye what mean you. — Sweet peace. — Bates: Come come my lads. — Come calm content. — Hayes: Now jolly we are met. — Miss Trusler continues to make. — Hayes: Epitaph on Mr. Thomson; Celebrate Jovam; O Lord our governour; Dominus regnavit; Miserere nobis. — Baildon: Cry'd Strephon. — Barsanti: Come come fill about the glass. — Marella: Jack thou'rt a. — Gracious pow'rs convey me. — Come come let us sing. — Intomb'd a lawyer lies. — Yates: Let us pray. — 'Tis not on Chloe's. — What can asswage the pain. — To Bacchus and Apollo. — Bates: Jack at the mast-head. — Now peace has sheath'd. — I envy not. — That music is found. — I will love Thee O Lord. — Long: For the Catch Club. — Hark hark methinks I hear a voice. — Hail social promoter. — I love a good companion. — Warren: Rentre affreuse discorde. 2. (1764.) O douce paix. — Que les son [sic] du hautbois. — Les Français. — Artibus insurgat. — Not unto us. — Arne: Help me O Lord. — Toi qui préside. — Que tes sons. — Baildon: Ye heav'ns. — Il est en fin. — Hayes: On thy sweet lips. — Sit nomen Domini. — Lidarti: Quel bel vermiglio. — Arne: Follow my path. — Lidarti: Bever voglio. — Arne: Do re mi fa; Bewitch'd Lady Fanny. — Baildon: When Phœbus was am'rous.—Nous sommes quatre François. — Hayes: O decus Israelis. — Arne: Good neighbours be quiet; Sound the trumpet; Fair the op'ning lilly. — Berg: Say what flow'r. — O Lord in Thee. — Hayes: Hum drum; Resonate Jovam; Magnus Dominus; Mon Dieu; Senza Cerere; Hear my pray'r, O Lord. — Derelinquat impius. — Miserere mei Deus. — Verbum Domini. — Ventre mio. — Wood: Tom Warren. — Hayes: Good wine. — Woodward: Let the words. — Overend: Since restless cares. — Nares: Some say 'tis ambition. — Overend: Happy, happy. — Come here's my hand. — Hayes: Benedicam Jovam. — Berg: Compagni, amor. — Sostien diletta. — Tutti i becchi. — Hayes: You always are making; I pluck'd this morn. — Three things always. — Baildon: Here lies a lady; My sledge and hammer. — P. Hayes: As Lucy was sliding; Salvator mundi. — Long: Where e'er you tread. — Come from the dungeon, harmonized by P. Hayes. — Canoni in oggi. — Woodward: Quoth Roger. 3. (1765.) Whate'er of good .— No longer Orpheus. — Of manners gentle. — While Butler, needy wretch. — Brown: Cupid and Plutus; Of what a great man; Why O ye pow'rs. — Lampe: As Celia one morn. — Woodward: Here lies a man. — Atterbury: Here lie as dead. — On a dark morn. — Berg: Comus proclaims. — Lampe: Dear girl. — My country Hodge. — Atterbury: Dont you know. — Thomas: Parting catch. — Baildon: Fair Susan. — Battishill: See Phillis yonder bow'r. — Hayes: My heart once as light. — Battishill: But thirty years. — Berg: Cry'd Strephon; Fair Ursley; Says Richard to Joe. — Battishill: O my Clarissa. — Assist me ye muses. — Zeno, Plato, Aristotle. — Battishill: Amidst the myrtles. — Lidarti: Viva, viva. — Berg: Hosanna in excelsis. — Gloria Patri. — Hayes: Te laudamus. — Overend: Hear my pray'r. — Arne: Which is the properest day; Tell me where is fancy bred. — O Lord let us live. — Berg: Glory be to the Father; Si beviam; Swell the song. — Cirri: If claret be a blessing. — Ramirez de Arellano: Alleluya. — Lampe: Jack I hear. — Woodward: O Lord God. — Hayes: Come follow me. — Baildon: Happy the man. — Woodward: Old time and pleasure. — Ramirez de Arellano: Amen (2 settings); Alleluya; Amen; Alleluya (2); Salvator mundi; Sanctus. — Bruguera: Laudate pueri; O vos omnes; Diligam Te Domine (2 settings); Jubilate Deo; Beatus vir; Cantate Domino. 4. (1766.) Ye tender pow'rs.—Atterbury: With horns and hounds. — I will sing a song. — Webbe: Exurgat Deus. — Worgan: Come to the greenwood. — Webbe: O that I had wings; May the devil ride. — Taylor: This night I'll be jovial. — The contrary to strait. — Worgan: Grieve not Lucinda; Since now, my Sylvia; When you are sick. — Norris: On the death of the Duke of Cumberland. — Harington: Forsake me not. — Mulso: Dont push. — Hayes: Alike in temper. — Venus most histories. — You know when. — Who can tell. — La gola. — Atterbury: Tell me then the reason. — Berg: Old landlady Dibbens. — Come follow me my lads. — Berg: Come jolly god Bacchus. — Norris: On the death of the Duke of Cumberland. — Coeli enarrant. — Berg: Glory he to the Father; Hosanna in excelsis. — Arne: Joan marching forth. — Berg: Frolic and free: Beviam o dori. — Baildon: When gay Bacchus. — Arne: Stout Hodge; Good statesmen. — Hayes: Come on. — Baildon: Says my lord. — Flacton: What ails you. — With singing and drinking. — The prize to gain. — Sento un dolce zefiretto. — Arne: The sport is an emblem; Poor John. — O dismal state. — Arne: Ha' done!; Già riede primavera; Giocondie felici; Dite Carlo; How many times. — Per pietà del mio tormento. — In Te Domine. — Ayrton: The sweets of evening. — Arne: In friendship, wine. — Hark honest Jack. —

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Arne: Ombre amene. 5. (1767.) Three bulls and a bear. — My ass, my ox. — Thomas: Our lord the bishop. — Flacton: Here rests his head. — O quam stultae. — Woodward: O almighty Lord. — Here's a health. — The sinner shall see. — Webbe: Tell me ye pow'rs. — To swell the notes. — Hudson: Holy, holy, holy. — Here lyes the body. — Webbe: Quis sicut Dominus; I love to be merry. — Norris: Lord let me know; I said I will take heed. — Webbe: Attend ye sons of mirth; Quid est homo. — Bow wow. — How long shall I. — Webbe: O give thanks. — Woodward: Now we are met; Not unto us. — You are drunk sir. — I love my Fanny. — Cirri: That oyster's mine; O yes I come to cry. — Atterbury: Joan said to John. — How goes the night. — Atterbury: Lay that sullen garland by. — Norris: Bacchus, Jove's delightful boy. — P.O.R.T. — Berg: Tell me shepherds; Cries Chloe; None without hope; Questro vetro; Dolci miei sospiri. — Webbe: The moon and woman. — Memor esto. — Si iniquitates. — Green: When love and friendship. — Cooke: The longitude. — Pray sir. — Baildon: Bacchus Jove's delightfull boy. — Et expecto. — Hear me, O Lord. — Teach me to feel. — Atterbury: Gather your rose buds. — Never mind it. — Ye woods and ye mountains. — Hear my pray'r O Lord. — Says Jack. — Æquam memento. — Norris: Ye happy fields. — Waiter come fill the bowl. — Why weep my friend. 6. (1768.) Here I am riding. — I love singing well. — O'er Handel's tomb. — Against a gate. — Mars he lov'd Venus. — Salve pæoniæ. — O Lord have mercy. — Good morrow. — Webbe: If Eve in her innocence. — Go, go banish. — Arne: Is the devil in you. — Cooke: Hot spice gingerbread. — Arne: As musing I pass'd; The maid's with child. — Quaff your cups. — Arne: Dear Jenny; To our member elect. — Webbe: A batchelor wou'd have a wife. — Randall: Advance my friends. — Cooke: Interred hear doth lye; Lover thou must be presuming. — Webbe: From everlasting to everlasting; A gen'rous friendship. — Arne: To soften care. — Betsy ah thy eyes. — Arne: Silence ye jades. — Sanctus. — Webbe: Welcome friendly gleams. — Jenner: Hail lovely shade. — Cooke: Not unto us. — This tomb be thine. — Harington: Alass what boast. — Hudson: Be still soft murmers. — Cocchi: Honest friend. — Atterbury: One a penny. — O God wonderfull art thou. — Atterbury: Lament ye nymphs; A canvassing squire. — O love I feel thy dart. — Arne: Let mirth abound; My beloved is mine. — Baildon: Come bind my brows. — Dyne: Fill the bowl. — Atterbury: Rejoice, rejoice. — Nares: By the waters of Babylon. — Webbe: My love and I. — Hook: Give the toast. — Atterbury: Happy the man. — Baildon: What Anacreon lov'd. — Berg: Can you tell me; Solitario bosco; Che ti giova. — Baildon: The primrose. — The wind my friend. — Cocchi: Amor furbetto; Causa causarum; Sempre in contrasti; Odi l'aura; Confuso smarrito. — Vento: Su via compagni. — Cocchi: Per me rispondete. — Nares: Reason ne'er in fetters bind. — Cocchi: Quando la serpe. — Webbe: Aimons nous ma Sylvia. — Di militar cimento. — Cocchi: Porgete qui signor. — Quando non fosse. — Arne: Caro Mecena; Poor little pretty flut'ring thing. 7. (1769.) Woodward: Intent on mirth; Bacchus and Phoebus; Now, now my muse; Nay Doll quoth Roger; Here flat on her back (2 settings); We beseech Thee; Grant Lord we beseech; Thoughtfull nights; Inconstant Celia. — Alcock: As Dolly was stitching; O give thanks; When Moll and Dick; Choicest work of this creation. — Tremain: Dear Chloe ease me; Give me care's antidote. — What shall I do. — Woodward: O Lord let it. — Jenner: The tender passions; Ancient Phillis. — Come neighbours. — Webbe: I'll back the mealy grey; Fortune made up of joys. — Jenner: We lived one and twenty years. — Cooke: I'll back the mealy grey. — Berg: Lovely shines. — Hutcheson: Here's a health. — Webbe: I will magnify Thee; As Roger was sitting. — Webbe: Yes I own. — Come boys. — Nares: Fear no more. — Berg: Welcome friendly gleam of night. — Gloria in excelsis. (2 settings.) — Arne: I'll back the mealy grey. — Edmunds: I cry'd unto the Lord. — Dyne: I'll back the mealy grey. — Arne: Come shepherds. — Hellendaal: I'll back the mealy grey. — Berg: How sleep the brave; Sirs the Serpentine river; I hurt you? — Come fill the lass a bumper. — Webbe: As o'er the varied meads. — Non nobis Domine. — Atterbury: Push about the bottle. — Athenleck: Three maidens went. — Jesu clemens. — Atterbury: While Corydon. — Baildon: I'll back the mealy grey. — Unto Thee O my strength. — Athenleck: I'll back the mealy grey. — Strange that this difference. — Hellendaal: Glory be to the Father. — Arne: Make haste to meet. — Aylward: To drink or to sing; A cruel fate. — Norris: I'll back the mealy grey. — Atterbury: Sweet enslaver. — Dyne: Be calm my Delius. 8. (1770.) Norris: A long farewell; Hallelujah. — O Lord my God. — I'll back the mealy grey. — Ayrton: We will rejoyce. — I'll back the mealy grey. — Alcock: Hail ever pleasing solitude; Here beneath this lofty shade; Kate hearing Morse. — Let's drink our wine. — Death bids eternal peace. — Stout Roger. — Ayrton: No for my virginity. — Valton: To our musical club. — Atterbury: How fair and sweet. — Dyne: Cupid no more; Tell me thou dear departed. — Bates: Hail sacred horrors; Lye on while my revenge. — Webbe: To me the wanton girls: Content is wealth. — Bates: Sir you are a comical fellow. — Valton: Divine Cecilia. — Bates: The death of faithful Dobbin; Make a new world. — Atterbury: Who like Bacchus. — No sure I know her well. — O clap your hands together. — That the mortal who lives. — Hutcheson: From flow'ry meads; Oh doctor; I pass, I pass. — Harris: Music the fiercest grief. — Cirri: Molto spesso. — Atterbury: Hodge told Sue. — Bates: As Sir Toby reeled home. — Webbe: Love like other little boys. — Bates: Within this dormitory. — Nares: To all lovers of harmony. — Baildon: Adieu to the village delights. — Bates: You blockhead. — Baildon: If gold cou'd wasted life. — Bates: Zounds woman dont chatter. — Cirri: Il coliseo di Roma. — Berg: Long time did a; Haste Thee O Lord; I laid me down; Says Ned to Sal. — Aylward: Three masters of music. — Webbe: Let's be merry.

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— Berg: To these lone shades; I will be glad. — Levesque: When e'er she sings. — Berg: A drunken old sot. — Cooke: If the prize. — Baildon: Master Tommy marry. — Webbe: Alzate O porte. — Cirri: Dami o nina. — Hellendaal: Love inform thy faithfull. — Lidarti: Hail mighty wine (2 settings). — Webbe: See the jolly God; Sister of Phoebus. — Cooke: O Venus regina. 9. (1771.) Tom Cobler. — As Joan lamenting. — Happy are we met. — Se placar volete. — Se mai turbo. — Infedel questo è l'amore. — Ben grata è la campagna. — Sperai vicino. — Placa gli sdegni. — Sweet 'tis to view. — Worgan: I waited patiently; Come hither my pretty maid; Come hither my merry boys. — Nymphs & shepherds. — Jenner: Thou'rt gone away; Prithee raise thy drooping head. — Worgan: To shining courts; Wise Solomon. — Bellamy: I mourn the lovely. — Alcock: Here's a health. — Webbe: Here rests my wife. — Compagni amor. — Beviamo amici. — More delightfull are my woes. — Come jolly Bacchus. — R. Hudson: Go happy soul. — M. Hudson: Applaud so great a guest. — Bates: Too plain dear youth. — Alcock: How long wilt Thou; When spring displays; What's wine without love. — Bates: Come follow me; Grieve not dear love; The juice of the grape; A toast, a toast. — Dyne: Wine's a mistress gay. — Berg: Come ye jolly fellows. — Bates: Who was the man. — Hutcheson: Gloria in excelsis. — Bates: I will praise Thee; How silent lies the chief. — Hutcheson: O lead me to some peaceful. — Cooke: How sleep the brave. — Dearest fair one. — Webbe: Often in Laura's breast; O love thou softest passion; Iddio è quelche. — Good day. — Bates: The man who loves; As Doll with churn. — Hutcheson: Come boys; Zounds Hodge; As Colin one ev'ning. — Baudin: Here lies John Trot. — Hutcheson: O Lord have mercy; If the glasses. — Atterbury: Now round the board. — May we ever enjoy. — Berg: Whilst the cup. — Hutcheson: Kyrie eleison. — Berg: Unable to descant. — Riley: 'Tis my will. — Berg: As lately triping. — Baildon: As afternoon one summer day; To bed, to bed. — Webbe: Come let's have a catch; Belinda's sparkling wit. — Battishill: Come bind my hair. — Bates: Push the rosy goblet. — Webbe: She who alone. — Gently hear me. — Cooke: Round with the glass boys. 10. (1772.) Smith: Brisk claret; Stay shepherd stay; Sleep poor youth. — My worthy friends. — In the midst of mirth. — Unto Thee O God. — Valton: Mills, thunder, hammers; Peace, thou white rob'd child. — Hutcheson: Here rests hs head. — My lord and my lady. — Hutcheson: Here rests his head; Jolly Bacchus. — Rejoyce, rejoyce. — Hutcheson: Ah ch'il destino. — Sing ye merrily. — As life like a flower. — Hutcheson: In vain; Dear Hans. — Go to your bus'ness. — Barthélemon: What makes a modern gentleman; In life my friend. — Valton: 'Twas in the merry month; Hated by fools. — O nymph divine. — Hutcheson: Se viver non possio. — Fountains and ye that warble. — Hutcheson: I say she's a whore. — Valton: Says Sir John. — Hutcheson: Fie may prithee John; Dear Jenny I love you; Let's drink boys. — O God of love. — Hutcheson: To love and wine; Odzooks what a pother. — Nares: While we thus. — Here rests his head. — Alcock: Like as the hart; May harmony; Gazing on th'enliv'ning; Whilst in the dark. — Stevens: The cloud-capt tow'rs. — Webbe: O night more pleasing. — May each married lady. — Underneath this stone. — Nares: Lo! here's the bride. — Blessed is he. — Woodward: O Lord in Thee. — Israel and Britons. — Stevens: The three brothers. — Webbe: Bacchus Jove's delightfull boy. — Say which bad you rather. — Cooke: If 'tis joy. — Hook: One morning Dame Turner's. — O death how thou. — Harington: I cannot sing this catch. — Cooke: Beneath a weight. — Woodward: Diliges Dominum. — Webbe: Presence of mind. — Berg: I never of those; I will be glad; Yet once more; Now the bright morning star; My name is honest Harry. — Harington: Ut queant laxis. — Cooke: O sacred friendship. — Webbe: Da pacem Domino; Discord dire sister. — Here's no want of liquor. — Cooke: Who's there. — Webbe: Whilst in the dark. — Cooke: Quid pejus cura; Plurimus in coelis. — Come fill the glass. — Time is old. — Bates: Here lyeth John Croker; Be Thou exalted. — Berg: What dismal ills; I married a wife. — Harington: Hark hark ding ding. — Fisher: Ah whither is my fair one. — Battishill: Underneath this myrtle; In vain you tell. — Langdon: Dear wife I must tell you. — Haste Celia. — Webbe: Cries Sylvia. — Stevens: Fair decency. — Harington: O thou whose notes. — Riley: Three mortal enemies. — I'll list for a soldier. — The bed cries wack. 11. (1773.) Hutcheson: I want to dress. — See while thou weepst. — Hutcheson: 'Twas on a bright morning; Celia they say; Love ent'ring Chloe's bosom; Come thou rosy. — Once the gods. — Hutcheson: One morning Dame Turner's; 'Twixt Dick and Tom; Says Thomas; Cou'd gold prolong. — Hickman: Bacchus god of mortal pleasure. — Nares: I call and cry. — Harington: Blessed are the dead. — Alcock: O praise the Lord. — Valton: Here rests his head. — Here dwells a pretty maid. — Hutcheson: Lovely lasting peace; Where weeping yews. — Nares: Come follow follow me. — Alcock: Love is soft joy. — Harington: 'Tis hum drum. — Alcock: O woman! first of blessings; I have no hopes. — Harington: What shall we sing. — Nares: O'er Handel's tomb. — Harington: Give me the sweet delights. — Smith: Lift up your heads. — Jenner: My charming fair. — Harington: Weep gentle shepherds. — Smith: Those are slaves: O remember not; Here flat on her back; This bumper to Bacchus; O come let's sport. — Harington: Look neighbours look. — Barthélemon: When Chloe. — Jenner: See where Phillis lies. — Murphy: Say what flow'r. — Webbe: Dans notre voisinage. — Cooke: No stormy winter. — Siam nave all'onde. — Cooke: In the merry month of May. — Nottingham: O God Thou art. — Webbe: Save us O Lord. — Cooke: Of his right eye. — Bates: Alleluja; 'Tis wine. — Lord now lettest thou. — Dyne: Chloe met Cupid. — Cirri: Allelujah. — Hook: See in the morning. — Baildon: Come follow me. — Berg: Cantate Domino. — Cooke: Why busy busy boys. — Berg: Hail queen of isles; Beneath this stone. — Cooke:

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Fair Susan. — Bates: Sweet companion of the muse. — Webbe: To the festive board. — Harington: Come where shall we walk. — Ye passengers. — Webbe: Thy beauteous. — Hutcheson: Have you not in a chimney. — Wellesley: Says Jenny to Roger. — Berg: Thirsty earth drinks; When summer flushed. — Webbe: Believe not those. — Barthélemon: News girls; Memento mori. — Baildon: Give the toast. — Bates: Believe me dear Sally. — Underneath this myrtle shade. — Webbe: Come rosy health; O grant me. — Hook: 'Tis in view; Now let us gayly drink. — Quilici: Giovine Bacco. — Soaper: Let the waiter bring. — Bates: Come follow me; A fig for care. — Cirri: Kiss me my dear. — Baildon: Come thou laughter loving pow'r. — O see how Damon's age. — When Adam led a lonely life. — Busby: Thou worthy cask. — Cirri: Domine non mea. — Breathe soft ye winds. — Wellesley: To fair Fidelis grassy tomb; When Arsnic lay sick. — Bates: Blessed be the Lord; O Lord my God. — Love over all things. 12. (1774.) Smith: Here rests little Bridget; Sweet bird of eve; There was a certain lady; The fairest month. — To our musical club. — Hutcheson: All in the Downs; Great god of sleep; Why then that blush. — Smith: In yonder grove. — Webbe: The spring. — Begone ev'ry doubt. — Webbe: To the old. — Smith: 'Mongst other folks. — Pegge: A full, true, and particular account. — Hutcheson: Bacchus to arms. — Smith: Let happy lovers. — Alcock: Within these few days. — Hutcheson: Let me alone. — Cooke: Britannia leaning. — Alcock: Lord Thou hast been. — Webbe: My fair is beautiful. — Alcock: We'll drink; All hail Britannia. — Ayrton: Be jolly my friend; Here rests from mortal toil. — Berg: Say shepherds. — Cooke: More with the love. — Berg: We care not for money. — Cooke: In paper case. — Adam alone. — Wellesley: See the bowl sparkles. — Smith: Here lies the body. — Ayrton: Soldier or chief. — While Adam slept. — Cooke: Gayly I liv'd; Come come away. — Sleep expand thy downy wing. — Cooke: O gentle sleep. — Wellesley: Rest warrior rest. — Come let's away. — Cooke: Fill it up; Ah fleeting spirit. — Come Roger. — Halleluiah. — Young men and maidens. — I did call upon the Lord. — Where is reason. — Softly rise. — Webbe: Me Bacchus fires. — Wellesley: John Knox. — Cooke: Tho mean thy birth; Hail all hail Britannia; Awake my love. — Here's the tinker. — Cooke: Come thou rosy dimpl'd boy. — The ceremonial. — Baildon: Take oh take. — Webbe: Who can express. 13. (1775.) Barthélemon: Love and folly; Wine in the morning. — Smith: So well Corinna; Come thou goddess. — Barthélemon: Away with all strife; On his death bed. — With my frailty. — Cooke: Amen. — Barthélemon: Ale, cyder and perry. — Cooke: O love. — Smith: O fancy, parent of the muse. — Barthélemon: How stands the glass around. — Smith: How happy is the harmless. — Brown: Jovial Bacchus. — Alcock: In Thee O Lord. — Barthélemon: Follow a shadow; Buy my muffins. — Webbe: I will extol. — Barthélemon: Warm southern gales; I'm in love with twenty; Gentle air. — Cooke: Since our liquor is good. — Alcock: When tinkers bawl'd. — Barthélemon: All you who love mirth. — Alcock: Friendship thou dearest blessing; He that shall rail. — Barthélemon: Thou speakest always ill. — Smith: Blest pair of syrens. — Arnold: In yonder grove. — Webbe: Now I'm prepar'd; Quando il mar. — Gentlemen observe. — Berg (?): Plead Thou my cause. — Bennet: He most excells in wisdom. — Fisher: Fame lift thy clarion. — What needs my Shakespear. — Berg (?): O clap your hands. — Come gentle god. — Arnold: The best compliments. — Buy my water cresses. — Webbe: What a question to ask. — Arnold: Solace of life; Come to the greenwood. — 'Tis love and wine. — Webbe: Thus Colin to the nymph; In days of yore. — Stint me not. — Chloe new marry'd. — Smith: Since Phillis. — Kind nature give me. — Love I feel thy pow'r. — Aylward: Wou'd you engage; Thy fatal shafts; Now is thrifty care. — Webbe: On his death bed. — As lately with Chloe. — I'll live to-morrow. 14. (1776.) Cirri: Nos autem gloriari. — Cooke: She soft and meek; I was promis'd. — Arnold: As pants the hart. — Cirri: Miserere nostri Domine. — Cooke: Fain wou'd I; Blest pair of syrens; Now the bright morning star. — Chloe new married. — Smith: Will you go by water. — Webbe: Tho' an host of men. — Brown: Consign'd to dust. — Alcock: Save me O God; Oh all ye blest; Ale, cyder and perry. — Smith: Amen quasi dicunt; Here ye pow'rs. — Wellesley: Laudate nomen Domini. — Webbe: You gave me your heart. — Cooke: Curst as the evil one. — Bellamy: How goodly seems it. — Busby: When whisp'ring strains. — Unto Thee O Lord. — Webbe: The man who in his breast; Mamma, dear mamma. — Wellesley: Think bright Florella. — Smith: Praise the Lord. — Webbe: Fill me a bumper. — Wellesley: When first that I was wed. — Webbe: Wine is the source. — Harington: Sister O say. — Webbe: Let not love. — Pegge: The kings most gracious speech. — How sweet to sense. — Now the spring. — Winds whisper gently. — Ye woods and ye vally's. — I hate and yet I love. — Harington: Come creeping sleep. — Busby: When I drain the rosy bowl. — Smith: Your two eyn. — See the jolly god. — Harington: Shall mortals e're; In mare micat. — Woodward: Breathe soft ye winds. — Hallelujah. — Tread soft ye lovers. — Welcome ev'ry guest. — Thus Damon knock'd. — A good soul. — Push the rosy goblet. — Ye gentle muses. — Fairest flow'r. — I'm one for a medal. — Smith: While fools their time; As on a summer's day. — Here I'll meditate. — Aylward: Here lies honest Ned. 15. (1777.) Alcock: Stretch'd on the bier; Soon as the genial spring. — Cooke: My neighbour has lost; Here India bonds; This night's the day. — The bottle has its charms. — Webbe: Glory be to the Father; As Thomas was cudgell'd; Happy are we met. — Hook: Consign'd to dust. — Blessed is the man. — Webbe: That woman's courage. — Smith: Midst silent shades; See Horace shaded; Grant me kind heaven. — Webbe: Rise my joy; When the bright sun; Arise ye winds. — Cooke: Hark! hark the lark. — Wellesley: Pale April; Consign'd to dust. — Hook:

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Which is the season. — Fill kind females. — Atterbury: Round with the glass. — Aylward: Friar John died of late. — Webbe: Pretty warbler. — Smith: Return blest days. — Hook: Come let us drink. — Alcock: O Lord hear; The lady that wou'd. — Here's a tale. — Webbe: Heigh ho. — Hook: Golden sun thy warmth display. — Stand by. — Ayrton: Ring the bells. — Bates: When Celia was learning. — Ayrton: My love, ye nymphs; Lo! here's the bride. — Yea like as a father. — Bates: I cried unto Thee. — Webbe: Dio immortale. — Early one morning.—O be joyfull.—Hook: Say good master Bacchus; Of all our fond diversions. — Cooke: Come thou monarch. — Smith: Alleluja. — Wellesley: As Dolly and Nan; Fill up your glass; What is life. — Hark, hark, hark. — Paxton: Breathe soft ye winds. — Bring the sprightly pipe. — Smith: Come thou laughter loving pow'r. — One morning as Kitty. — Come thou laughter loving. — Hook: Come live with me. — Aterbury: While the vine's balmy juice. — Hook: Ye meadows so lovely. — Aylward: What shepherd or nymph. — In Te Domine. — Poor Dick. — Overend: How fleet the joys. 16. (1778.) Cooke: Beneath in the dust. — As to the lone warren. — There are by foud mama. — Pratt: Breathe soft ye winds. — Cooke: Fruitfull earth; Lawn as white as driven snow. — Smith: The man that loves and laughs. — Derby: Mortals that wou'd follow me. — Webbe: To market goes Joan; So full of life and soul; Zephir breathe soft. — Smith: I feel I love. — Webbe: Have mercy upon me O God. — Alcock: Hark how the bashfull morn. — Stevens: Prithee foolish boy give o'er. — Alcock: Welcome sweetest guest; Once in Arcadia. — Pegge: Says Sir John to Sir Thomas; It long has been said. — Atterbury: Teach me not; As 'tother day Susan. — Let the people praise Thee. — Webbe: Let all the earth proclaim; Hither all ye loves. — Be quiet Sir Thomas. — Wellesley: A lover once; Delightfull scene. — Oh goodman Roger. — Wellesley: Sweet warbler; To my best. — O Nancy you first. — Per che cosi. — Paxton: Sweet sleep.— Wellesley: Ah happy grove; When Bacchus and Venus. — Webbe: 'Tis going to rain; I've seen a boxing match. — A poor soul.—Webbe: O let my mouth. — Dolly the fair. — Cooke: Will you buy any tape; Hand in hand with fairy grace. — Dont push so quick ye bottle. — Alcock: O give thanks unto the Lord; The parson of Mortlake; Think not dear Phebe; The fool that is wealthy. — Smith: Sweet daughter. — Webbe: O gentle love. — Smith: Wine produce. — Alcock: It is not that winds. — The night he was wedded. — Stevens: He that woo's. — Atterbury: Adieu ye streams. — Webbe: Come unto me. — Wellesley: Dear Colin. — Webbe: To the pale tyrant. — Wellesley: Here foremost; Go happy shade. — Webbe: Breathe soft ye winds. — Wellesley: Here let me lie. — Webbe: Great Bacchus; As it fell upon a day; Come thou rosy dimpl'd boy. 17. (1779.) Alcock: Say why are beauties. — Cooke: Prithee fill me the glass. — Alcock: Now we are met; The nymph who longs. — O Lord teach us. — Webbe: It grieves me full sorely. — Cooke: Albion thy sea encircled isle.—Music can soften pain. — Webbe: To the gods of the ocean. — Paxton: He that fights. — Smith: O you whom vanity's light bark; When Daphne smiles; Sweet bird that sing'st. — Paxton: O Lord in Thee. — Cooke: Daughter of Jove. — Webbe: Hosanna, Hosanna, shout. — Atterbury: Clos'd are those eyes. — Webbe: Around the festive board. — Wellesley: Soft sleep; Hail hallow'd fane; Here in cool grot; Come fairest nymph. — Paxton: How sweet! how fresh! — Condell: Ask not why sorrow. — Paxton: Believe my sighs. — Webbe: Delusive sightless god. — Paxton: America must be subdu'd. — Webbe: My soul doth magnify. — Alcock: I will give thanks. — Wright: Moll wanting to milk. — Cooke: How many skains. — Let's drink to our friends. — Webbe: The child's asleep. — Wright: Dear Sally come hither. — Webbe: Who can be happy. — When Tom and Nelly. — Pity the sorrows of a poor old man. — Smith: Sir you're a rascal; Let us my Lesbia. — Webbe: Music's the language of the blest; As Nancy danc'd; Bow thine ear. — Smith: Si Deus pro nobis. — O come let us sing. — Atterbury: Some modern wives. — Webbe: Come Roger and Nell. — Paxton: Come mirth enliv'ning goddess. — Wellesley: Sweet sir. — Paxton: In friendship's mask. — Webbe: Sing we merrily. — Paxton: Fill your glasses. — Atterbury: By the gayly circling glass. — Paxton: If not from Phaon. — Webbe: Said buxom Nell. — Jackson: Away with ev'ry idle pain. — Smith: Deluded on from scene to scene. 18. (1780.) Natural melodies. — Come let us chaunt. — Alcock, Jr.: Adieu sweet shades; Come dear Pastora. — Alcock: He that singeth. — Where are the downy slumbers. — Jockey and I have been. — I must fight. — Says Chloe with enraptur'd sigh. — The lasses round Bellymount hall. — Webbe: Woman fair object of delight. — Wright: Quoth Hodge, my fortune's made. — Old Gripus is dead. — Let's drink about. — Smith: Fled are the hours; Young Damon knock'd; By two black eyes. — Hook: Come kiss me dear Dolly; Take this; While George in sorrow. — How happy my days. — Tibi cherubin et seraphin. — Atterbury: I want to have a habit made. — Haste Nanny. — Poor Cynthia lies. — Shall I then hope. — Wellesley: As she hung out. — Blest as th'immortal. — Paxton: If hungry my nose; Soft god of sleep. — Webbe: Lads and lasses. — Long live the king. — Hook: Fill my friends the foaming bowl. — Webbe: I cried unto Thee; The glorious majesty of the Lord. — Wellesley: Sweet object of the zephyrs. — Push the rosy goblet. — Wellesley: When for the world's repose. — Webbe: Underneath this mould'ring clay. — Alcock: Drinking is an English diversion; O come loud anthems. — John and I have been. — Alcock: Riches chance may take or give. — Cooke: Nymph over thee. — Hook: Hail pensive virgin. — Then let us all. — Under this stone. — Hook: Let us praise. — For me deceas'd. — Underneath this stone. — Smith: The doctor slept. — Di Baccio il buon liquore. — Wellesley: Beneath this rural cell; The tongue that sett the table in a roar. — Sing ye merrily. — Wellesley: Nymph over thee. — Smith: Success attend our fleets; Cease to blame. — Wellesley: Orpheus with his lute.—Webbe: Nymph

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over thee. — Paxton: Adieu, good night. — Wellesley: Mark mortals. — Wealth, sire of flattery. — Webbe: As the moments roll. — Atterbury: Oh thou sweet bird. — Paxton: O Israel trust in the Lord. — Melpomene thy loss. — Webbe: He that loves a rosy cheek. — Danby: My Strephon is a lovely youth. — Paxton: In vain I strike; The cloud capt tow'rs. — Webbe: Let music sound. — Atterbury: Begone dull care. — Webbe: Wine gives the lover. — Smith: O Pan delight of nymphs. — A thick twisted brake. 19. (1781.) Alcock: One morning as Roger. — Cooke: Peace to thy feeling heart. — Alcock: Friendship is the joy of reason; The maid who modestly. — Smith: Come drink my friend Harry. — Paxton: Cupid come thou wanton boy. — Cooke: Ut relevet. — Webbe: O all ye works of the Lord; See from afar. — Canons and fugue. (6.) — In airy dreams. — Music just like the voice of love. — Hook: Arise my fair one. — Paxton: Ye shepherds give ear. — Webbe: Thro' life's busy scene. — Paxton: Sweet Venus. — Webbe: The mighty conqueror. — Danby: Oh friendship thou balm. — Ayrton: The night he was wedded. — I will sing of Thee. — Webbe: O Lord save the king. — Farewell, farewell, a long farewell. — Sound out his praise. — Tell me where is fancy bred. — Says Tom to Richard. — Stevens: Love in her sunny eyes. — Hook: My wife is. — Wellesley: Bacchus sprightly god; Adam alone; Choicest work of this creation. — Stevens: O memory celestial maid. — Wellesley: Gently hear me. — Stevens: The thirsty earth. — Atterbury: Come let us all a Maying go. — Aylward: Her eye proclaims. — Webbe: Where e'er my Delia comes. — Danby: Hail young Spring. — Webbe: Do not ask me. — Aylward: Hail hallow'd vault. — Paxton: Round the hapless André's urn. — Says Mac to Rum. — Webbe: The death of fair Adonis. — Come to the greenwood. — Webbe: The bottle's out. — Danby: How sweet the air. — I'll do it. — My lover. — Lift up your heads. — Alcock: Exaudi Domine. — Smith: Take oh take those lips away. — Hook: Dear Kitty. — May we never want a friend. — Says Richard to Thomas. — Webbe: The Lord hath prepar'd. — Danby: When Sappho tun'd. — Wright: Pray don't. — Music does all our joys refine. — Wellesley: A jolly fat friar. — I cannot get in. — Keep good time and tune. — Webbe: Stay Daphne stay. — Wright: My country cousin; Sweet Jane I love thee. — Hook: O come let us sing. — Smith: Life is a scene; The youth who. — Webbe: As swift as time. — Hook: I love young Daphne. — Sing me shepherd a round. — Atterbury: How I enjoy a country life. — Smith: Tom who do you vote for. — Says Betsy. — In omni tempore. — Webbe: Neighbours come round me. — Ye proud, pert and dull. — Hook: Great is the Lord. — With two black eyes. — 'Tis fine diversion to be sure. — Shepherds deck your crooks. — Aylward: Wou'd you engage.—Wright: Hark the merry tabor strikes. — Hook: Come thou goddess. — Webbe jr.: While others labour. 20. (1782.) Bow down thine ear. — Hook: Stout Richard he stitches away. — Lo! here in the dust. — Cooke: Whence comes my love. — Alcock: How blest is he. — To you O gods. — Ah! shepherds break your pipes. — Non nobis Domine. — Hook: Let us unite. — Come let us all unite. — Wesley: Adieu ye soft scenes; When Orpheus went down. — O give me. — Webbe: Ye cliffs. — 'Twas on a pleasant morning. — Webbe: Ecce quam bonum; The news is bad. — Wesley: Nella casa. — Atterbury: You must go for John Rogers. — Without good wine. — Cooke: I have been young. — Webbe: All the kings of the earth; There is in company. — Stevens: How I laugh and dance. — What ails poor Jenny. — Lightly tread. — 'Tis said of our Nan. — Webbe: I will said Strephon. — God said let there be light.—Stevens: You kick'd my lanthorn. — Aylward: Here rests his head. — Paxton: Shav'd are the cooks. — Stevens: Ye cats that at midnight. — I hope now fair maid. — O what joys. — O sir can you tell. — Cooke: How sweet these airs. — Save Lord and hear us. — Cooke: As now the shades of eve. — Friar John dy'd of late. — In vain to me. — Ashley: Dear friend for Jesus sake. — Alcock: How vain the pageantry; In Thee O Lord; What wrangling and jangling. — Here justice Midas sits. — Daughter of Heav'n. — Danby: Rosy finger'd goddess. — Webbe: One generation shall praise. — Smith: Flora now calleth. — Danby: John shew'd to Nell. — Webbe: Come now all ye. — Danby: When flow'ring meadows; In this fair vill. — Webbe: Wanton gales. — Paxton: Bring me flow'rs. — Dear Thomas. — Danby: Lift up your heads. — O Lord I will praise Thee. — Webbe: My Lady Rantum. — Paxton: Arise ye happy nymphs. — Amo amas I love a lass. — Paxton: Listen to the distant din. — Webbe: Remember not O Lord. — I am master of forte piano. — Atterbury: Thy altar gen'rous god of wine; Fond eccho. — Thus my boys. — Hook: Go tunefull bird. — Danby: When sorrow weeps. — Hook: Saw you the nymph. — Give me the melting eye. — Webbe: The gods of wit. — Stevens: See what horrid tempests. 21. (1783.) Dupuis: Roll on sweet stream. — Alcock: Ponder my words. — Patch: Ye shady beeches. — Danby: A spendthrift to his wife; When gen'rous wine. — Here's a health to the King. — Fair Flora decks. — O come O bella. — Webbe: Dear sir my brother. — Paxton: Ye muses inspire me. — Doux accens de ma musette. — Con tenerezza. — Nulla fides. — Danby: When I with rapture. — Atterbury: Says my lady. — Smith: Cries ruby nos'd Peter.—Here lies a wanton suicide.—Webbe: Jehovah's praise shall dwell. — When Molly smiles. — Behold the spring. — Barthélemon: Nella casa. — Webbe: Day by day we magnify Thee. — Gladwin: Alack a day. — Cooke: Have you seen the virgin snow. — Smith: Strew the roses; Ha ha! cry'd monsieur. — Patch: But ah! thou know'st not. — See the cricketers of Kent. — Smith: Come unto Me. — Hier Frau. — Danby: Music has pow'r. — Smith: What shall he have. — Danby: Lord in Thee. — Webbe: The sun that sets; Remember in your ways; Let the people praise Thee; The girl that I love. — Aylward: Done to death. — Webbe: Daughter sweet of voice; When nature form'd. — Webbe jr.: From peace and social joy. — Danby: Sweet thrush. — Fairest

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daughter of the year. — Webbe: Thomas was very kind. — Jack Austin one day. — Webbe: What bright joy. — Dos't go to market. — Webbe: To Thee all angels cry. — Stevens: Underneath this stone doth lie. — Atterbury: I've often heard her say. — Webbe: With honors crown'd. — Paxton: Go burning sighs; Ah! sweetest Anna; Upon the poplar bough. — Stevens: Ye spotted snakes. — Danby: Could valour patriotic flame; Awake Æolian lyre; Gentle airs, sweet joys. — Smith: Come live with me. 22. (1784.) Cooke: To you fair ladies. — Callcott: O sing unto the Lord. — Webbe: Agreed my friends. — Come live like me. — Cease tunefull lute. — Webbe: Your sister politely. — Atterbury: One winter's night. — Paxton: A wife! O gods! — Rejoyce in the Lord. — Webbe: When youthful Harriet; Let ev'ry voice. — Webbe jr.: Few are the vales. — Percy: Why should the lover. — Webbe: Stay O sweet. — To fortune give immortal praise. — Callcott: Here's health peace and unity. — Webbe: I laid me down. — O'er the smooth enamel'd green. — Smith: Love in her heart; 'Tis strange that the maidens. — Rock: Beneath a church yard yew. — Smith: The cup divine. — Webbe: Hark from yon bow'r. — Danby: Gentle swains unseal your eyes. — Alcock: Lord Thou art God. — Webbe jr.: Ye lillies that smile. — Smith: Poor Hal. — Webbe jr.: Alleluja; Adieu ye jovial youths. — Callcott: Oh sov'reign of the willing soul. — Danby: Welcome ev'ry nymph. — Overend: Let those who love. — Danby: Ye shepherds and nymphs. — Webbe: You have heard. — Sir Timothy mounted. — Danby: And why my soul. — Praise ye the Lord. — Danby: Friend Easy one night. — Blessed be the Lord. — Hickes: Hail thou sweet shade. — Danby: Aid me ye nymphs; Again the balmy zephir. — Paxton: Blest pow'r. — Stevens: Wherefore burn. — Webbe: With breath the spacious organ fill; When winds breathe soft. — Paxton: A plague on Egypt's art. — Webbe: The fragrant painting. — Smith: While round the wheel. — Stevens: What shall he have. — Paxton: Happy are they. — Stevens: Instant let yonder youth. 23. (1785.) Ah lover should'st thou try. — Callcott: High on a mountain's lofty brow; I will love Thee O Lord; When Darby came home; Young Dick had stole; When Arthur first; One frosty morning; Beneath this stone; What shall the toast be; D'ye mean to affront me; We be knaves.—Webbe: Come dearest love. — Callcott: An old woman baited; Come let us be jolly; Search where ambition; O how amiable; Sweet nymph; O come let us sing. — Danby: Let harmony sweetly resounding. — Praise the Lord. — Long have we mourned O Lord. — Callcott: Don't you know Molly; Come and let us sing this catch; O thou who bad'st. — Webbe: My stubborn heart's; My fav'rite swain; In care and sorrow. — Gentle zephyr. — Callcott: Hold the pen steady. — What a storm abroad. — Callcott: Help neighbours. — Danby: So neighbour good morrow. — Webbe: Clarinda is jocose.—Callcott: Miss Nancy was sitting; Agnus Dei; Let Sol his annual; Thou O God art praised. — Prithee Tom tell me. — Callcott: A beauteous fair. — There was a fair damsel. — Stevens: You'll notice as soon. — Danby: She's gone. — Callcott: Bear me ye winds. — Webbe jr.: With chearfull green. — Callcott: Shepherd woud'st thou; Hail golden star. — Atterbury: Says Nan just come. — Callcott: Sad is my day; Pompey was a madman; Praise the Lord O my soul; Thee the voice; I scorn the chilling wind; We praise Thee O God; Here lies Martyn Etinbroad; O lay me near; O Venus regina; Silent nymph. — Danby: Forth from yonder sable cloud. — Callcott: Cease O cease; Sir John wears out; Ah hills belov'd; Here lies the wife; The partial muse; The star that bids. — Paxton: Make there my tomb; Go Damon go. — Webbe: Where hapless Illion. — Callcott: Dominus regnat; O let me haunt. — Rock: O thou whom love and fancy. — Say cruel Iris. — Webbe: Respice in me. — Danby: Jehovah reigns; Come ye party jangling swains. — Hickes: Æthereal race. — M. Rock: O you that bathe. — Callcott: To waste all: The Trumpet's notes; Blessed is he. — Rock: How sweet is the primrose. — Callcott: O'er him whose doom; How pleas'd within. — Webbe jr.: Thee sov'reign God. — Alcock: Sing to the Lord. — Cooke: Sweet nymph. — Webbe: Tho I walk in the midst. — Rock: Ye shepherds so careless and gay. — Webbe: The shepherd Paris. — Stevens: O nightingale. — Callcott: Resound ye hills. — Danby: The nightingale who tunes. — Callcott: Dull repining sons of care. — Stevens: Sweet muse. — Callcott: What tho no weeping; Star of descending night. — Webbe jr.: Now to the rosy finger'd. — Stevens: Blest as th'immortal gods. — Callcott: When the nightingale; Say lovely youth; Glide swiftly on. — Atterbury: Go thou gentle whisp'ring wind. — Stevens: Tell me where is fancy bred. — Webbe: Parent of thought. — Callcott: Lo on yon pyramid; Ob Eloisa. — Danby: Hail Diana. — Stevens: To morrow with its cares. — Cooke jr.: As the fond mother. — Callcott: In these deep solitudes. — Ye sons of the game. — Callcott: Shed roses in the sprightly juice; A wizard dame. 24. (1786.) Cooke: Here I Thomas Wharton; Her partial taste. — Callcott: In Paracletes sequester'd cell; Led by the muse; On a summer morning. — Too poor for a bribe. — Danby: The fairest flow'rs. — Omnia Decum. — Blessed be the name. — Why Harry what ails you? — Distant hie thee. — Alcock: O sing unto the Lord. — Callcott: Do you know Roger Rogers. — Rock: Since Michael Hunt. — Callcott: When e'er my dame; Here I Thomas Wharton. — Oh my good friends. — Callcott: Lord in Thee; The new mail carriage. — Hush hush the catch. — Callcott: Farewell to Lochaber. — Webbe: Too late her kisses. — Callcott: An Israelite. — Webbe: O God as is thy name. — Atterbury: When I do. — Webbe: Chloe's moss rose. — Callcott: Bow down thine ear. — Cooke: Sophrosyne. — Malme: Lo! to the iron hand of Fate. — Rock: Man's feeble race. — Callcott: When Spring returns; Ye fields with blighted herbage; Say father Thames. — Rock: It was a lover and his lass. — Callcott: Hear my pray'r O God; God is our hope; Mans feeble race. — Do do si fa. — Callcott: Where by remorse; How dreadfull is their doom. — Malme: Dark clouds have thick'ned. — Danby: Ye vales

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and woods. — Out of the deep. — Bless me where now. — Rock: Far far from her hallow'd grot; Beneath those rugged elms. — Hence melancholy with thy dreary train. — Ccallcott: Glory be to the Father. — Here I Thomas Wharton. — Callcott: Save us O King of Heav'n. — Stevens: Consols! consols. — Atterbury: Here I Thomas Wharton. — Stevens: Fill your glasses; Beneath, an infant sleeping lies; The moon's pale lustre. — Webbe: In days of chivalry; Thou hast turned. — Callcott: O give thanks unto the Lord; Descend ye storms. — Webbe, jr.: Fly me not. — Stevens: 'Tis mirth that fills. — Atterbury: The murm'ring stream. — Dale: Sweet poet of the woods. — Atterbury: Come fill the board. — Callcott: How lov'd how valu'd; Oh love how swift. — Dale: The spring returns. — Callcott: Fear no more the heat of the sun; O Thou the friend of man; Hark from the sacred oak; O dear remember'd scenes; On life's vast ocean. — Danby: Here I Thomas Wharton. — Stevens: O Thou who drew'st in tears; It was a lover and his lass; Ask me why I send you. — Earle: Cease ye fountains. — Callcott: Where is the breast can rage or hate retain; Thou Lord hast been a defence. — Webbe: Ah! whither is my fair one; Bright Phœbus; We our short lives will measure; Sweet bird that sing'st. — Danby: Crown'd with roses. — Callcott: Come gentle Spring. — Earle: Underneath this stone. — Paxton: Hail blushing goddess; Majestic lo yon setting sun.—Women and wine agree. 25. (1787.) Cooke: By mason's art. — Callcott: Let ivy wreaths. — Dunque crudel mia. — Callcott: Ah tell me why: A poor soul sat singing; Take the mace; Cornelius Gallus; The pink the rose and lilly; So ma'am; As Chloe and Sylvia; Damon ranging thro' the grove. — Lord God to me. — Callcott: To bed to bed; One morn as Chloe; The country justice; Flora's nosegay; Poor Susan; Have you heard; William the taylor; Have you at Saint Dustan's; Beneath this gravel; I'll sing you a song. — Some write in the praise of tobacco. — Haste my Flora. — Here lyes a woman. — Odds Niggs. — Danby: Queen of the song; Shepherdesses, pretty lasses. — Stevens: My Kate loves once a year. — Bless ye the Lord. — Great is the Lord. — Hither my lovely Phillis. — The queen was brought. — While the minutes swiftly fly. — Callcott: On Pleasure's smooth wings; The minutes the hours; Sweet offspring of enraptur'd May; The queen of love; Shall I wasting in despair; Indica mihi; Ah what avails. — Worgan: On flow'rs repos'd. — Callcott: My sheep I neglected; The sun sets in night; When Paridel; Fill your glasses; O qui me gelidis. — Stevens: A Cheshire man. — Callcott: Here end my chains; Oh think not the maid. — Stevens: I con'd for ever gaze. — Danby: O let the merry peal go on. — Stevens: So diligently John; Poor Dolly is pleas'd; I know you love. — Callcott; John run so long; If Louisa but wear it; As two country barbers; Dick Rattlebrain. — O great and learned. — Callcott: Before Saint George. Webbe: A maiden prude. — Paxton: Old I am. — Callcott: Sir the bottle stands; Here rests his head; Sir have you the papers read. — King: A rough country priest. — Callcott: Sappho 'tis said. — King: Nymph to my suit. — Callcott: Apollo join your tuneful. — O pray for the peace. — Here your virtuous wife. — Callcott: O Absalom my son. — Rock: Ah! hills belov'd. — Callcott: Comfort us again; In aweful pause; Take oh take those lips away; O come let us sing; I will wash my hands in innocency; Thou shalt shew me; Ye distant spires; O Lord Thou hast searched; Hear my voice O God; Lord Thou has been our refuge; In Te Domine; Elevate judex terrae; When Daphne died; The sorrows of death; Why did Venus love Adonis; Poor John. — The righteous shall rejoice. — Rock: Alone thro' unfrequented wilds. — Callcott: Daughter of Jove; Trust ye in the Lord; Miserere mei Deus; De profundis. — W. Rock: Lawless o'er the yielding wire; My sheep I've forsaken. — Paxton: Great father Bacchus. — Rock: How sweet the calm. — Danby: What nymph shou'd I admire. — Danby: Sing we merrily. — Paxton: Tell me babbling eccho. — Greville: Now the bright morning star. — Callcott: No more shall Ilion: Nymph of the rock. — Earle: Oh thou whose love. — Atterbury: No riches from his scanty store. — Callcott: Forlorn from shade to shade. — Cooke: Who has peerless Kitty seen. — Callcott: Hide me O hide me. — Earle: Whilst I listen. — Webbe: When pearly dew; Live to-day; Creator Venus. — Atterbury: Hark how the renovating Spring. — Stevens: What a frail life. — Callcott: To the woods. — Danby: O sleep! thou flatterer. — Callcott: Quanto grata. — Danby: Turn O turn thee. — Stevens: Go happy flower; Place me where never summer. — Cooke: Is there no balsam. — Worgan: Revered shade. — Stevens: Why so pale and wan. — The Persians stretch their votive arms. — Callcott: See in the morning; O Memory, celestial maid; How sweet amidst; Those sunny flow'rets. — Callcott: Mona, Mona pure as this glitt'ring race; O thou who sitt'st; Let Vanity adorn; Queen of the lyre; Whann battayle smethynge; O that I had wings like a dove. — Webbe: The glorious sun; To a heart full of love. — Callcott: Zephyr with thy downy wing; There was an old woman; Not unto us O Lord; In the Lord put I my trust; I am well pleas'd; Blessed be thou Lord God; Turn Thee unto me; Ubi tua O mors; Vox clamantis in deserto; Super flumina Babylonis; Confitebor tibi Domine; Dixit Dominus; O be joyfull in the Lord; I will magnify Thee; The souls of the righteous; Out of the deep; Sing a song of sixpence. — Webbe: Hear my crying O God. — Callcott: 'Tis strange that Tom; No for my virginity; When Phœbus was am'rous; Beyond all climates. — Corfe: O rise daughter. — Stevens: I name you four. — Danby: To pass a dull evening; Call the waiter. — Webbe: You certainly did. — Callcott: Turn Thee again at the last. 26. (1788.) Three jolly topers. — Horn: Oh! what shall I render. — Cooke: Where e'er thy navy; To Elliot's health. — Once a quarrel fell out. — King: Ha! see yon pretty milliner; We'll drink 'tother glass. — M. Rock: Wine prudently us'd. — Atterbury: Ye poor little sheep; Old Gripe. — Rock: Thy altar gen'rous god. — Webbe: Says Sally to Sue; Hear us O Lord. — Webbe jr.: He who

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wou'd happy live. — Danby: Sweet minstrel. — Webbe: Keep off; These roses which my brows surround; Tho short my span; Oh fie! Oh John. — Cooke: Concord is conquered. — W. Rock: Why should two hearts; No riches from his scanty store. — M. Rock: Whence comes my love. — Webbe: O Lord shew us Thy mercy; Sweet is the soft and sunny breeze. — W. Rock: O'er moorlands and mountains. — Webbe: To wipe the tear. — Atterbury: Gentle air. — Danby: On midsummer eve; O Lord spare thy servants; When Delia strikes; I'm a toper. — Webbe: Swiftly from the mountain's brow. — Danby: Now the woodland chorists. — Webbe: O praise the Lord. — Greville: Let no concern. — Webbe: Who sings a chearfull song. — Danby: Sure Chloe just. — W. Rock: Let those love now. — Danby: Awake my muse. — Stevens: Sigh no more ladies; Adieu ye jovial youths. 27. (1789.) Hook: Out of the deep; The body of great Elizabeth; Sweet bird. — W. Rock: Gentle zephyr. — Campbell: One year begins. — Webbe: Let kings for empire; Bow thy heav'ns; Pray Will have you heard; While Jemmy Trim. — Cooke: Sing unto the Lord. — King: You look down in the mouth. — Callcott: Have you Sir John Hawkin's hist'ry. — Dixon: Over mountains craggy brow. —King: Tom kisses the book. — Callcott: Ecco chi si vede. — Danby: Sly John; Push about the flowing brimmer. — Dixon: Hither naiads come away. — Cooke: While I listen to thy voice. — Danby: Sweet muse; There is a difference. — Miller: Doubt that the stars are fire; I'll live no more single. — Callcott: Ma non sdegni. — Miller: Man that is born of a woman; Come live with me. — Callcott: She midst the lightning's blaze; O that Thou would'st: Adonis is no more; O Thou where'er; Pur nel sonno; Ahi Aminta.—Hook: Ye gentle muses; I will sing praises; That Chloe's innocent. — Cooke: Tell me lovely shepherd. — Campbell: Belinda see from yonder flowers. — Webbe: In rural innocence; Great is the Lord. — Campbell: Beneath this sod. — Webbe: Clasp'd in her faithfull shepherd's; Thou shalt shew me. — M. Rock: No more the sweet roses. — Danby: I have cry'd to Thee; Praise the Lord; Thy breath as fragrant. — Webbe: Young Colin woo'd. — Miller: Underneath this marble. — Callcott: Did you see lovely Phillis. — W. Rock: As when the moon. — Danby: Oh once I took pleasure; Blithsome goddess. — Webbe jr.: Come away death. — Webbe: Cupid my pleasure. — W. Rock: Sacred pow'rs of love. — Stevens: O mistress mine. — M. Rock: When gen'rous wine. — Callcott: Go idle boy. — Webbe: Let the sage hermit. — Miller: Hence! avaunt ye foes. — Danby: Sacred pow'rs of love. — Stevens: When at Apollo's hallow'd shrine. — Webbe: This 'tis to live. — Callcott: O what a charming thing. — W. Rock: Dear is my little native vale. 28. (1790.) Callcott: O voi che sospirate; In yonder isle; O thou or what remains of thee; Call to remembrance; The Lord hear thee; Requiem eternam. — Fergus: O waft me; Not unto us O Lord; Ye feather'd warblers. — Cooke: Halcyon days.—Fergus: No more I'll range. — Holder: Hither your wreaths; Care sleeps; When Nell giv'n o'er by the doctor; Do fa sol la mi; Hear my crying O God. — Callcott: Are the white hours; Fervid on the glitt'ring flood; Hail happy Albion. — Green: Hosanna to the Lamb of God; Non nobis Domine; The Lord Mayor. — Webbe: Sia lodato.—Danby: My soul doth magnify. — Webbe: O be joyfull. — Danby: Come my Laura. — Stevens: To be gazing on those charms. — Danby: As passing by a shady grove; Sing joyfully to God. — Webbe: Thy voice O Harmony. — What chilling thought. — Webbe jr.: Sweet stream that winds. — Stevens: Altho soft sleep. — M. Rock: Fruit of Aurora's tears. — Webbe: The blossom so pleasing. — Danby: Hence moping Melancholy. — Webbe: Gentle manners. — M. Rock: Lesbia live to love and pleasure. — Stevens: Pull the bell sir. — Webbe: When Phœbus was am'rous. — Danby: On Sunday ev'ning; Sir you are prudent. — W. Rock: Happy the man. — Danby: Zeno, Plato, Aristottle. — Holder: Quoth Richard in jest. — Callcott: Ciocchi fate. — Holder: Poor Hal caught his death. — Callcott: Imperial Rome; The haughty wife of Jove. — Cooke: I prithee sweet. — Holder: To me 'twas giv'n; Hence corroding cares. — Greene: Sweet is the verdure of the Spring; Here lies poor Toby; Non nobis Domine; Altho you're a cuckold; Go gentle gales; Not unto us O Lord. — Fergus: Hark from the woodlands. — Danby: God is our hope. — Webbe: Oh! what a bliss! — Danby: A buxom widow. — Webbe: Salvation belongeth unto the Lord. — W. Rock: Answer me quick. — Webbe: What sweetness hovers. — Wyvill: O Cupid help a lover. — Stevens: The prints of Wales. — Webbe: Juliet is pretty.—Stevens. As sparks fly upwards. — Danby: This is the season. — Webbe: Non fidi al mar. — W. Rock: A thick twisted brake. — Danby: Gay Bacchus alone. — Webbe: Alas! how vain. 29. (1791.) Turn turn to me. — Callcott: A shaver's price; Alas cry'd Damon. — Spofforth: Wou'd you the gentle pleasures. — Holder: Wou'd you know how we meet. — Webbe: Zephyr I can tell you. — Pring: Dear Thomas. — Webbe: Chi piscia. — Danby: Do cuckolds wear horns. — Dean: Honor in the breech. — Percy: Why so pale and wan. — Cooke: Quoth Hodge to Sue. — Stevens: You are great arbiter; When my wife is in a pout. — Webbe: O let the nations rejoyce. — Dean: Let God arise. — Percy: Lovely seems the moon's fair lustre. — Webbe: Is it night. — Callcott: Capricious foe to human joy. — Stevens: With an honest old friend. — Danby: Of this fair metal. — Pring: In Summer's cool shade. — Webbe: Come push round with spirit. — Danby: The lark that shuns. — Webbe: Balmy zephyrs. — Callcott: Come balmy Hope. — Holder: My sickly spouse. — Fergus: Flow my tears. — Callcott: I am well pleas'd; Tom metaphysician. — Gray: Sweet peace of mind. — Heherdyne: O teach the sweetest. — Cooke: O harp within thy magic cells. — Holder: As Quin and Foote. — Callcott: Not unto us O Lord. — Holder: Hear my pray'r. — Callcott: Thou O Lord. — Holder: Peace to thy gentle shade. — Spofforth: Turn again. — Pring: O go your way. — Webbe: O Lord let it be. — Holder: Hear my crying O Lord. — Danby: I wonder much.

Catch Club, *London. (Continued.)*

— Stevens: Your fare is a shilling. — Holder: Beneath this stone. — Dean: I will give thanks. — Webbe: Wou'd you know my Celia's charms. — Pring: Hold not thy tongue; As it was in the beginning. — Holder: How sleep the brave. — Spofforth: In this recess. — Danby: O salutaris Hostia. — Webbe: From all the snares of love. — Cooke: No riches from his scanty store. — Stevens: Away delights away. — Pring: Hence avaunt. — Callcott: O snatch me swift. — Holder: In yonder grave a Druid lies. — Webbe: Glory to God. — Spofforth: Why flows the muse's mournfull tear. — Danby: On some rude fragment. — Webbe: Go plaintive sounds. — Cooke: O why do wretched men. — Stevens: Go lovely rose. — Pring: Yes fairest proof. — Callcott: Where thro the curtains of the night. — Holder: Come Pity. — Spofforth: Gentlest air. — Callcott: Triumphant love. — Percy: A lover once I did espie. — Stevens: Over the mountains. — Pring: Where the Euphrates. — Danby: Goddess of the tunefull lyre. — Callcott: Sweetly breathing vernal air. — Webbe: L'alma natura. — Holder: Haste ye sister pow'rs. — Stevens: Crabbed age and youth. — Danby: O come thou soft. — Pring: Sound O muse. — Danby: Dixit Dominus; All nature mourns. 30. (1792.) Alcock: O sing unto the Lord. — Fergus: Now we art met; Wou'd you chuse a wife: Lord I call upon Thee; Sing unto the Lord; Ye sons of fair Freedom. — Callcott: O how charming; How charming the fair one; Più d'un giorno; Let me die; O Israel return. — King: Let Heav'n and Earth; Tell me where is Fancy bred. — Callcott: Sigh not ye winds. — King: With golden hair. — Callcott: Father of heroes. — King: He that loves a rosy cheek. — Callcott: O youth thou morning of delight. — King: Since first you knew; With wanton flight. — Callcott: Ye beauteous nymphs. — Leach: To this soft sequester'd shade. — Wallen: Be still my heart. — Greville: To fair Fidele's grassy tomb. — Pring: We have heard. — Danby: Amen alleluja; The humane doctor. — Webbe: Sing unto the Lord. — Pring: Pardon goddess of the night. — Stevens: Who is Sylvia. — Webbe: No April can revive. — Fergus: Alike in temper and in life; Haste thee Mirth. — Danby: Thomas you must die. — Callcott: The farmers old cat; Return Alpheus. — Cooke: Stay lovely Laura. — Callcott: See with ivy chaplet bound. — Spofforth: Alas how vain is happiness.—Webbe: Tell me what healing med'cine; Surly Giles's old cat; As on his Celia's panting breast; I will be glad; In vain you wou'd blow. — Spofforth: My song shall be alway. — Stevens: Balmy gale I prithee say. — Spofforth: The card invites. — Webbe: Awake sweet muse. — Danby: Haste from the rosy bow'rs. — Webbe: What may arrive of care. — W. Rock, jr.: Go lovely rose. — Stevens: Thy form has a resistless grace. — Hindle: He on whose birth. — Danby: Obscure unprized. — Webbe: Magnifica meco. — Pring: Chloe found Amyntas. — Webbe: With holy reverence. — M. Rock: Last of his kindred. — Spofforth: Come gentle eve. — Danby: Come pretty bird. — Stevens: O fair sweet face. — Pring: On a hill. — Danby: Begin the song. — Pring: As I wove. — Webbe, jr.: Who is Sylvia. — Stevens: What shall he have. — Danby: Præstat bibere. — Pring: Come O haste thee. — Spofforth: The ecchoing horn. — Webbe: Thus to love. — Danby: If music can charm. — W. Rock, jr.: Shou'd I join.—Stevens: Charming to love. — Pring: Hark the speaking strings. 31. (1793.) Fergus: Far from me my Delia goes. — Cooke: If a man who turnips cries. — Callcott: In all her steps. — Cooke: Nature for defence. — Churchill: When nature in her fairest pomp. — Callcott: To shew the mayor of Garratt. — Churchill: To join the chace prepare. — Callcott: Ah how Sophia. — Aylward: Who is Sylvia. — Churchill: Viva la padrona; Il sol tramenta; Personne n'aime; Pur nel sonna; Beneath this stone; With wine and mirth; The bee that roves. — Danby: Did smiling fortune. — Webbe: Te decet hymnus. — Pring: A member of the modern great. — Danby: I love my bottle. — M. Rock: O give thanks. — Webbe: With all respect. — Danby: Did ladies now. — Webbe: Serene and mild. — Tremain: Why art thou drest. — Pring: Pack'd up within. — Spofforth: If you see K; See smiling from the rosy east. — Callcott: Che ti giova. — Stevens: She is faithless. — Callcott: Marinero soy. — Stevens: Send home my long stray'd eyes. — Percy: Come away death; Under the greenwood tree; When icicles hang by the wall. — Cooke: To a friend so sincere. — Pring: O Lord hear us. — Aylward: Come away death. — Ayrton: Great is the Lord. — Fergus: Ah hapless maid; Sleep gentle youth. — Cooke: Blessed are the dead. — Callcott: Christ being raised from the dead; Praise the Lord; All people now; Thou O Lord; Ah lovely maid. — Aylward: Come away Death. — Churchill: Praise the Lord; Shew us thy mercy.—Aylward: Here I Thomas Wharton.—Churchill: Remember now thy Creator. — Pring: Old Time. — Tremain: In the midst of mirth. — Webbe: O sing unto the Lord. — Stevens: Who's honest within. — Danby: Come unto Me. — Pring: I will magnify Thee. — Webbe: Nunc est bibendum. — Pring: I will sing of thy pow'r. — Webbe: Young Bess fell out. — Stevens: Now the hungry lion. — Webbe: Poor Nicky Markham. — M. Rock: Like as the hart. — Percy: Thousands wou'd seek. — Callcott: Let other streams. — Webbe: Ponder my words. — Spofforth: Where are those hours. — Webbe: O sweetest. — Danby: Soft o'er the mountains. — W. Rock: Hail solitude. — Spofforth: The midnight moon. — Stevens: Some of my heroes. — Percy: When chill'd with fear. — Pring: Thyrsis who feeds. — Webbe: Thou cypress tree. — Danby: Go to my Anna's breast. — Spofforth: On yonder plain. — Pring: Winds whisper gently. — Welsh: Ah gentle Zephyr. — Pring: Ah stay. — Callcott: Si monsieur. — Danby: Let gaiety sparkle in our eyes. — Spofforth: Leave wanton bee. — Pring: Child of the summer. — Webbe: Love delights the giddy lad. — Danby: Queen of joy. — Percy: In this house. — Pring: O harmony sweet minstrel. — Webbe: Dear Celia. — Danby: Ye nymphs and sylvan gods. — Pring: I cannot eat. 32. (1794.) Cooke: Island of bliss; While we pass the welcome night; Webbe, Danby and Stevens. — Hook: Sweet girls. —

Catch Club, *London. (Continued.)*

Bailey: Here lies the wife. — Pring: If wine and music. — Callcott: Dumourier presents his compliments. — Gladwin: Lord Exeter sends. — Danby: Had those who've philosophy. — Spofforth: A wanton boy. — Churchill: Donzelle amabile. — Callcott: In the sightless air. — Atterbury: A soldier bold. — Webbe: There's drunken Tom. — Smart: Go idle boy. — Churchill: This day an act. — Callcott: Tho' from thy bank. — Churchill: The Furies. — Webbe, jr.: Ah friendship; Contentment rosy dimpl'd. — Bailey: Here let no angry passions. — Pring: Rise pensive muse. — Earle: No radiant pearl. — Spofforth: How calm the ev'ning. — Danby: 'Tis midnight all. — Webbe, jr.: Whose voice did first inspire. — Atterbury: Weep all ye muses. — Webbe: Nought but the present moment. — W. Rock: Pale primrose. — Webbe: What will not gen'rous wine produce. — M. Rock: Let the sparkling wine. — Hook: Waft us o'er the stygian ferry. — Atterbury: Haste to Bacchus' shrine. — Danby: As onward we jog.

Catel, Charles Simon.

Les aubergistes de qualité. Opéra-comique en trois actes. Paroles de Mr Jouy. [Musique] par Catel. [Partition.] Paris. Au Magasin de musique du Conservatoire. [1812?] M.432.10

Cathédrale engloutie, La. *For pianoforte.* DEBUSSY, A. C. Préludes. M.357.26

Catley, Ann.

The life of Miss Anne Catley. Including an account of her introduction to public life, her professional engagements in London and Dublin and her various adventures and intrigues with well known men of quality and wealth. Carefully compiled and edited from the . . . most authentic records extant. London. 1888. Portrait. M.377.43

Cato's advice. *Song.* CAREY, H. No. 31 in M.CAB.I.47

Catt catch, A. *Catch.* BROWN, R. No. 65 in M.CAB.I.18

Caulfield, John.

Little Dorrit. A ballad written [and] composed by John Caulfield. [With pianoforte accompaniment.] London. Davidson. [186–?] M.431.64

Causa causarum. *Catch.* COCCHI, G. No. 56 in M.430.I.6

Causeries, Les, du soir. *Song.* BÉRAT, F. Chansons. M.376.48

Causes, Les, du malheur. *Song.* BRUNEAU. Les chants de la vie. M.441.85

Caution, The. *Song.* ARNE, T. A. No. 95 in M.376.31.I; etc.

Cautious maid, The. See **Stanley,** J. Leave me, shepard.

Cavalcade. *Song.* NAZARE-AGA, Y. K. Les nuits persanes. M.443.33

Cavalier, Le. *Song.* BRUNEAU. Les chants de la vie. M.441.85

Cavallo, Johann N., *editor.*

RHEINBERGER, J. G. The valley of the Espingo. No. 2 in M.417.17

Cavendish, Michael.

Every bush new springing. Madrigal [S. S. A. A. B.]. (*In* Gow. Edinburgh collection. Vol. 2, pp. 42, 43.) No. 44 in M.377.22

Cazalis, Henri.

Cinq mélodies sur des poésies de Jean Lahor [pseud.]. Musique de Rhené-Baton. M.442.101

Ce fut au temps du chrysanthème. *Song.* MESSAGER, A. C. P. Amour d'hiver. No. 2 in M.441.56

Ce qu'a vu le vent d'Ouest. *For pianoforte.* DEBUSSY, A. C. Préludes. M.357.26

Ce qu'on n'ose souvent dire. Menuet [BAR.] de l'opéra des Sens. (*In* Dessert, Le, des petits soupers. Pp. 19, 20.) No. 1 in M.148.42

Ce que j'aime. *Song.* RHENÉ-BATON. Chansons douces. M.137.39

Ceas, ceas fond Amintas. *Song.* KING, R. A second booke of songs. M.430.2

Cease Lenora. *Duet.* TRAVERS, J. Eighteen canzonets. M.442.10

Cease mine eyes. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.

Cease now thy mourning. *Part-song.* FARMER, J. The first set of English madrigals. M.452.4.8

Cease O cease. *Round.* CALLCOTT, J. W. No. 59 in M.430.I.23

Cease, rude Boreas. [Song. BAR.] (*In* American musical miscellany. Pp. 52–55.) No. 17 in M.129.III

Also to be found in Boston musical miscellany.

Cease to blame my melancholy. *Glee.* SMITH, J. S. No. 58 in M.430.1.18

Cease tunefull lute. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 10, 11.) No. 5 in M.430.1.22

Cease ye fountains. *Duet.* UNHAPPY SWAIN, The. No. 70 in M.129.111

Cease ye fountains. *Glee.* EARLE, W. B. No. 77 in M.430.1.24

Cease, ye rovers. *Duet.* PURCELL, H. No. 182 in M.CAB.1.50

Cecchina, La. *For pianoforte.* FASCH, C. F. C. Deux sonates et une pièce. No. 6 in M.450.48.14

Cecilia, The, *Boston.*
Programmes and notices compiled [with indexes] by Allen A. Brown. [Nov., 1874 – May, 1916.] Boston. [1874–1916.] 8 v. M.304.4

Ceillier, Laurent.
Pièces pour Anne-Marie. 6 petites pièces [de pianoforte] à 4 mains pour de grands enfants. Paris. Durand & cie. 1912. M.444.158
Prélude, lude, interlude et postlude pour le piano. Paris. Durand & cie. [1913.] No. 1 in M.450.36

Céladon. *Opera.* For the MUSIC see **Mathé,** É. For the LIBRETTO see **Stern,** J.

Celebrate Jovam. *Canon.* HAYES, W. No. 42 in M.430.1.1

Celebrate this festival. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Celemene pray tell me. *Musical dialogue.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Céleste. *Opera.* For the MUSIC and LIBRETTO see **Trépard,** É.

Celia. *Song.* CROOKENDEN. No. 362 in M.CAB.1.50

Celia has a thousand charms. *Song.* PURCELL, H. No. 153 in M.CAB.1.50; etc.

Celia let not pride undo you. *Song.* HOOK, J. A favourite collection of songs. M.440.37

Celia they say is wondrous fair. *Catch.* HUTCHESON, F. No. 4 in M.430.1.11

Celia's complaint. *Song.* ARNE, T. A. The monthly melody. No. 1 in M.CAB.1.31

Celia's conquest. [Whilst Celia's eyes. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 102.) No. 102 in M.CAB.1.50

Celinda think not by disdain. *Song.* KING, R. A second booke of songs. M.430.2

Celinda when I view that face. *Song.* ALCOCK, J. No. 69 in M.CAB.1.48

Celladon, when spring came on. A song [T. With continuous bass and accomp. for flute]. (*In* The Universal musician.) No. 29 in M.CAB.1.48

Cellini a Parigi. *Opera.* For the MUSIC see **Rossi,** L. For the LIBRETTO see **Peruzzini,** G.

Celts. *Folk songs.*
BOURGAULT-DUCOUDRAY, L. A., *editor.* Quatorze mélodies celtiques (écossaises, irlandaises, galloises). Traduction française de Mme C. Chevillard. Partition piano et chant. [Harmonisée par] L. A. Bourgault-Ducoudray. Paris. 1909. M.432.47

Celui qui est. *Song.* NAZARE-AGA, Y. K. Les nuits persanes. M.443.33

Celval, F.
Le lieutenant Cupidon. Opérette de F. Celval et L. Charley. Musique de André de Mauprey. M.443.52

Cenci, Gustavo, *editor.*
HOLMÈS, A. M. A. Inno alla pace in onore della Beatrice di Dante. No. 2 in M.415.27

Cendrillon. *Opera.* For the MUSIC see **Massenet,** J. É. F. For the LIBRETTO see **Cain,** H.

"Central Park Show" songster, The. New York. DeWitt. 1872. M.129.106

Century's penultimate, A. *Part-song.* WOOD, C. M.398.2

Cephale et Procris. *Opera.* For the LIBRETTO see **Duché de Vancy,** Joseph François.

Cerco fra mille un'anima. *Song.* MARRAS, G. Italia. M.450.15

Cerdaña. *For pianoforte.* SÉVÉRAC, D. de. M.440.9

Cerf, Le. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Cert a Káča. Die Teufelskäthe. *Opera.* For the MUSIC see **Dvořák,** A. For the LIBRETTO see **Wenig,** A.

Ces attraits que chacun admire. *Song.* GOUNOD, C. F. Quinze airs de concours. M.417.16

Ces demoiselles de l'Opéra. *History.* VIEIL ABONNÉ, Un. M.127.60

Ceux qui pieusement sont morts pour la patrie. *Cantata.* SIEFERT, E. B. No. 1 in M.450.23

Chabrier, Alexis Emmanuel.
España. Ballet en un acte de Jane Catulle Mendès. [Musique de] Emmanuel Chabrier. Partition pour piano seul. Arrangement de Albert Wolff. Paris. Enoch & cie. 1911. M.126.55
Suite pastorale pour orchestre. Partition d'orchestre. Paris. Enoch. 1896. M.133.11
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Chace, The, is o'er. *Song.* HOWARD, S. No. 326 in M.CAB.1.50

Chaconne. *For violin.* REGER, M. No. 3 in M.434.45

Chadwick, George Whitefield.
Canzonetta [for organ]. Autograph manuscript. [189–?] No. 3 in M.451.2.7
Introduction and theme [for organ]. Autograph manuscript. [189–?] No. 4 in M.451.2.7
Lovely Rosabelle. Ballad for chorus and orchestra. [Music] by G. W. Chadwick. [Words by Sir Walter Scott.] Piano score. Boston. Schmidt. 1889. No. 7 in M.194.8
The words are from Scott's Lay of the last minstrel.
Pastorale [for organ]. Autograph manuscript. [189–?] No. 20 in M.451.2.1
Requiem [for organ]. Autograph manuscript. [1895.] No. 5 in M.451.2.7
Sinfonietta in D major (in four movements) for orchestra. Orchestral score. New York. Schirmer. [1906.] M.411.28
Suite symphonique in E flat. For orchestra. Score. Boston. Schmidt. 1911. M.357.31
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Chadwick, L. T.
I'd offer thee this hand of mine. [Song, B.] (*In* Annie Laurie melodist. P. 10.) No. 8 in M.129.52

Chaine, Eugène.
Le rappel des chèvres. Chœur pour 1er et 2e dessus, ténor et bassc. Paroles de Hipte Guérin de Litteau. Musique de E. Chaine. [Partition.] Paris. Lebeau. [187–?]
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Les 7 paroles de N. S. Jésus-Christ. (Chœurs à 4 voix et solos avec orgue.) Op. 40. Paris. L'auteur. [187–?] No. 2 in M.443.1

Chaîne, Une. *Song.* DUPONT, P. Chants et chansons. Vol. 1. M.377.42.1

Chamber music. *Nonets.*
NAUMANN, C. E. Serenate (Nonett) für 2 Violinen, Viola, Cello, Bass, Flöte, Oboe, Fagott und Horn. Op. 10. No. 1 in M.407.77
SCHRECK, G. E. Nonett. Divertimento für Blasinstrumente (2 Flöten, Oboe, 2 Klarinetten, 2 Hörner und 2 Fagotte). M.444.56

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MALLING, O. V. Octett für 4 Violinen, 2 Bratschen und 2 Violoncelli. No. 1 in M.434.59
NEUKOMM, S. von. Ottetto for flute, oboe, clarinet, fagotto, horn, trumpet, violoncello, double bass. M.445.27

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Chamber music. *Sextets.*
JUON, P. Sextett für 2 Violinen, Bratsche, 2 Violoncelle und Klavier (C moll). M.411.79

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KOESSLER, H. Sextett (in F moll) für zwei Violinen, zwei Violen und zwei Celli. No. 2 in M.407.73

LEWANDOWSKY, M. Sextett pour deux violons, deux violes et deux violoncelles. No. 1 in M.434.56

REGER, M. Sextett (F dur) für 2 Violinen, 2 Bratschen und 2 Violoncelli. M.138.20

RHEINBERGER, J. G. Sextett für Pianoforte, Flöte, Oboe, Clarinette, Fagott und Horn (nach dem Clavier-Trio Nr. 4 in F dur). M.404.63

SCHOENBERG, A. Verklärte Nacht. Sextett für zwei Violinen, zwei Violen und zwei Violoncelli. M.412.39

Chamber music. *Quintets. Strings.*

ALBRECHTSBERGER, J. G. Quintuor in C-dur [für drei Violinen, Alto und Basso]. M.414.22

AMBROSIO, A. d'. Suite pour 2 violons, alto et 2 violoncelles. No. 1 in M.312a.18

BLASSER, G. Kleine Serenade in D. (1. Präludium. 2. Adagio. 3. Tempo di valse. Streichquintett oder Streichquartett.) No. 2 in M.407.69

DESSOFF, F. O. Quintett für zwei Violinen, Bratsche und zwei Violoncelle. No. 1 in M.407.72

KAUN, H. W. L. Quintett, Erstes (Fis moll). Componirt für Violine 1., 2., Viola, Violoncello 1, 2. No. 2 in M.407.72

MOÓR, E. Serenade für Streich-Orchester, 2 Violinen, Viola, Violoncell und Bass. No. 3 in M.407.80

RICE, N. H. Serenade für Streich-Orchester (A-dur). No. 4 in M.407.80

TANIEEV, S. I. Quintetto (sol, en trois parties) pour deux violons, alto et deux violoncelles. No. 2 in M.138.19

—— Quintuor, Deuxième (ut), pour deux violons, deux altos et violoncelle. No. 1 in M.138.19

WINKLER, A. Quintuor (mi) pour deux violons, deux altos et violoncelle. No. 3 in M.138.19

ZOLOTAREV, B. Quintuor (fa) pour deux violons, alto et deux violoncelles. No. 4 in M.138.19

Chamber music. *Quintets. Strings and clarinet.*

BALORRE, C. de. Quintette pour clarinette, 2 violons, alto et violoncelle. M.407.42

KREHL, S. Quintett für 2 Violinen, Bratsche, Violoncell und Clarinette. A dur. No. 5 in M.412a.18

Chamber music. *Quintets. With pianoforte.*

COBB, G. F. Quintett in C major for pianoforte, two violins, viola and violoncello. Op. 22. M.445.56

DESTENAY, E. Quintette, 1er, pour piano, 2 violons, alto et violoncelle. M.133.39

DUNCAN, E. Quintet for flute, clarionet, horn, bassoon and pianoforte. Op. 38. M.450.63

FAURÉ, G. U. Quintette en ré mineur pour piano, deux violons, alto et violoncelle. M.133.17

HERZOGENBERG, H. von. Quintett für Pianoforte, Oboe, Clarinette, Horn, Fagott. M.445.14

KELLEY, E. S. Quintett für Klavier, 2 Violinen, Viola und Violoncell. M.133.30

—— Quintette in F♯ minor for pianoforte, two violins, viola and violoncello. M.CAB.1.11

MRACZEK, J. G. Quintett, Es dur. Für Klavier, 2 Violinen, Bratsche u. Violoncell. M.445.18

REUSS, Heinrich XXIV, *Prinz von Reuss-Köstritz.* Quintett (C dur) für Pianoforte, zwei Violinen, Viola und Violoncell. M.434.35

RICE, N. H. Quintett für Klavier, Hoboe, Clarinette, Horn und Fagott. M.444.122

RIMSKI-KORSAKOV, N. A. Quintuor (si b) pour piano, flûte, clarinette, cor et basson. M.434.19

SCHUBERT, F. P. Militärmarsch No. 2, 3. Für 4 Violinen und Pianoforte eingerichtet von Joh. Harder. No. 12 in M.445.35

TAYLOR, S. C. Four characteristic waltzes. Arranged as a quintet for pianoforte and stringed instruments. M.445.9

THUILLE, L. W. A. M. Quintett (Es dur) für Pianoforte, zwei Violinen, Viola und Violoncell. M.431.37

VILLERS, H. L. M. de. Quintette pour piano, harpe, hautbois, cor et contrebasse. No. 3 in M.411.64

Chamber music. *Quintets. With pianoforte. (Continued.)*

WOLF-FERRARI, E. Quintett für Pianoforte, zwei Violinen, Viola und Violoncell. M.431.35

Chamber music. *Quartets. Strings.*

ALBRECHTSBERGER, J. G. Quartett in A-dur [für zwei Violinen, Alto und Basso]. Instrumentalwerke. M.414.22

—— Quartett in D-dur (für zwei Violinen, Alto und Basso]. Instrumentalwerke. M.414.22

—— Quartett in F-dur [für zwei Violinen, Alto und Basso]. Instrumentalwerke. M.414.22

AMBROSIO, A. d'. Quatuor pour deux violons, alto et violoncelle. No. 2 in M.412a.18

ASPELMEYER, F. Quartett in D dur für 2 Violinen, Viola und Violoncell. No. 1 in M.444.142

BARJANSKY, A. Quartett für zwei Violinen, Viola und Violoncell. No. 1 in M.412a.19

BLASSER, G. Sechs Bagatellen. Für Streichquartett oder Streichorchester. No. 1 in M.407.69

BOELSCHE, F. Quartett, Zweites, für 2 Violinen, Bratsche und Violoncell. No. 2 in M.412a.19

BÖRRESEN, H. Quatuor pour 2 violons, alto et violoncelle. Op. 20. No. 1 in M.138.22

BRETAGNE, P. Quatuor en si b mineur. Pour deux violons, alto et violoncelle. No. 1 in M.407.70

BUONAMICI, G. Quartett, G-dur, für 2 Violinen, Viola und Violoncell. No. 1 in M.412a.14

BUYS, J. B. Suite im alten Style. Präludium, Gavotte, Arioso, Menuett, Fughetta, für Streichquartett. No. 3 in M.412a.18

CONVERSE, F. S. Quartet in A minor. For two violins, viola and violoncello. No. 2 in M.407.71

DAYAS, W. H. Quartett (C dur) für zwei Violinen, Viola und Violoncell. Op. 9. No. 1 in M.450.38

DOHNANYI, E. von. Quartett (Des dur, No. 2) für 2 Violinen, Bratsche und Violoncell. No. 3 in M.412a.14

DRAESEKE, F. A. B. Streichquartett, Drittes, in Cis moll. No. 2 in M.133.16

DUCASSE, J. J. A. R. Quatuor en ré mineur pour 2 violons, alto et violoncelle. No. 1 in M.412a.21

ELLERTON, J. L. Quatuor (en fa mineur) pour deux violons, alto et violoncelle. No. 1 in M.407.81

FASCH, J. F. Sonata a 4 in D moll für 2 Violinen, Viola und Violoncell. No. 4 in M.133.16

FOOTE, A. W. Quartet in D for two violins, viola and violoncello. No. 2 in M.434.96

—— Tema con variazioni (A minor). Op. 32. No. 2 in M.434.98

FUCHS, R. Quartett (A moll) für zwei Violinen, Viola und Violoncello. No. 1 in M.407.73

GERNSHEIM, F. Quartet, No. 4 (E moll), für zwei Violinen, Bratsche und Violoncell. No. 2 in M.407.70

GLIÈRE, R. M. Quatuor, Deuxième (sol), pour deux violons, alto et violoncelle. No. 2 in M.412a.21

GODARD, B. L. P. Quatuor, 2ième [A dur], pour deux violons, alto et violoncelle. Op. 37. No. 2 in M.450.38

GRIEG, E. H. Unvollendetes Quartett, F dur, für zwei Violinen, Viola und Violoncell. No. 4 in M.412a.14

GROMIS, C. Quartett, A dur, für 2 Violinen, Viola und Violoncell. No. 1 in M.412a.15

HARCOURT, A. M. E. de. Concert de musique de chambre en trois parties pour deux violons, alto et violoncelle. M.407.45

HARDER, K. Streich-Quartett in B dur. No. 4 in M.412a.19

HAYDN, J. M. Quartett [in A-dur, für 2 Violinen, Viola und Violoncell]. Instrumentalwerke. I. M.414.24.1

HOCHBERG, J. H. XIV. Bolko, *Graf* von. Quartett, Es dur. für 2 Violinen, Viola und Violoncell. Op. 22. No. 2 in M.412a.15

—— Quartett, D dur, für 2 Violinen, Viola und Violoncell. Op. 27, No. 1. No. 3 in M.412a.15

—— Quartett, A moll, für 2 Violinen, Viola und Violoncell. Op. 27, No. 2. No. 4 in M.412a.15

HOLBROOKE, J. C. A fantasie (D dur) for 2 violins, viola and violoncello. No. 1 in M.407.49

Chamber music. *Quartets. Strings. (Continued.)*

HOLLANDER, B. Quatuor, 2e, pour 2 violons, alto et violoncelle. M.434.100

JENSEN, G. Quartett für 2 Violinen, Bratsche und Violoncell. No. 3 in M.434.40

JUON, P. [Quartett für zwei Violinen, Viola und Violoncello. Op. 5.] No. 1 in M.412.13; etc.

—— Quartett (A moll) für 2 Violinen, Bratsche und Violoncell. Op. 29. No. 4 in M.412a.18

KELLEY, E. S. Quartett für 2 Violinen, Viola und Violoncell. No. 1 in M.412a.20

KUI, T. A. Quatuor, 2me, pour 2 violons, alto et violoncelle. No. 2 in M.412a.14

LACOMBE, L. Le château. Quatuor pour deux violons, alto et violoncelle. M.412.14

LOMBARD, L. Guignol. (Punch and Judy.) Idée grotesque pour quatuor à cordes. No. 3 in M.407.73

LUEHRSS, C. Quartett (A moll) für II Violinen, Viola & Violoncello. M.444.160

MCEWEN, J. B. String quartet in A minor. M.407.76

MALICHEVSKY, W. Quatuor, Deuxième (ut), pour deux violons, alto et violoncelle. No. 3 in M.412a.21; etc.

MARTEAU, H. Quartett, Zweites, für 2 Violinen, Viola und Violoncell. No. 3 in M.407.72

NIELSEN, L. Quartett in A dur für 2 Violinen, Viola und Violoncell. No. 1 in M.434.42

NOVÁČEK, O. E. Quartet in C major. For two violins, viola and violoncello. No. 2 in M.407.77

NOVÁK, V. Quartett für 2 Violinen, Viola und Violoncell. No. 3 in M.407.77

PACINI, G. Quartetto, 4to. [2 violini, viola e violoncello.] No. 1 in M.412a.11.2

PERSIANY, J. Quatuor (en la) pour deux violons, alto et violoncelle. No. 4 in M.412a.21

PFITZNER, H. Quartett in D für 2 Violinen, Viola und Violoncello. No. 2 in M.434.40

POGOJEFF, W. Quartettino pour deux violons, alto et violoncelle. No. 1 in M.412a.23

—— Quatuor (ré) pour deux violons, alto et violoncelle. No. 2 in M.412a.23

REGER, M. Quartett, Es dur, für 2 Violinen, Viola und Violoncell. No. 3 in M.412a.23

REUSS, A. Quartett, D moll, für 2 Violinen, Viola und Violoncell. No. 3 in M.412a.6

RHEINBERGER, J. G. Thema mit Veränderungen, für zwei Violinen, Viola und Violoncello. No. 2 in M.407.81

SAMET, E. E. Was der Bach erzählt. Characteristisches Tonstück für Streichquartett oder Streich-Orchester. No. 2 in M.444.30

SCHILLINGS, M. Quartett, E moll, für 2 Violinen, Bratsche und Violoncell. No. 5 in M.412a.14

SCHOENBERG, A. Quartett für zwei Violinen, Viola und Violoncello. No. 2 in M.412.37

—— Streich-Quartett, Zweite, fuer zwei Violinen, Viola, Violoncell und eine Sopranstimme (im 3. u. 4. Satz: „Litanei" u. „Entrueckung." Gedichte von Stefan George). M.407.82

SCHROEDER, C. Quartett, D moll, für 2 Violinen, Viola und Violoncell. Op. 88. No. 4 in M.412a.16

—— Quartett, C dur, für 2 Violinen, Viola und Violoncell. Op. 89. No. 2 in M.412a.20

SCHROEDER, H. Sechs kleine, leichte und instructive Quartette für 2 Violinen, Bratsche und Violoncell. Op. 8, Heft 2, No. 4–6. No. 3 in M.412.2

SCONTRINO, A. Quartett, A moll, für 2 Violinen, Viola und Violoncell. No. 3 in M.412a.20

—— Quartett, C dur, für 2 Violinen, Viola und Violoncell. No. 1 in M.412a.17

SEITZ, A. [Quartet for two violins, viola and violoncello.] No. 2 in M.412.13; etc.

SIBELIUS, J. J. C. Voces intimae. Quartett in D moll für 2 Violinen, Viola und Violoncello. No. 4 in M.412a.23

SINDING, C. Quartett (A moll) für 2 Violinen, Viola, Violoncell. Op. 70. No. 4 in M.412a.11.1

Chamber music. *Quartets. Strings. (Continued.)*

SINIGAGLIA, L. Konzert-Etude für 2 Violinen, Viola und Violoncello. Op. 5. No. 3 in M.412a.11.1

SPEER, W. H. Quartett (B dur) für 2 Violinen, Bratsche und Violoncell. No. 1 in M.407.78

STARZER, J. Divertimento in C-dur; Divertimento in A-moll. [Für zwei Violinen, Viola und Basso.] M.414.26.1

STEINBERG, M. Quatuor (en la) pour deux violons, alto et violoncelle. No. 5 in M.412a.23

STOJOWSKI, S. Variations et fugue pour deux violons, alto et violoncelle. No. 2 in M.407.78

SUK, J. Quartet (B dur) für 2 Violinen, Viola und Violoncell. No. 3 in M.407.78

SUTER, H. Quartett, D dur, für 2 Violinen, Viola und Violoncello. No.2 in M.412a.17

TANIEEV, S. I. Quatuor, Deuxième (ut majeur), pour deux violons, alto et violoncelle. No. 3 in M.412a.9

—— Quatuor, Troisième (en ré mineur), pour deux violons, alto et violoncelle. No. 4 in M.412a.9

—— Quatuor, Quatrième (en la mineur), pour deux violons, alto et violoncelle. No. 2 in M.412a.12

—— Quatuor, Cinquième (la), pour deux violons, alto et violoncelle. No. 1 in M.138.18

—— Quatuor, Sixième (si b), pour deux violons, alto et violoncelle. No. 2 in M.138.18

TAUBERT, E. E. Quartett, Fis moll, für 2 Violinen, Viola und Violoncell. No. 3 in M.412a.17

TSCHIDERER, E. Quartett, Drittes, in F dur für 2 Violinen, Viola und Violoncell. M.445.21

VILLERS, H. L. M. de. Quatuor, 1er–6e, pour deux violons, alto et basse. M.412.15

WEIDIG, A. Quartettino en forme de suite pour 2 violons, alto et violoncelle. Op. 11. No. 2 in M.445.41

WEINGARTNER, P. F. Quartett No. 3, in F dur, für 2 Violinen, Bratsche und Violoncell. M.444.140

WELLESZ, E. Quartett in 5 Sätzen für 2 Violinen, Bratsche und Violoncell. Op. 14. No. 3 in M.138.22

WINKLER, A. Quatuor, Troisième (si b), pour deux violons, alto et violoncelle. No. 3 in M.138.18

WOLF, H. Quartett in D moll, „Entbehren sollst du, sollst entbehren," für zwei Violinen, Viola und Violoncello. No. 4 in M.412a.17

ZOLOTAREV, B. Quatuor, Second, pour deux violons, alto et violoncelle. No. 4 in M.138.18

Chamber music. *Quartets. For strings and voices.*

MARTEAU, H. Acht Lieder mit Begleitung von Streichquartett. Op. 10. M.440.26

Chamber music. *Quartets. With pianoforte.*

ASHTON, A. B. L. Quartett (No. 2, C moll) für Pianoforte, Violine, Viola und Violoncell. M.434.29

BEAUMONT, A. S. Suite in G. 'Quartette for clarinet (or violin), viola, violoncelle and pianoforte. M.450.69

CASTILLON DE SAINT-VICTOR, A. de. Quatuor pour piano, violon, alto et violoncelle. M.411.72

DUCASSE, J. J. A. R. Quatuor en sol pour piano, violon, alto et violoncelle. M.444.79

EICHBERG, J. Serenata for three violins and piano. No. 1 in M.450.42

FAURÉ, G. U. Quatuor, 2me (sol mineur), pour piano, violon, et violoncelle. M.411.76

FRANCK, R. Quartett in einem Satz für Pianoforte, Violine, Viola und Violoncell. M.444.84

FRITZ, G. Sei sonate a quatro stromenti a violino primo, secondo, alto viola, cembalo o violoncello . . . Opera prima. [Parti.] M.440.25

GOLDMARK, R. Quartet in A. For piano, violin, viola and violoncello. M.431.31

JONGEN, J. Quatuor pour piano, violon, alto et violoncelle. M.411.78

LABEY, M. Quatuor pour violon, alto, violoncelle et piano. M.133.40

MONN, G. M. Symphonie in H-dur [für zwei Violinen, Viola, Basso und Cembalo]. M.414.26.1

MONN, J. C. Divertimento, D-dur [für zwei Violinen, Basso und Cembalo]. M.414.26.2

Chamber music. *Quartets. With pianoforte. (Continued.)*

REGER, M. Quartett (D moll) für Violine, Bratsche, Violoncell und Klavier. M.434.60

SAINT-SAËNS, C. C. Barcarolle. Transcription par l'auteur pour violon, alto, violoncelle et piano. No. 1 in M.434.64

SCHLOEGER, M. Partita in B-dur [für zwei Violinen, Basso und Cembalo]. M.414.26.1

SYMPHONIE in D-dur [für zwei Violinen, Basso und Cembalo.] M.414.26.1

TANIEEV, S. I. Quatuor en mi en trois parties, pour piano, violon, alto et violoncelle. M.136.31

VILLERS, H. L. M. de. Quatuor pour piano, violon, violoncelle et contrebasse. No. 1 in M.411.64

—— Quatuor pour piano, violon, alto et violoncelle. No. 2 in M.411.64

Chamber music. *Trios. Strings.*

BEETHOVEN. Trio für Violine, Viola und Violoncell. Op. 9, No. 1. M.412a.4

BOYCE, W. Twelve sonatas for two violins; with a bass for the violoncello or harpsicord. [Parts.] M.442.118

CAMPIONI, C. A. Six sonatas for two violins with a thorough bass for the harpsicord or violoncello. Opera V. M.445.8

DOHNÁNYI, E. von. Serenade für Violine, Viola und Violoncell. Op. 10. No. 3 in M.412a.19

MARTEAU, H. Trio für Violine, Bratsche und Violoncell. Op. 12. No. 3 in M.412a.22

MOJSISOVICS, R. von. Serenade, A dur, in einem Satz, für Violine, Viola und Violoncell. Op. 21. No. 1 in M.412a.16

REGER, M. Serenade für Flöte, Violine und Viola. Op. 77a. No. 1 in M.412a.11.1

SINIGAGLIA, L. Serenade für Violine, Viola und Violoncell. Op. 33. No. 4 in M.412a.20

Chamber music. *Trios. With pianoforte.*

ALTÈS, E. Trio, 2e, pour piano, violon et violoncelle. Op. 37. M.411.67

BACH, J. S. Adagio. Air célèbre aus der Orchester-Suite in D dur, [übertragen] für Harmonium (Klavier), Violine (Flöte) und Violoncell. No. 9 in M.133.8

BALFE, M. W. Trio (in A major) for pianoforte, violin and violoncello. M.434.30

BERGHOUT, J. Klavier-Trio, Es dur. Op. 45. No. 1 in M.133.12

CASTÉRA, R. de. Trio en ré pour piano, violon et violoncelle. M.434.50

CHAMINADE, C. L. S. Trio, 2me, pour piano, violon et violoncelle. Op. 34. No. 2 in M.133.12

CHAPUIS, A. P. J. B. Trio (en sol) pour piano, violon et violoncelle. M.444.73

CHEVILLARD, C. Trio pour piano, violon et violoncelle. Op. 3. M.411.73

CRAS, J. Trio en ut pour piano, violon et violoncelle. M.444.168

DUBOIS, F. C. T. Trio pour piano, violon et violoncelle. No. 1 in M.133.15

DUCOURAU, M. Trio pour violon, violoncelle et piano. No. 2 in M.133.15

DUPIN, P. Trio en ut majeur pour piano, violon et violoncelle. M.444.81

ELLERTON, J. L. Trio (en la majeur) pour piano, violon et violoncelle. Op. 27. No. 1 in M.411.58

—— Trio en sol majeur, pour piano, violon et violoncelle. Op. 45. No. 2 in M.411.58

—— Trio en mi♭ mineur, pour piano, violon et violoncelle. Op. 46. No. 3 in M.411.58

—— Trio en ut mineur, pour piano, violon et violoncelle. Op. 47. No. 4 in M.411.58

—— Trio en fa, pour piano, violon et violoncelle. Op. 48. No. 5 in M.411.58

—— Trio en ré majeur, no. 2, pour piano, violon et violoncelle. Op. 112. No. 6 in M.411.58

FARIGOUL, J. Hymenée. Méditation pour cor et flûte avec acct. de piano ou orgue. No. 1 in M.434.86

FIBICH, Z. Trio, F moll, für Violine, Violoncello und Klavier. No. 1 in M.133.18

Chamber music. *Trios. With pianoforte. (Continued.)*

FITELBERG, G. Trio en fa mineur. Pour violon, violoncelle et piano. Op. 10. M.434.110

FOOTE, A. W. Trio in B dur (N° 2) für Klavier, Violine und Violoncell. Op. 65. No. 1 in M.434.98

GOLDMARK, C. Trio für Pianoforte, Violine und Violoncell. Op. 33. No. 2 in M.133.18

HERMAN, R. L. Grosses Trio für Klavier, Violine und Violoncello. Op. 56. No. 3 in M.133.18

HEROLD, E. Trio pour piano, violon et violoncelle. M.444.96

HUENTEN, F. Terzetto pour piano, violon (ou clarinette) et violoncelle. Op. 175. No. 3 in M.450.38

HUMMEL, J. N. Trios pour piano, violon & violoncelle. M.133.36

JADASSOHN, S. Trio, Premier, pour piano, violon et violoncelle. Op. 16. No. 1 in M.444.175

—— Trio, Drittes, für Pianoforte, Violine und Violoncell. Op. 59. No. 2 in M.444.175

JENSEN, G. Trio für Klavier, Violine und Violoncell. Op. 4. No. 1 in M.133.28

JONGEN, J. Trio. Prélude, variations et final pour piano, violon et alto. Op. 30. No. 1 in M.434.37

JUON, P. Trio Caprice (nach „Gösta Berling" von Selma Lagerlöf) für Violine, Violoncell und Klavier. Op. 39. No. 2 in M.133.29

KAUN, H. Trio, Zweites, für Pianoforte, Violine und Violoncell. Op. 58. No. 2 in M.133.28

KORNGOLD, E. W. Trio für Klavier, Violine und Violoncell. Op. 1. No. 2 in M.138.22

LALO, É. V. A. Trio, 2e, pour piano, violon et violoncelle. M.431.39

LEWANDOWSKY, M. Trio pour piano, violon et violoncelle. Op. 4. M.444.106

LOEFFLER, C. M. Deux rapsodies pour hautbois, alto et piano. No. 2 in M.434.56

MALLING, O. V. Trio for pianoforte, violin og violoncel. Op. 36. No. 2 in M.434.59

MANDL, R. Cinq intermezzi en forme de lændler pour piano, violon et violoncelle. M.434.38

MOLBE, H. Air arabe. Duo für Oboe und Horn mit Clavierbegleitung. Op. 77. No. 1 in M.444.143

—— Au clair de la lune. Duo für Violine u. Horn mit Clavierbegleitung. No. 2 in M.444.143

NAWRATIL, C. Trio, 2tes, für Clavier, Violine und Cello. Op. 11. No. 1 in M.434.40

NOREN, H. G. Trio für Violine, Violoncello und Klavier. Op. 28. M.411.83

NOVÁK, V. Trio (quasi una ballata) für Pianoforte, Violine und Violoncell. Op. 27. M.444.115

PESSE, M. Impressions lyriques pour piano, violon et violoncelle. No. 3 in M.450.42

RAKHMANINOV, S. V. Trio élégiaque pour piano, violon et violoncelle. Op. 9. M.411.85

RAVEL, J. M. Trio pour piano, violon et violoncelle. M.421.21

REBER, N. H. Sérénade. 4e trio pour piano, violon et violoncelle. Op. 25. M.444.118

REGER, M. Trio für Violine, Violoncello und Klavier. Op. 102. M.411.88

REISSIGER, C. G. Trios für Piano, Violine und Violoncell. M.407.50

SACHS, L. Trio (Op. 55) pour piano, violon et violoncelle. M.444.126

SAUZAY, C. E. Pièce en trio pour piano, violon et alto ou violoncelle. Op. 7. M.444.130

SINDING, C. Trio für Piano, Violine, Violoncell. Op. 87. M.407.51

SQUIRE, W. H. Sérénade pour [violon et] violoncelle avec accompagnement du piano. Op. 15. [With 2 violins, flute, clarinet & contrabass ad lib.] No. 2 in M.407.49

TCHAIKOVSKI, P. I. Trio pour piano, violon et violoncelle. Op. 50. M.444.180

VILLERS, H. L. M. de. Trio, 1er, pour piano, violon et violoncelle. Œuvre posthume. No. 1 in M.411.65

Chamber music. *Trios. With pianoforte. (Continued.)*
—— Trio, 2ème, pour piano, violon et violoncelle. Œuvre posthume. No. 2 in M.411.65
—— Trio, 3ème, pour piano, violon et violoncelle. Œuvre posthume. No. 3 in M.411.65
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Cheek, The, enros'd with crimson dye. *Song.* Charms, The, of nature. No. 100 in M.129.111

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Shells of ocean. [One summer eve. Song, m.-s. or bar.] (*In* Annie Laurie melodist. P. 17.) No. 14 in M.129.52

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[Descriptive programs.] 8th–25th seasons. 1898–1915/16. Chicago. 1899–1916. 18 v. M.374.3
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Chilcot, Thomas.
Come thou monarch of the vine. A new song [t. With figured bass and accomp. for flute]. (*In* Universal harmony. Fol. 101, 102.) No. 92 in M.cab.1.47
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Child, William.
O Lord, grant the King a long life. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 87–89.) M.444.20

Child, William. *(Continued.)*
Praise the Lord, O my soul. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 84–87.) M.444.20
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Child of the summer. *Glee.* Pring, J. C. No. 85 in M.430.1.31

Child, The, 's asleep. *Catch.* Webbe, S. No. 33 in M.430.1.17

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Children, The, of Don. *Opera.* For the Music see **Holbrooke, J. C.** For the Libretto see **Howard de Walden, F. G. E.**

Children's corner. *For orchestra.* Debussy, A. C. M.136.36

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Bullard, C. One day's fun. An operetta for children. No. 1 in M.415.51
Davenport, N. The bringing in the May. Operetta for children. No. 2 in M.126.84
Elson, L. C. Dragon-fly day. [A children's operetta for summer entertainments.] No. 3 in M.379.14
—— The rebellion of the daisies. [A humorous operetta.] No. 2 in M.379.14
Farmer, E. B. "Nell." An operetta for children. No. 2 in M.378.44
Hallig, K. Winterfeier. Kinderfestspiel. M.137.45
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Millner, H. L. The silver robe. A fairy operetta for children (founded on a fairy tale in Sidney Grey.) M.442.94
Reinecke, C. H. C. Traumfriedel. Märchen-Oper für die Jugend. M.440.15
Rogers, E. Woodland fairies. An operetta for children. No. 1 in M.415.63
Slaughter, A. W. Alice in Wonderland. A dream play for children. M.417.30

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Chloe found Amyntas. *Glee.* Pring, J. C. No. 56 in M.430.1.30

Chloe gen'rous as fair. *Song.* Arne, T. A. No. 23 in M.376.31.3

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Bible. Psalms. Les psaumes de David. [Avec la musique.] M.128.51
Chants, occasional pieces, and plain tunes, for the use of the Protestant Episcopal churches in the United States. M.409.44
Chorister's companion, The, containing, besides the necessary rules of psalmody, a choice and valuable collection of psalm-tunes, hymns and anthems, from the most celebrated & modern authors; together with several tunes never before published. M.149a.79
Dibdin, H. E., *editor.* The standard psalm tune book, containing upwards of 600 specimens comprising all the available tunes in the English, Scotch and Genevan psalters, with many others from the German "Choral Bücher" and other authentic sources. M.441.28
Hymnologium. Eine Sammlung der besten Lieder und Lobgesänge aus allen Jahrhunderten der Kirche. Mit beigefügten Melodieen. M.128.68
Luther, M. Dr. Martin Luther's Deutsche geistliche Lieder. Nebst den während seines Lebens dazu gebräuchlichen Singweisen und einigen mehrstimmigen Tonsätzen über dieselben von Meistern des sechzehnten Jahrhunderts. M.441.34
Mc'Callan, G., *compiler.* The sacred melodist: a collection of hymns and tunes suitable for family and social worship. M.128.83
Playford, H., *compiler.* The divine companion; or, David's harp new tun'd. Being a choice collection of new and easy psalms, hymns and anthems. M.377.44

Churchill, George Spencer, *4th Duke of Marlborough.*
The bee that roves. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 30, 31.) No. 16 in M.430.1.31
Beneath this stone. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 28, 29.) No. 14 in M.430.1.31
Donzelle amabili. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 40, 41.) No. 11 in M.430.1.32
The furies. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 55–59.) No. 18 in M.430.1.32
Personne n'aime. Glee [A. T B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 26, 27.) No. 12 in M.430.1.31
Praise the Lord. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 153, 154.) No. 49 in M.430.1.31
Pur nel sonno. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 27, 28.) No. 13 in M.430.1.31
Remember now thy Creator. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 31, p. 157.) No. 52 in M.430.1.31
Shew us thy mercy. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 154, 155.) No. 50 in M.430.1.31
Il sol tramenta. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 22–25.) No. 11 in M.430.1.31

Churchill, George Spencer, *4th Duke of Marlborough. (Continued.)*
This day an act. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 50, 51.) No. 16 in M.430.1.32
To join the chace. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, p. 13.) No. 7 in M.430.1.31
Viva la padrona. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 20, 21.) No. 10 in M.430.1.31
When nature in her fairest pomp. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, p. 11.) No. 5 in M.430.1.31
With wine and mirth. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, p. 29.) No. 15 in M.430.1.31

Churchill, John, *1st Duke of Marlborough.*
Bononcini, G. B. The anthem which was performed in King Henry the Seventh's chapel at the funeral of the most noble & victorious prince, Iohn, Duke of Marlborough. London. [1737?] M.450.57

Churchman, A, and dissenter. *Song.* Carey, H. The musical century. M.414.46

Ciccuzza. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Cicerenella. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Ciel, Le, est pur. *Song.* Coquard, A. Joies & douleurs. No. 3 in M.417.58

Cimarosa, Domenico.
Libera me Domine. Assoluzione nella messa per i defunti modulata a quattro voci con istrumenti. [Partitura.] Roma. Pittarelli. 1844. No. 1 in M.430.8

Cimmino, Francesco.
Consuelo. Dramma lirico. Musica di Alfonso Rendano. M.442.9

Cinciarino, Pietro.
Introdvttorio abbreviato di mvsica piana, o vero canto fermo, per Pietro Cinciarino Vrbinato. Reuisto & corretto dal preditto autore molto facile & utile, la qval ti insegnara di offitiare, psalmigiare in parole, e di cantare [etc.]. In Venetia. Per Domenico de' Farri. MDLV. M.376.39

Cincinnati Symphony Orchestra.
Programmes. Season 1897/98, 1901/02–04/05, 06/07–15/16. [Cincinnati.] 1897–1916. 13 v. M.374.5
There were no concerts between the years 1907 and 1909.

Cinderella and the prince. *Opera.* For the Music see **Gottschalk,** L. F. For the Libretto see **Barnet,** R. A.

Cinderella in flowerland. *Children's opera.* Loder, M. M.443.111

Cinq heures: novembre. *Song.* Hubert, J. Les saisons et les heures. M.443.5

Cinq mai, Le. *Cantata.* Berlioz, L. H. Werke. Serie 5. Abtheilung 3. No. 2 in M.440.3.5.3

Cinq-Mars. *Fantaisie.* Gounod, C. F. No. 1 in M.411.34

Cinthia frowns when e're I woe her. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Ciocchi fate. *Catch.* Callcott. J. W. No. 46 in M.430.1.28

Circé. *Opera.* For the Libretto see **Corneille,** Thomas; also **Saintonge,** L. G. G. de.

Circumstance. *Song.* Perabo, J. E. No. 3 in M.444.159

Cirque des Champs-Élysées, *Paris.*
Paroisse-Pougin, F. A. A. À propos de l'exécution du Messie de Haendel au Cirque des Champs-Élysées le 19 décembre 1873. M.128.72

Ciro riconosciuto. *Opera.* For the Music see **Cocchi,** G.

Cirri, Giovanni Battista.
Allelujah. Canon, four in one. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 138, 139.) No. 51 in M.430.1.11
Il coliseo di Roma. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 102–107.) No. 44 in M.430.1.8

Cirri, Giovanni Battista. *(Continued.)*

Dañi ò nina. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 136–139.)
No. 58 in M.430.1.8

Domine non mea. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, p. 263.)
No. 87 in M.430.1.11

If claret be a blessing. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 73–76.)
No. 39 in M.430.1.3

Kiss me my dear. [Glee for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 247.)
No. 82 in M.430.1.11

Miserere nostri Domine. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 14, p. 5.)
No. 5 in M.430.1.14

Molto spesso. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 72, 73.)
No. 34 in M.430.1.8

Nos autem gloriari. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, p. 1.)
No. 1 in M.430.1.14

O yes, O yes. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 42–45.)
No. 27 in M.430.1.5

That oyster's mine. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 38–41.)
No. 26 in M.430.1.5

Cité rouge, La. *Song.* LEGAY, M. Chansons rouges. M.377.51

Citronenfalter im April. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38

Ciuccio, Lu, de Cola. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Civieu, Jean.

Athanaïs. Légende mimo-lyrique. [Musique de] Marcel Lattès. No. 1 in M.126.40

Civinini, Guelfo.

The girl of the Golden West (La fanciulla del West). An opera. Italian libretto by Guelfo Civinini and Carlo Zangarini. Music by Giacomo Puccini. M.378.72

Clair de lune. *For pianoforte.* JONGEN, J. Deux pièces pour piano. No. 2 in M.434.37

Claire de lune religieux. *Song.* DUPIN, P. Recueil de mélodies. M.442.19

Clapisson, Antoine Louis.

Dans les vignes. Tableau villageois en un acte. Paroles de MM. Brunswick [pseud.] et Arthur de Beauplan [pseud.]. Musique de Louis Clapisson. Partition piano [et chant]. Paris. Benoit. [1854?] No. 2 in M.240.32
The instrumentation is indicated.

Clapp, Philip Greeley.

O gladsome light. Anthem for evensong. Words from "The golden legend" [by Henry Wadsworth Longfellow]. Music by Philip Greeley Clapp. [S. A. T. B. With accomp. for organ.] Autograph manuscript. Cambridge. 1908. M.441.86
This work was awarded the Boott Prize for composition, Harvard University, 1908.

Claretie, Jules Arsène Arnaud.

[La Navarraise. Épisode lyrique. Poème de Jules Claretie & Henri Cain. Musique de J. Massenet.] M.432.30

Claretie, Jules Arsène Arnaud, *editor.*

GOZLAN, L. Balzac intime: Balzac en pantoufles; Balzac chez lui. Paris. [1886.] M.127.12

Clari, Giovanni Carlo Maria.

Cantando un dì. Duo [S. T. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 143–149.) M.157.14.2

Madrigali o duetti dell' Abate Clari. Coll' accompagnamento di piano forte della composizione di Francesco Mirecki Polacco. In Parigi. Carli. [1823.] M.441.13
Contents. — Fuoco à la chioma bionda. — Dov' è quell' usignolo. — Nel suo bel prato ameno. — Cantando un dì sedea Lauriuda. — Spesso amor sotto la forma. — Quando tramonta il sole. — Un sogno mi parea. — Al bosco al prato al fonte. — Volle speranza ardita. — Lontan dalla sua fille. — Clori deh mira il duolo. — Piange piange il ruscello. — L'idolo mio si dolcemente. — Vago usignol canoro. — Guerra vuoi farmi amor. — Lungi dalla mia bella. — Non ti sdegnar vezzosa pastorella. — Quando col mio s'incontra. — Oh femmina mendace. — Olà olá chi mi risveglia. — Musa tu vuoi ch'io canti. — Do re mi fa sol la. — Scellerata fortuna. — Amor, amor tu me l'hai fatta. — Nò, nò, soffrir non posso la rivale.

Madrigali o terzetti dell' Abate Clari. Coll' accompagnamento di piano forte della composizione di Francesco Mirecki Polacco. In Parigi. Carli. [1823.] M.441.14
Contents. — Con fille un giorno amore. — Bella sorte d'un fiore. — Ecco amore, scendete o pastorelli. — Si lodi pure amore. — Nice da te lontano. — Dal Nilo al nostro lido. — Addio campagne amene. — Quant'è soave amore. — Piango, sospiro e adoro. — Nel bel volto di Clori. — Riso dell' idol mio. — Al vago laccio di tue treccie d'oro. — Lasso adoro una fera. — Zeffiretto gentile.

Clarice Visconti. *Opera.* For the MUSIC see **Winter**, G. For the LIBRETTO see **Lauzières de Thémines**, A. de.

Clarinda is jocose. *Catch.* WEBBE, S. No. 33 in M.430.1.23

Clarinet. *Music.* See **Concertos; Fantasias; Phapsodies; Sonatas.**

Clarissa shines along the plains. *Song.* MONRO, G. No. 20 in M.CAB.1.50; etc.

Clark, Jeremy. See **Clarke**, Jeremiah.

Clark, Kenneth S.

Tabasco-Land. A musical comedy. Presented by the Triangle Club of Princeton University. Book by J. F. Macpherson & H. D. Fish. Lyrics & music by Kenneth S. Clark, Russell C. Veit and Herbert L. Dillon. [Vocal score. Cincinnati.] The John Church Co. [1906.] No. 2 in M.378.41

Clarke, Henry Savile.

Alice in Wonderland. A dream play for children. Music by Walter Slaughter. M.417.30

Clarke, Hugh Archibald.

Music to Aristophanes Acharnians. Composed by H. A. Clarke. [T. T. B. B., with pianoforte accomp. Philadelphia. Clarke.] 1886. M.432.35

Clarke, James Hamilton Smee.

Two original movements for the organ. Autograph manuscript. [189–?] No. 1, 2 in M.451.2.2
Contents. — Pastorale. — Romance.

Clarke, Jeremiah.

Here's a health to Queen Ann. [Catch.] A 3 voc. (*In* The Iovial companions. Fol. 5.) No. 12 in M.CAB.1.18

How long wilt Thou forget me. Anthem for one voice [S.]. (*In* Boyce. Cathedral music. Vol. 2, pp. 285–288.) M.444.20

In drinking full bumpers. A catch a 3 voc. (*In* The Iovial companions. Fol. 19.) No. 57 in M.CAB.1.18
Also to be found in The Pleasant musical companion.

In this mill. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 21.) No. 40 in M.CAB.1.53

Praise the Lord, O Jerusalem. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 179–182.) M.444.20

Clarke, R.

The provident damsel. [As fidlers and archers. Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 19.) No. 210 in M.CAB.1.50

Clarke-Whitfeld, John, *editor.*

HANDEL. Saul. Arranged for the organ or piano forte. M.441.98

Clasp'd in her faithfull shepherd's. *Glee.* WEBBE, S. No. 41 in M.430.1.27

Claudine. *Opera.* For the MUSIC see **Berger**, R. For the LIBRETTO see **Gauthier-Villars**, H.

Claudio to manly sports. *Song.* BACCHUS & Venus. No. 243 in M.CAB.1.50

Claudius, Otto Carl.

Am Grabe Anselmo's. Für eine Singstimme [S. oder T.] mit Begleitung des Piano-forte, in Musik gesetzt, von Franz Schubert. No. 6 in M.140.33.1

Der Tod und das Mädchen. Für eine Singstime [S. oder T.], mit Begleitung des Piano-forte, in Musik gesetzt von Franz Schubert. No. 7 in M.140.33.1

Clavel, Antoinette Cécile. See **Saint-Huberty**, Antoinette Cécile.

Clemar, F., *translator.*

INDY, P. M. T. V. d'. Le chant de la cloche. Légende dramatique. M.443.122

Clémenceau, Georges Benjamin.

Le voile du bonheur. For an opera based on this work, see **Pons**, Charles.

Clementi, Muzio.

The black joke with 21 variations for the pianoforte or harpsichord. Composed by Sig^r M. C. London. Printed by Longman & Broderip. [1783?] No. 4 in **M.430.7**

[Sonates] pour le clavecin ou piano-forte. Paris. Farrenc. 1866. [Le trésor des pianistes. Vol. 10.] No. 4 in **M.450.48.10**

Contents. — Trois sonates. Œuvre 2. — Deux sonates. re et 3e de l'œuvre 7.

Trois sonates pour le clavecin ou pianoforte. Oeuvre VII. Publiées et se vendent à Vienne chez les sudits Artaria Comp. [1785?] **M.430.19**

Trois sonates pour le pianoforte. Œuv. 8. [Also] Quatre sonates et une toccate pour le piano-forte. Tirées des œuvres 9, 10 et 14. Paris. Farrenc. 1870. [Le trésor des pianistes. Vol. 18.] No. 4 in **M.450.48.18**

Cleon, whose heart. *Song.* LAMPE, J. F. The despairing shepherd. No. 302 in **M.CAB.1.50**

Cleopatra. *Cantata.* For the MUSIC see **Berlioz**, L. H. Werke. Serie 6, Abteilung 2; also **Harrison**, J. A. For the LIBRETTO see **Cumberland**, G.

Cléopâtre. *Opera.* For the MUSIC see **Le Borne**, F.; also **Massenet**, J. É. F. For the LIBRETTO see **Bernède**, A.; also **Payen**, L.

Clérambault, Louis Nicolas.

Livre d'orgue. Portrait. (*In* Archives des maîtres de l'orgue des XVI^e, XVII^e, et XVIII^e siècles. Vol. 3, pp. 89–127. Paris. 1901.) **M.432.43.3**

Contents. — Suite du premier ton. Grand plein jeu. Fugue. Duo. Trio. Basse et dessus de trompette. Récits de cromorne et de cornet séparé en dialogue. Dialogue sur les grands jeux. — Suite du deuxième ton. Plein jeu. Duo. Trio. Basse de cromorne. Flûtes. Récit de nazard. Caprice sur les grands jeux.

Orphée. Cantate française à voix seule avec symphonie. Publiée d'après l'édition de 1710 avec réalisation de la basse chiffrée, nuances et indications d'exécution par Charles Bordes. [Partition et parties.] Paris. Schola Cantorum. [190–?] Portrait. [Répertoire de la Schola Cantorum. Documents pour servir à l'histoire de la musique. 1.] **M.125.65**

Clérice, Justin.

Oeil de gazelle. Opéra-bouffe en trois actes et quatre tableaux de Paul Ferrier. Musique de Justin Clérice. Partition chant et piano. Paris. Choudens. 1907. **M.379.2**

Les petites vestales. Opéra-bouffe. Paroles de E. Depré et A. Bernède. Musique de Frédéric Le Rey et Justin Clérice. No. 1 in **M.379.29**

Cleve, Halfdan.

Konzert für Pianoforte mit Begleitung des Orchesters, [No. 2] B moll. Partitur. Leipzig. Breitkopf & Härtel. [1904.] **M.411.30**

Konzert für Pianoforte und Streichorchester. Nr. 3 in Es dur. Op. 9. Partitur. Leipzig. Breitkopf & Härtel. [1907. Breitkopf & Härtel's Partitur-Bibliothek.] **M.411.31**

Cleveland, Arthur Rackham.

Fenella. Opera. Music by Napoleon Lambelet. No. 3 in **M.378.44**

Cliff, The. *For orchestra.* RAKHMANINOV. **M.407.64**

Clio and Euterpe, or British harmony. A collection of celebrated songs and cantatas by the most approved masters. With the thorough bass for the harpsicord and transposition for the German flute. Vol. 1–3. London. Roberts. MDCCLVIII–[MDCCLXII]. 3 v. Illus. Plates. **M.376.31**

Vol. 1 lacks pp. 19–22, 43–46, 161, 162, and a few final pages. One leaf of the index is mutilated. Vol. 3 lacks the title-page and has a title-page of vol. 2 inserted.

Contents. — 1. Smile Britannia. — Miller: I prithee send me. — The disappointed lover. — Purcell: To arms and Britons strike home. — Burney: As blyth as the linnet. — The incurious. — Burney: Under the greenwood shade. — Something else to do. — Baildon: Jocky and Jenny. — Kind Patt. — Purcell: Genius of England. — Young Collin. — Arne: The dawn of hope. — A cock and a bull. — Defesch: Female friendship. — Crome: Fame let thy trumpet. — Corfe: The power of

Clio and Euterpe, or British harmony. *(Continued.)*

wine. — Burgess: Sweet are the flow'rs. — Handel: The flocks shall leave. — Colin and Dolly. — Sweet William. — The sex. — The jolly toper. — The marriage pretty between John and Betty. — Strephon's request. — Miller: The constant fair. — Carry the jest to far. — Sally. — Burney: Dear sir be advic'd. — Willy. — Defesch: The willing maid. — Delia. — Natures holiday. — Arne: The Highland laddie. — The country courtship: A humourous cantata. — Arne: Lotharia; Nature fram'd thee. — Corfe: The lovers declaration. — Ye little loves. — Arne: To Chloe. — Give us glasses. — Arne: Love and wine in alliance. — The jolly howl. — Arne: Nature beyond art. — Defesch: Young Patty. — Arne: Cælia. — Gazing on my idol. — The lass of the brook.—Arne: The judgment of Paris.—The address.—Carey: He comes.—Magnant: The other day.—Granom: The slighted nymph. — Defesch: Gay Polly. — Akeroyde: Russell's triumph. — The charms of Cælia: — Giovannini: O wouldst thou. — How little do the landmen.—Dunn: The swains resolution.—Arne: Gay Florimell.—The honey moon.—Arne: My fair ye swains; Why so pale; Pitty patty.—The man who seeks.—Arne: Oh lovely maid.—Greene: As I on purple tapestry.—Beard: Tom loves Mary. — Arne: Where the bee sucks.—Oswald: From the man whom I love. — The maiden's choice. — When tutor'd by mother.—Burney: I'll sing you a song.—Handel: I like the amorous youth.—When Molly smiles.—Greene: Go rose my Chloe's bosom grace.—Arne: Upon a summer's evening.—Butler: Flutt'ring spread thy purple pinions.—Arne: By the side of a grove.—Jackson: As late at ruddy close of day. — Arne: Let ambition fire thy mind. — Riley: As afternoon one summers day. — On a primrose bank. — To meet with contentment. — Arne: Behold ye sweet flow'rs. — Leave neighbours your work. — Why shine those charming eyes. — Hudson: No more attempt. — Arne: How blest has my time been; In a small pleasant village.—Lampe: When to my Chloe.—Greene: The blythest bird that sings. — Defesch: To woo me and win me. — Arne: From sweet bewitching tricks. — Heighington: When I survey. — Granom: Would you taste the morning air.—Oswald: The fatal shafts.—While others strip ye new fall'n snow. — Palma: When first I saw thee. — The man who for life. — Smith: You spotted snakes. — Spring returns. — On the Tay's verdant banks. — The fool yt is wealthy. — Worgan: Before the urchin well cou'd go. — I'll sing to my lover. — Arne: One of her hands: Sweet Eccho, sweetest nymph. — My love was once a bonny lad. — Rameau: Ye swains whom radiant beauty moves. — Arne: How gentle was my Damon's air. — Worgan: When Jockey was blest. — Kitty Fell. — Jackson: Leave your Parnassus. — My Cloe's eyes. — In all ye sex. — Arne: Blow thou winter wind; Fair Kitty beautiful and young; Love's the tyrant of the heart. — That Jenny's my friend. — Smith: When that gay season. — Ye sons of the bottle. — Arne: Young Strephon he went. — Baildon: Ye nymphs and swains. — Handel: When Phœbus the tops of the hills.—Defesch: When Collin met Chloe. — Greene: Orpheus with his lute. — Arne: When I lived in my grandmother's cot. — Worgan: The meads and the groves. — Arne: Fair is the swan. — To shun bright Sol's meridian. — Defesch: Oh pitty Collin. — Burney: Since wedlock's in vogue. — Worgan: Pastora's come with myrtle crown'd. — Says Plato, why should man. — Arne: My bliss too long; Ianthe the lovely; Come Rosalind oh come. — Not Semele's attracting love. — Oswald: Let the nymph still avoid; How chearfull along the gay mead; As porter Will. — Arne: When blushes dyed the cheek of morn. — Ye nymphs whose softer souls. (Incomplete.) 2. Festing: Who has e'er been at Baldock. — Oswald: To Handel's pleasing notes. — Arne, jr.: Dearest Daphne turn thine eyes; Come Roger and Nell. — Long: Lovers who wast your thoughts.—Oswald: O joy of joys.—M. Arne: Come come my good shepherds.—T. A. Arne: Cast, my love, thine eyes around.—Buswell: No more the mounting lark.—When your beauty appears.—Love never more shall give me pain.—Worgan: Did you see e'er a shepherd.—Arne: I seek not at once.—To make the wife kind.—When e'er a beautious nymph.—O shame light on this world's pelf.—Arne: How blyth was I; To keep my gentle Jessey.—Bell: As pleasing as shades; Young I am and yet unskill'd; Virgins if e'er at length. — Arne: The festive board was met. — Riley: Ye gentle winds. — Hodson: Dear Tom this brown jug. — Arne: Sylvia wilt thou. — Ye prigs who are troubled. — Baildon: Attend ye nymphs. — When April day began to rise. — See that insect proud and vain. —As Nell sate.—Beneath this fragraut myrtle.—Arne: My fond shepherds of late.—Vernon: Some cry up Gunnersbury.—No glory I covet. — Ah Strephon what can mean. — Oswald: Wou'd you obtain the gentle fair.—Silly swain no longer dwell.—In Chloe's frowns.—Arne: Where chaste Dian. — Defesch: As Cloe sat shelter'd. — Oswald: Ev'ry nymph and shepherd. — Ye mortals whom fancies. — Arne: summers evening.—Arne: The wood lark whistles.—Baildon: Hark the birds. — O how blissfull. — Avarus sent for me to dine. — Say lovely peace.—Baildon: Young Collin fishing. — Weideman: When first by fond Damon.—Arne: Tho Peggy's charms.—Since Moggy I mun bid adieu.—Arne: With swords on their thighs; To fair Fideles grassy tomb. — Popeley: Had Neptune, when first. — Buswell: To convent streams.—I search'd the fields.—Travers: When vernal airs.—Arne: The lark her lowly nest.—Selby: If beauty's pow'r.—Tho Pollys. — There lives a lass upon the green.—Arne: We've fought.—Greene: As fond Philander.—Smith: To what my eyes admir'd.—Baildon: Palæmon lov'd Pastora.—Oswald: Good sir do not start.—Smith: On tree top'd hill. — Arne: Come Britannia shake thy lance. — Defesch: Daphne on her arm reclin'd. — Ask why the miser hoards. — Handel: Ask if yon damask rose.—Can lovely Delia.—Greene: See where my dear.—Arne: When all the Attic fire. — Atfield: Ah! luckless Cupid. — Bryan: O lovely Fanny. — No lass on fam'd Hibernia's plains. — Arne: When trees did bud. — Bryan: As tother day. — Abington: Be still ye winds. — To Cælia thus fond Damon. — Cloris it is not in our pow'r. — M. Arne: Forbear fond god. — Come Damon, come. — Gerard: The

Clio and Euterpe, or British harmony. *(Continued.)*
world my dear. — With ev'ry grace. — Abington: The bird that from. — Dear Cloe come. — Bryan: Of all the nymphs. — Baildon: If love's a sweet passion.—Phillis we dont grieve.—Arne: Where the primrose. —Greene: Beneath a beach.—The other day.—Oft I have with wonder seen. — Travers: When first we see. — Holmes: Vain youth thy flattery. — Since life is a bubble. — Arne: Ye true honest Brittons: You may talk as you will. — Holmes: To ask me, dearest friend. — Defesch: Hail England.—Arne: Love's a dream.—At the foot of a hill. —Baker: Let others in fantastic phrase.—Saw ye John.—Arne: When forc'd from dear Hebe; Soft pleasing pains. — Oswald: Jove when he saw.—Arne: When you gave me ye garland.—Bryan: You tell me I'm handsome. — Arne: Sure Sally is the lovliest lass; Ye shepherds give ear.—Life how vain. — Arne: My bliss too long; Ianthe the lovely; Come Rosalind. — Not Semele's attracting love. — Oswald: Let the nymph still avoid; How chearfull along the gay mead. — To thee, oh! gentle sleep. — Arne: Come listen and laugh; Why Chloe still those jealous.—Bryan: Sure Damon is the blithest swain.—Brittannia's sons rejoice. 3. Arne: Go gentle gales.—Purcell: You twice ten hundred Deities.—Greene: As Cloe on flowers.—Arne: Now ye happy knot is ty'd; Long had I borne. — Defesch: Wert thou yet fairer. — Arne: Who'd know the sweets of liberty.—A term full as long.—Greene: Yes I'm in love.—Boyce: You say at your feet; Tho Chloe's out of fashion. — Arne: Gentle youth O tell me. — Handel: As when the dove. — Howard: 'Tis wine makes us love.—The lillies of France.—Arne: My roving heart. — The lark's shrill notes. — Declare my pretty maid. — Arne: Come Myra, idol of the swains. — 'Tis liberty. — Arne: Now Phœbus sinketh.—Charming Chloe.—The sun declining.—Arne: When Chloe shines. — Handel: Come ever smiling liberty. — Boyce: From flow'r to flow'r.—The warbling linnet.—When Strephon to Chloe.— Arne: Hear me gallant sailor.—Boyce: Push about the brisk bowl.— Arne: Preach not me.—Boyce: Farewell my Pastora; Three goddesses. —Come all ye brave Britons.—Arne: 'Tis not the liquid brightness.— Smith: When faires [sic] dance round.—Lately on yonder swelling bush.—Let the tempest of war.—Boyce: Come cheer up my lads.— Handel: My faith and truth.—Boyce: In vain I try.—Handel: The smiling dawn.—Boyce: Rail no more.—Greene: The merchant to secure his treasure.—I have rambl'd.—Smith: Attend all ye fair.—Boyce: Vain is ev'ry fond endeavour. — Arne: The card invites. — Prepare British boys. — Arne: As Cloe came into the room. — Bernardino: How welcome my shepherd. — Arne: Too late for redress. — Boyce: On thy banks. — Gates jr.: Thou gentle source of bliss. — I made love to Kate. — Jackson, of Exeter: The heavy hours. — Boyce: What med'cine can soften. — Moze: In Mira all the charms. — Boyce: I look'd and I sigh'd. — As Colin rang'd early. — Boyce: With horns and with bounds. — You've told me what beauty. — Handel: Oh had I Jubal's lyre. — Boyce: The drum is unbrac'd; Beneath the vine. — Arne: As o'er the flow'ry meads. — Boyce: Contented all day. — Greene: In young Astrea's sparkling eye. — Arne: Get you hence. — Handel: Let me wander not. — Boyce: Oft am I. — Howard: Ye chearful virgins. — Arne: Blow ye bleak winds. — Boyce: The flame of love. — Arne: At length too soon. — Long: I told my nymph. Handel: May balmy peace. — Arne: Ah well aday; Myrtilla demanding the aid. — Smith: No more dams I'll make. — Handel: Pious orgies. — Arne: Vain is beauty's gaudy flow'r. — Boyce: Near Thames green banks. — Come mortals. — Heron: While some in flowing strains. — When Jenny the gay. — Giardini: Dearest creature. — Handel: Wise men flatt'ring. — Boyce: You say you love. — Russel: Why Strephon, why dost thou. — Boyce: Boast not mistaken swain. — Arne: Miss Danae when fair and young. — Boyce: When the nymphs were contending. — Baildon: Hark the horn calls. — Boyce: Let rakes for pleasure. — Arne: A maiden's soft wailings. — Boyce: My Florio wildest of his sex. — While Strephon thus you. — Selby: When from my Sylvia. — When glory invites. — Long: Where virtue encircles the fair. — Wine we allow. — Young Colin was. — Stanley: Who'll buy a heart: As in a pensive form. — Arne: Be still O ye winds.

Cloche, La. *Song.* Doret, G. Jardin d'enfants. M.137.57

Clocher lointain. *Song.* Doret, G. Airs et chansons. No. 1 in M.417.12

Cloches, Les. *Song.* Debussy, A. C. Douze chants. No. 1 in M.379.23

Cloches argentines, Les. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3

Cloches, Les, de Genève. *For pianoforte.* Liszt, F. Années de pélerinage. M.441.33

Clochette, La. *Opera.* For the Music see **Duni**, E. R. For the Libretto see **Anseaume**, L.

Cloe.
See also **Chloe.**

Cloe by that borrow'd kiss. *Song.* Oswald, J. The kiss repaid. No. 104 in M.cab.1.47

Cloe one summer's evening. *Song.* Injur'd fair, The. No. 45 in M.376.31.2

Cloe pursu'd. *Song.* Russel, D. No. 328 in M.cab.1.50

Cloe sleeping. *Song.* Arne, T. A. No. 108 in M.376.31.1

Cloe the wonder of her sex. *Song.* King, R. A second book of songs. M.430.2

Cloe's resolves. *Song.* Greene, M. No. 312 in M.cab.1.50; etc.

Clori deh mira il duolo. *Duet.* Clari, G. C. M. Madrigali o duetti. M.441.13

Clorinda! false, adieu. *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

Clorinda, hear my moan. [Song, m.-s. or bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 198.) No. 190 in M.cab.1.50

Cloris, it is not in our pow'r. *Song.* Advice to Cloris. No. 85 in M.376.31.2

Clos'd are those eyes. *Glee.* Atterbury, L. No. 17 in M.430.1.17

Clotilda. *Opera.* For the Music see **Conti**, F. B. For the Libretto see **Neri.**

Cloud capt tow'rs, The. *Glee.* Paxton, W. No. 71 in M.430.1.18
Stevens, R. J. S. No. 41 in M.430.1.10

Clout the caldron. *Song.* Thomson, W. Orpheus Caledonius. Vol. 2. No. 25 in M.376.32.2

Clover, The. *Song.* MacDowell. From an old garden. No. 2 in M.417.24

Clown, Le. *Opera.* For the Music see **Camondo**, I. de. For the Libretto see **Capoul**, J. A. V.

Club, A, club, club. *Song.* Vandernan, T. Splenetick pills. No. 1 in M.430.14

Club du battoir, Le. *Opera.* For the Music see **Blétry**, P. For the Libretto see **Blondelet**, C.

Clustine, Ivan.
Philotis, danseuse de Corinthe. Ballet de Gabriel Bernard. Chorégraphie de M. Ivan Clustine. [Musique de] Philippe Gaubert. M.443.74

Coach-horn, The. *Instruction book.* Old guard, An, *pseud.* M.128.60

Cobb, Gerard Francis.
Quintett in C major for pianoforte, two violins, viola and violoncello. Op. 22. [Score.] London. Woolhouse. [189–?] M.445.56

Cobb, John.
Smiths are good fellows. Madrigal [a. t. b.]. (*In* Gow. Edinburgh collection. Vol. 2, pp. 58–62.) No. 48 in M.377.22

Cobb, Joseph P.
Mass in F, No. 1, in vocal score, with the accompaniment arranged for the organ or piano. With Latin and English text. Op. 10. Boston. Russell. 1879. M.415.69

Cobbler's song, The. *Song.* Weingartner, P. F. Album of songs. M.443.61

Cobzar, Le. *Opera.* For the Music see **Ferrari**, G. For the Libretto see **Vacaresco**, H.

Cocchi, Gioacchino.
Amor furbetto. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 157.) No. 55 in M.430.1.6
Causa causarum. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 158, 159.) No. 56 in M.430.1.6
[Ciro riconosciuto.] The favorite songs in the opera call'd Ciro riconosciuto. London. Printed for I. Walsh. [1759.] No. 1 in M.442.11
Confuso smarrito. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 104, 105.) No. 60 in M.430.1.6
Honest friend give me your voice. Glee [t. t.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 87–91.) No. 34 in M.430.1.6
Odi l'aura. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 162, 163.) No. 58 in M.430.1.6
Per me rispondete. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 168, 169.) No. 62 in M.430.1.6
Porgete qui signor. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 192, 193.) No. 67 in M.430.1.6
Quando la serpe. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 182, 183.) No. 64 in M.430.1.6

Cocchi, Gioacchino. *(Continued.)*
Se infido. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 163.) No. 59 in M.430.1.6
Sempre in contrasti. Catch [for three voices]. (*In* Catch Club. Original manuscript collectoin. Vol. 6, pp. 160, 161.) No. 57 in M.430.1.6

Cochlæus, Johannes.
Tetrachordū musices Joannis Coclei Norici. . . . Hvivs tetrachordi qvatvor tractatus, quorū quilibet decem capita complectitur. Primus. De musices elementis. Secundus, De musica gregoriana. Tertius, De octo tonis meli. Quartus, De musica mensurali. [*Colophon:* Finis Tetrachordi musices Nurnbergæ impressi in officina excusoria Friderici Peypus anno salutis 1516.] M.149a.43

Cochon, Le. *Song.* Dupont, P. Chants et chansons. Vol. 2. M.377.42.2

Cock, A, and a bull. [To take in good part. Song, s. With thorough-bass for the harpsichord.] (*In* Clio and Euterpe. Vol. 1, p. 23.] No. 14 in M.376.31.1

Cock-laird, The. *Song.* Thomson, W. Orpheus Caledonius. Vol. 1. No. 26 in M.376.32.1

Cock-match. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp, 8, 9.) No. 4 in M.430.1.8

Cock-match. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 15.) No. 6 in M.430.1.8

Cock match. *Catch.* Arne, T. A. No. 36 in M.430.1.7
Athenleck, R. No. 53 in M.430.1.7
Baildon, J. No. 51 in M.430.1.7
Cooke, B. No. 25 in M.430.1.7
Dyne, J. No. 38 in M.430.1.7
Hellendaal, P. No. 40 in M.430.1.7
Norris, T. No. 59 in M.430.1.7
Webbe, S. No. 22 in M.430.1.7

Cocorico. *Opera.* For the Music see **Ganne, G. L.** For the Libretto see **Duval, G.**

Code lyrique, Le, ou règlement pour l'Opéra de Paris. [Anon.] See **Meusnier de Querlon, Anne Gabriel.**

Cœli enarrant. Canone [t. t. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 40, 41.) No. 26 in M.430.1.4

Cœlia. *Song.* Arne, T. A. No. 46 in M.376.31.1

Cœlia, by those smiling graces. *Song.* Oswald, J. The mutual kiss. No. 339 in M.cab.1.50

Coen, C. E.
La serenata. [Canzone, bar. Accomp. di piano.] (*In* Meglio, V. de. Eco di Napoli. Vol. 2, pp. 122–124.) M.379.17.2

Coerne, Louis Adolphe.
Meditation. [For organ.] Op. 37, No. 3. Autograph manuscript. [Buffalo. 1896.] No. 3 in M.451.2.2
Romance. [For organ.] Op. 37, No. 2. Autograph manuscript. [Buffalo. 1896.] No. 4 in M.451.2.2

Coeur as. *Opera.* For the Music see **Kuenneke, E.** For the Libretto see **Tschirch, E.**

Cœur de Lion's "Sirvente." *Song.* Bishop, H. R. Historical ballads and songs. M.380.39

Cœur, Le, du moulin. *Opera.* For the Music see **Séverac, D. de.** For the Libretto see **Magre, M.**

Coferati, Matteo.
Cantore addottrinato in tutte le regole del canto corale; ovvero modo facile e breve per la pratica de' precetti più necessarj del canto fermo, per mantenere il coro alla medesima altezza di voce, e di ripigliarla dove resta l' organo. Con l'intonazione di molte singolari cose, che fra l'anno si cantano. In specie di tutti gl'inni, antifone, e responsi da cantarsi nelle processioni della Purificazione di Maria e delle Palme. 3a edizione ampliata. In Firenze per Michele Nestenus. 1710. M.128.54

Coffey, Charles.
The beggar's wedding. An opera, with the prologue and epilogue. London. Printed for R. Horsfield. MDCCLXIII. M.377.48
Libretto only.

Cognac-Koenig, Der. *Opera.* For the Music see **Wagner, F.** For the Libretto see **Hirschfeld, V.**

Cohen, Jules.
Marche funèbre. Transcrite pour orchestre symphonique par Léon Jehin. Partition. Paris. Demets. 1906. No. 2 in M.444.23

Coiffe, La, de ma mie. *Song.* Versepuy, M. Chansons d' Auvergne. M.417.55

Coiffure, La, de Cassandre. *Opera.* For the Music see **Montaubry, J. B. É.** For the Libretto see **Arnim, L. A. von.**

Coin, Le, des enfants. *Suite.* Debussy. Children's corner. M.136.36

Coin, Le, du feu. *Opera.* For the Music see **Jadin, L. E.** For the Libretto see **Favières, É. G. F. de.**

Colantuoni, Alberto.
Fanfulla. Opera eroi-comica in tre atti e cinque quadri di Alberto Colantuoni. Musica di Attilio Parelli. [Riduzione per canto e pianoforte.] New York. Schirmer. [1915.] M.440.39

Cole, Rossitter Gleason.
Offertory. (Marche céleste.) [For organ.] Op. 6, no. 2. Autograph manuscript. [189–?] No. 5 in M.451.2.2

Colette. *Song.* Chaminade, C. L. S. Twenty melodies. M.417.7

Colin. See also **Collin.**

Colin a gentle swain. *Song.* Carey, H. The musical century. M.414.46

Colin and Dolly. [The mountain cloud was ting'd with gold. Song, s. or t. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 32.) No. 20 in M.376.31.1

Colin and Grisy parting. *Song.* Thomson, W. Orpheus Caledonius. Vol. 1. No. 9 in M.376.32.1

Colin and Jenny. *Song.* Arne, T. A. The agreeable musical choice. M.440.21.2

Colin & Phœbe. *Part-song.* Arne, T. A. No. 105 in M.376.31.3

Colin épris d'une amoureuse ardeur. *Song.* Que tu me fais rire. No. 1 in M.148.42

Colin's cattle. *Song.* Lawson, M. L. Songs of the North. M.442.106

Colin's invitation. *Song.* Arne, T. A. No. 139 in M.376.31.1; etc.

Colin's success. *Song.* Defesch, W. No. 94 in M.376.31.1

Colinet and happy Bet. *Song.* Arne, T. A. No. 4 in M.376.31.3

Coliseo, Il, di Roma. *Glee.* Cirri, G. B. No. 44 in M.430.1.8

Colizzi, I. A. K.
Six sonatinas for the piano forte. New York. Printed for F. Rausch. [179–?] No. 1 in M.441.49

Collé, Charles.
La forêt de Sénart ou la partie de chasse de Henri IV. Opéra comique d'après Collé. Paroles ajustées sur la musique de Mozart, Beethoven, Weber, Rossini, Meyerbeer, etc., par Castil-Blaze [pseud.]. M.134.13

Colle, La, aux quintes. *Criticism.* Gauthier-Villars, H. M.453.48

Collier, The, has a daughter. [Song, m.-s. or bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 138.) No. 136 in M.cab.1.50

Collier's bonny lassie, The. *Song.* Thomson, W. Orpheus Caledonius. Vol. 1. No. 44 in M.376.32.1

Collin, Léopold.
Le petit spahi. Opérette en un acte. Paroles de MM. L. Péricaud et A. de Jallais. Musique de Lucien Collin. Partition piano & chant. Paris. Joubert. [187–?] No. 2 in M.417.8

Collin, Lucien. See **Collin, Léopold.**

Collin, Matthaeus von.
Der Zwerg. und Wehmuth. Zwey Gedichte. In Musick gesetzt für eine Singstimme von Franz Schubert. No. 1 in M.140.33.2

Collin, Paul.
Ewa la folle. Légende norwégienne [pour soli et choeur]. Musique de René Boisdeffre. M.444.27
La messe du fantôme. Légende pour chant et orchestre. Poésie de Paul Collin d'après les contes populaires de la

Collin, Paul. *(Continued.)*
Haute Bretagne recueillis par Mr. Paul Sébillot. Musique de Charles Lefebvre. M.417.42

Collin. See also **Colin.**

Collin. *Song.* Defesch, W. No. 133 in M.376.31.1

Collin one day in angry mood. *Song.* Kilburn, J. No. 20 in M.cab.1.47

Collin's description of Vauxhall. Gladwin, T. M.409.37; etc.

Collines, Les, d'Anacapri. *For pianoforte.* Debussy, A. C. Préludes. M.357.26

Colloque sentimental. *Song.* Debussy, A. C. Douze chants. No. 1 in M.379.23

Colman, George, *the Elder.*
The fairy prince. A masque. Composed by Dr Arne. M.430.17

Colombe, La, au flûte et poignard. *Opera.* For the Music and Libretto see **Blaze,** F. H. J.

Colombeau, Eugène Félix Adenis de.
Amaryllis. Conte mythologique. Poème de Eugène et Édouard Adenis [pseuds.]. Musique de André Gailhard. M.442.4
Faust et Hélène. D'après le second "Faust" de Goethe. Musique de Lili Boulanger. M.442.78
Same. Musique de Claude Delvincourt. M.443.91
Ismaïl. Scène lyrique. Musique de Louis Dumas. No. 2 in M.133.42
Laure et Pétrarque. Poème musical de Fernand Bessier et Eugène Adenis [pseud.]. Musique de Charles Morac. M.442.95
Le soir de Waterloo. Episode musical. Poème de Mrs Eug. et Ed. Adenis [pseuds.]. Musique de Émile Nerini. M.389.66

Colporteur, Le. *Opera.* For the Music see **Onslow,** G. For the Libretto see **Planard,** F. A. E. de.

Colson, J. B.
Manuel dramatique, ou détails essentiels sur deux cent quarante opéras comiques, formant le fonds du répertoire des théâtres de France; et sur cent vaudevilles. Ouvrage utile aux directeurs, acteurs . . . Bordeaux. L'auteur. 1817. M.376.53
Plots, characters, time required for performance, date of first presentation, etc.

Coltellini, Marco.
La contessina. (Die junge Gräfin.) Dramma giocoso per musica in 3 Akten. Textbuch nach Carlo Goldoni von Marco Coltellini. Deutsche Übersetzung der Arien von Joh. Adam Hiller. [Musik von] Florian Leopold Gassmann. Bearbeitet von Robert Haas. [Partitur.] Wien. Artaria & Co. 1914. Portrait. [Denkmäler der Tonkunst in Österreich. Jahrgang 21. Band 42–44.] M.421.14

Columbia, land of liberty. [To Liberty's enraptur'd sight. Song, s. or t.] (*In* Boston musical miscellany. Vol. 2, pp. 11–13.) No. 3 in M.370.2.2

Columbia, to glory arise. [Duet, t. b.] (*In* American musical miscellany. Pp. 207–211.) No. 81 in M.129.111

Columbian songster, The, or jovial companion: being a collection of two hundred and twenty choice songs, selected from various volumes and detached parcels — of which near fifty are American productions. From Greenleaf's Press — New-York, 1797. M.129.112

Come all to me. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Come, all ye brave Britons. A favourite song [t. With thorough bass]. (*In* Clio and Euterpe. Vol. 3, pp. 58, 59.) No. 33 in M.376.31.3

Come all ye jolly bacchanals. *Song.* Carey, H. The musical century. M.414.46

Come all ye songsters of the sky. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Come all ye sons of song. An ode for the Fourth of July [s. a. t. b.]. (*In* American musical miscellany. Pp. 130–134.) No. 50 in M.129.111
Pp. 133, 134 contain the words of a song written by Thomas Dawes, Jr., set to the same music, and sung at the opening of the Charles River Bridge between Boston and Charlestown.

Come all ye youths. *Song.* Boyce, W. Castalio's complaint. No. 76 in M.cab.1.50

Come and listen to my ditty. *Song.* Sailor's complaint, The. No. 98 in M.cab.1.48

Come away death. *Glee.* Aylward, T. No. 38 in M.430.1.31; etc.
Percy, J. No. 33 in M.430.1.31
Webbe, S., *Jr.* No. 53 in M.430.1.27

Come away to the tavern. *Catch.* Cooke, B. No. 36 in M.430.1.12

Come balmy hope. *Glee.* Callcott, J. W. No. 26 in M.430.1.29

Come, be free, my lovly lasses. Sung in The livery rake. [t. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 33 in M.cab.1.48

Come bind my brows. *Glee.* Baildon, J. No. 42 in M.430.1.6
Battishill, J. No. 68 in M.430.1.9

Come boys, come let's merry be. *Catch.* Hutcheson, F. No. 31 in M.430.1.7

Come boys, lets merry be. *Catch.* Hutcheson, F. No. 51 in M.430.1.9

Come, Britannia, shake thy lance. *Song.* Arne, T. A. No. 71 in M.376.31.2

Come buy my cherries. *Catch.* Stevenson, J. A. No. 29 in M.377.22

Come buy of poor Kate. *Song.* Primrose girl, The. No. 89 in M.129.111

Come calm content. *Canon.* A., Z. No. 38 in M.430.1.1

Come cheer up, my lads. *Song.* Boyce, W. No. 38 in M.376.31.3

Come, come bonnie lassie. *Song.* Sandy and Jenny. No. 15 in M.370.2.2

Come come fill about the glass. *Catch.* Barsanti, F. No. 47 in M.430.1.1

Come come let us sing. [Part-song for 3 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, p. 84.) No. 50 in M.430.1.1

Come, come my dear nymph. *Song.* Carey, H. The musical century. M.414.46

Come, come my good shepherds. *Song.* Arne, M. No. 7 in M.376.31.2

Come, come my lads. *Part-song.* Bates, W. No. 37 in M.430.1.1

Come creeping sleep. *Canon.* Harington, H. No. 39 in M.430.1.14

Come, Damon, come. A favourite song [t.] in compass of the Ger. flute, set to music by an eminent master. [With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 138, 139.) No. 87 in M.376.31.2

Come, dear Amanda, quit the town. *Song.*
Broderip, R. The rural invitation. M.409.37
Howard, S. The invitation. No. 254 in M.cab.1.50

Come dear Pastora. *Glee.* Alcock, J., *Jr.* No. 4 in M.430.1.18

Come dearest love. *Catch.* Webbe, S. No. 12 in M.430.1.23

Come, draw me six magnums. *Part-song.* Tucker, H., editor. No. 81 in M.129.52

Come drink about, Tom. *Catch.* Day, G. No. 28 in M.cab.1.18

Come drink, my friend. *Glee.* Smith, J. S. No. 5 in M.430.1.19

Come, ever smiling liberty. *Song.* Handel, G. F. No. 24 in M.376.31.3

Come, fair nymph. *Song.* Greene, M. The happy shepherd. No. 150 in M.cab.1.50

Come fairest nymph. *Glee.* Wellesley, G. C. No. 22 in M.430.1.17

Come fill the board. *Glee.* Atterbury, L. No. 64 in M.430.1.24

Come fill the glass. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 188.) No. 73 in M.430.1.10

Come fill the lass a bumper. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 95.) No. 44 in M.430.1.7

Come Flora sweet, my garden grace. *Song.* Lampe, J. F. The spring wish. No. 85 in M.cab.1.48

Come follow, follow me. *Canon.* Nares, J. No. 20 in M.430.1.11

Come follow me and catch me. *Part-song.* Baildon, J. No. 53 in M.430.1.11

Come follow me my lads. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 35.) No. 23 in M.430.1.4

Come follow me, this song's for three. *Canon.* Bates, W. No. 80 in M.430.1.11

Come, follow me to the greenwood tree. *Canon.* Hayes, W. No. 43 in M.430.1.3

Come follow me with merry glee. *Canon.* Bates, W. No. 32 in M.430.1.9

Come from the dungeon. Harmonized by P. Hayes. Glee [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 101–105.) No. 55 in M.430.1.2

Come gentle eve. *Glee.* Spofforth, R. No. 59 in M.430.1.30

Come gentle god. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 113–115.) No. 38 in M.430.1.13

Come gentle god. *Song.* Lampe, J. F. The wish. No. 55 in M.cab.1.47

Come gentle spring. *Glee.* Callcott, J. W. No. 85 in M.430.1.24

Come good sober Jacob. *Catch.* Brown, R. No. 15 in M.cab.1.18

Come, hap me with thy pettycoat. *Song.* Thomson, W. Orpheus Caledonius. Vol. 1. No. 11 in M.376.32.1

Come here's a good health. *Catch.* Blow, J. No. 1 in M.cab.1.53

Come here's my hand. [Catch for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 72.) No. 42 in M.430.1.2

Come hither my country squire. *Song.* Carey, H. The modern beau. No. 9 in M.cab.1.48; etc.

Come hither my merry boys. *Catch.* Worgan, J. No. 13 in M.430.1.9

Come hither my pretty maid. *Catch.* Worgan, J. No. 12 in M.430.1.9

Come, holy spirit. *Glee.* Aylward, T. Elegies and glees. No. 4 in M.140.24

Come, jolly Bacchus. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 54–59.) No. 25 in M.430.1.9

Come jolly god. *Canon.* Berg, G. No. 24 in M.430.1.4

Come kiss me dear Dolly. *Catch.* Hook, J. No. 18 in M.430.1.18

Come, landlords, fill. [Song, bar.] (*In* Annie Laurie melodist. P. 68.) No. 79 in M.129.52

Come lassie lend me. *Song.* Thomson, W. The bob of Dumblane. No. 214 in M.cab.1.50; etc.

Come learn by this. *Duet.* Carey, H. No. 6 in M.cab.1.48; etc.

Come let us agree. *Duet.* Purcell. H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Come let us all a Maying go. *Glee.* Atterbury, L. No. 38 in M.430.1.19

Come let us all unite. Glee [A. T. B]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 16–19.) No. 10 in M.430.1.20

Come let us be jolly. *Catch.* Callcott, J. W. No. 14 in M.430.1.23

Come let us chaunt. *Glee.* Merry shepherds, The. No. 2 in M.430.1.18

Come let us drink. *Catch.* Hook, J. No. 28 in M.430.1.15
Purcell, H. No. 37 in M.cab.1.18

Come let us leave the town. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Come let us sing. *Catch.* Callcott. J. W. No. 23 in M.430.1.23

Come let's away. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, p. 41.) No. 40 in M.430.1.12

Come let's have a catch. *Catch.* Webbe, S. No. 66 in M.430.1.9

Come, listen and laugh. *Song.* Arne, T. A. A touch on the times. No. 125 in M.376.31.2

Come live like me. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 7–9.) No. 4 in M.430.1.22

Come live with me. *Glee.* Hook, J. No. 57 in M.430.1.15
Smith, J. S. No. 59 in M.430.1.21
Webbe, S. No. 3 in M.377.22

Come live with me. *Song.* Brown, E. A. Elizabethan lyrics. M.126.82

Come, loose every sail. [Song, T.] (*In* Boston musical miscellany. Vol. 1, pp. 96, 97.) No. 34 in M.370.2.1

Come, loose ev'ry sail. *Song.* Homeward bound. No. 79 in M.129.111

Come, lovers, follow me. *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

Come mirth enliv'ning goddess. *Catch.*
Paxton, S. A collection of glees. Opera 5. M.430.33
Paxton, W. No. 47 in M.430.1.17

Come mortals. A favourite air [T.] in Lethe. [With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 158, 159.) No. 83 in M.376.31.3

Come my Laura. *Glee.* Danby, J. No. 26 in M.430.1.28

Come Myra, idol of the swains. *Song.* Arne, T. A. The invitation. No. 18 in M.376.31.3

Come neighbours assemble. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 49.) No. 21 in M.430.1.7

Come now all ye social pow'rs. *Glee.* Webbe, S. No. 52 in M.430.1.20

Come now, all ye social pow'rs. [Song, M.-S. or bar.] (*In* American musical miscellany. Pp. 40, 41.) No. 12 in M.129.111

Come now live with me. *Glee.* Miller, E. No. 26 in M.430.1.27

Come nymphs and fawns [sic]. *Glee.* Aylward, T. Elegies and glees. No. 4 in M.140.24

Come, O haste thee. *Glee.* Pring, J. C. No. 68 in M.430.1.30

Come o'er the sea. [Song, bar. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 6, pp. 64–67.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Come o'er the sea. *Song.* Goltermann, G. E. Songs. M.417.15

Come on, ye jolly hearts. *Canon.* Hayes, W. No. 35 in M.430.1.4

Come pity come. *Glee.* Holder, J. W. No. 67 in M.430.1.29

Come, pretty bird. *Glee.* Danby, J. No. 60 in M.430.1.30

Come push round with spirit. *Glee.* Webbe, S. No. 23 in M.430.1.29

Come, rest in this bosom. [Song, T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 6, pp. 102–104.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Come Roger. *Catch.* Request, The. No. 43 in M.430.1.12

Come Roger and Nell. *Catch.* Webbe, S. No. 46 in M.430.1.17

Come, Roger and Nell. *Song.* Arne, T. A. Harvest home. No. 4 in M.376.31.2

Come, Rosalind. *Song.* Arne, T. A. Colin's invitation. No. 139 in M.376.31.1

Come rosy health. *Glee.* Webbe, S. No. 74 in M.430.1.11

Come rouse, brother sportsman. *Song.* Hook, J. No. 57 in M.129.111

Come, send round the wine. [Song, bar. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 106–108.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies; Boston musical miscellany.

Come shepherd swains. *Part-song.* Wilbye, J. The second set of madrigals. M.452.4.7

Come shepherds we'll follow. *Elegy.* Arne, T. A. No. 39 in M.430.1.7

Come, strike the bold anthems. See Charming Nancy.

Come take of your liquor. *Catch.* Hall, H. No. 14 in M.cab.1.18

Come take your glass. *Song.* Fisher, W. No. 81 in M.cab.1.50; etc.

Come then my life. *Song.* Eastcott, R. The harmony of the muses. M.431.11

Come then with me love. *Song.* Verdi, F. G. F. No. 10 in M.129.52

Come thou goddess. *Glee.* Hook, J. No. 86 in M.430.1.19
Smith, J. S. No. 4 in M.430.1.13

Come thou laughter loving power. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 142.) No. 56 in M.430.1.15

Come thou laughter loving pow'r. *Glee.*
BAILDON, J. No. 83 in M.430.1.11
SMITH, J. S. No. 54 in M.430.1.15
Come thou monarch. *Glee.* COOKE, B. No. 46 in M.430.1.15
Come thou monarch. *Song.* CHILCOT, T. No. 92 in M.CAB.1.47
Come thou rosy dimpl'd boy. *Glee.*
COOKE, B. No. 55 in M.430.1.12
HUTCHESON, F. No. 6 in M.430.1.11
WELLESLEY, G. C. No. 64 in M.430.1.16
Come to the greenwood. Glee [T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 145–149.) No. 47 in M.430.1.19
Come to the greenwood. *Glee.* ARNOLD, S. No. 43 in M.430.1.13
WORGAN, J. No. 5 in M.430.1.4
Come unto me. *Canon.* DANBY, J. No. 57 in M.430.1.31
SMITH, J. S. No. 29 in M.430.1.21
WEBBE, S. No. 55 in M.430.1.16
Come unto these yellow sands. *Song.* SIMPSON, R. Sonnets of Shakspeare. M.441.97
Come where my love lies dreaming. *Song.* FOSTER, S. C. No. 9a in M.380.41.1
Come, where shall we walk? *Catch.* HARINGTON, H. No. 61 in M.430.1.11
Come ye jolly fellows. *Canon.* BERG, G. No. 37 in M.430.1.9
Come ye party. *Glee.* DANBY, J. No. 74 in M.430.1.23
Comédie à Compiègne. *Opera.* For the MUSIC see Malo, C. For the LIBRETTO see Noël, É. M. É.
Comédie italienne, *Paris.*
ISIDORE BAUREL, ou les mystères du Théâtre idalien. Conte chinois. [2e édition.] Paris. 1884. M.127.70
ORTIGUE, J. L. d'. Du théâtre italien et de son influence sur le goût musical françois. Paris. 1840. M.433.17
PIIS, P. A. A. de. Théâtre de M. de Piis et de M. Barré; contenant les opéra-comiques en vaudevilles, et autres pièces qu'ils ont composées en société, pour le Théâtre italien, depuis 1780 jusqu'en 1783. À Londres. M.DCC.LXXXV. 2 v. M.374a.8
Comedy overture, A. *For orchestra.* HARTY, H. No. 1 in M.136.21

Comettant, Jean Pierre Oscar.
Trois ans aux États-Unis. Étude des mœurs et coutumes américaines. 2e édition, revue et corrigée. [Par] Oscar Comettant. Paris. Pagnerre. 1858. M.128.61
Comettant, Oscar. See **Comettant**, Jean Pierre Oscar.
Comfort us again. *Canon.* CALLCOTT, J. W. No. 75 in M.430.1.25

Comic songs.
ANGELO, H. Angelo's Original comic songs. A collection of comic, patriotic, and satirical songs. Philadelphia. [1862.] M.129.77
BEADLE'S Dime song book. A collection of new and popular comic and sentimental songs. Nos. 1–3, 5–9, 15, 17, 18, 20, 22. New York. [1860–1867.] M.129.47
BERRY, E. Berry's Comic songs. Philadelphia. [1856.] M.129.81
BERRY, J. S. J. S. Berry's Flying trapeze songster. A fine collection of the most humorous, jolly, droll songs, ballads, and parodies. New York. [1868.] M.129.60
BUCKLEY, R. B. Bishop Buckley's Comic songs. As sung at Buckley's New Minstrel Hall, Boston. No. 1. Boston. 1865. M.129.105
BURTON, W. E., *editor.* Burton's Comic songster. Being entirely a new collection of original and popular songs. Philadelphia. 1839. M.129.104
"CENTRAL PARK SHOW" songster, The. New York. 1872. M.129.106
CONCERT ROOM comic songster, The. Containing Yankee, English, Irish and Dutch songs. Philadelphia. [1860.] M.129.82
DIXEY, E. F. Dixey's Songster. Philadelphia. [1860.] M.129.79
FOX, C. H. Charley Fox's Sable songster. Containing banjo songs, jokes, and gems of wit. Selected and arranged by Urastix Bust [pseud.]. Philadelphia. [1859.] M.129.67

Comic songs. *(Continued.)*
—— Fox's Ethiopian comicalities. Containing strange sayings, eccentric doings [etc.]. New York. [1859.]
FATHER MILLER'S Comic songster. Containing all the choice new melodies of Thos. G. Booth. New York. [187–?] M.129.109
M.129.89
MAY, F. Fred May's Comic Irish songster. Containing all the most popular Irish comic songs, as sung by Fred May and J. H. Ogden. New York. [1862.] M.129.51
MORRIS, P. Pete Morris' American comic melodist. New York. [1857.] M.129.68
O'MALLEY, C. The Charley O'Malley Irish comic songster. Containing humorous and sentimental Irish songs, together with funny recitations, as sung and given by J. H. Ogden. New York. [1862.] M.129.88
PASTOR, A. Tony Pastor's Comic and eccentric songster. Containing a choice collection of comic and eccentric songs, together with humorous recitations. New York. [1862.] M.129.75
PURDY, S. S. Purdy's Paul Pry songster and black joker. Containing all the latest and most popular comic songs, banjo solos, songs and dances, eccentric refrains. New York. [1865.] M.129.57
SHAW, F. Fred. Shaw's Dime American comic songster. Containing a selection of comic songs. Philadelphia. [1860.] M.129.55
SHAW, G. Gus Shaw's Comic song and recitation book. New York. [1860.] M.129.76
WARREN, G. Yaller rooster comic banjo songster. Containing a collection of the popular songs sung at Tony Pastor's Opera House. New York. [1869.] M.129.62

Comic tours.
PHILLIPS, H. Comic tours [in Great Britain]. Autograph manuscript. 1849–1852. 3 v. Illus. M.409.43
Coming, The, of Christ. *Cantata.* For the MUSIC see **Farmer**, J.
Comme Dieu rayonne. *Song.* FAURÉ, G. U. La chanson d' Ève. M.442.85
Commencement, Le, du voyage. *Part-song.* KASTNER, J. G. Les chants de la vie. M.121.34
Comment je me trouvai marié. *Song.* MOULLÉ, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3
Commis voyageurs, Les, par amour. *Opera.* For the MUSIC see **Desormes**, L. C. For the LIBRETTO see **Jouhaud**, A.
Common, Alfred F.
How to repair violins and other musical instruments. London. Reeves. [1911?] Illus. M.377.32
Communion. *For organ.* GUILMANT, F. A. Deux pièces pour orgue. [Op. 82.] No. 5 in M.451.2.3
HAMER, G. F. No. 7 in M.451.2.3
PEARCE, C. W. No. 23 in M.451.2.4
SOUTHWICK, F. T. No. 12 in M.451.2.5
TRUETTE, E. E. No. 20 in M.451.2.5
WHITING, G. E. No. 7 in M.451.2.6
Compagni amor. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 49.) No. 22 in M.430.1.9
Compagni amor. *Glee.* BERG, G. No. 44 in M.430.1.2
Compare me to the child. *Part-song.* FARMER, J. The first set of English madrigals. M.452.4.8
Comparison, The. *Song.*
ARNE, T. A. The monthly melody. No. 1 in M.CAB.1.3.1
TRAVERS, J. No. 99 in M.376.31.2
Compassionate maid, The. See **Vincent**, R. See, Phillis, yonder bower.
Compendiū musices confectū ad faciliorē instructionē cantuū choralē discentiū: necnō ad introductionē huius libelli: qui Cātorinus intitulatur: omnibus diuino cultui deditis putilis ? necessarius . . . [*Colophon:* Finis Cantorini Romani: impressi Venetijs p dñm Lucantoniū de Giunta Florentinu}: anno dñi millesimo qngentesimo tertiodecimo.] Plates. M.149a.59
Printed in red and black.

Complaint, The. *Song.* ARNE, T. A. M.409.37; etc.
Complainte. *Song.* DORET, G. Dix mélodies. No. 2 in M.417.12
GEORGES, A. Chants de guerre. M.442.22
Complainte, La, de Claudie. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2
Complainte de Saint-Nicolas. *Song.* PÉRILHOU, A. Chants de France. M.137.34
Compleat tutor, The, for the harpsichord or spinnet, wherein is shewn the Italian manner of fingering with suits of lessons for beginners & those who are already proficients on that instrument & the organ, with rules for tuneing the harpsichord or spinnet. London. Printed and sold by David Rutherford. [1750?] Plate. Diagram. M.127.55
Compleat tutor, The, for the hautboy, containing the best and easiest instructions for learners to obtain a proficiency. To which is added a choice collection of the most celebrated Italian, English and Scotch tunes curiously adapted to that instrument. London. Printed for Chas & Ann Thompson. [1758?] Plates. Diagram. M.127.56
Composition.
FUX, J. J. Gradus ad Parnassum, sive manuductio ad compositionem musicæ regularem, methodo novâ, ac certâ, nondum antè tam exacto ordine in lucem edita. Viennæ Austriæ. 1725. M.388.21
PLAYFORD, J. A brief introduction to the skill of musick in two books. The first contains the grounds and rules of musick. The second, instructions for the viol and also for the treble-violin. By John Playford. To which is added a third book entitled The art of setting or composing musick in parts, by Dr. Tho. Campion. With annotations thereon by Mr. Chr. Simpson. London. 1662. M.CAB.1.52
PLUEMPSER, T. Der Schnellkomponist. Untrügliche Anleitung für Jedermann, in kurzer Zeit ein bedeutender Komponist zu werden. Berlin. 1888. M.128.71
PRINTZ, W. C. Wolffgang Caspar Printzens von Waldthurn Phrynis Mitilenæus, oder satyrischer Componist, welcher vermittelst einer satyrischen Geschicht die Fehler der ungelehrten Componisten höflich darstellet. Dresden. 1696. M.149a.60
Comtesse Marguerite, La. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2
Cõmunes prose totius anni nouissime emendate. [Venũdãtur Parisijs apud Franciscum Regnault. *Colophon:* Prosarum correctarum finis. Anno dñi mill'o quin genteno. xvxi. sub duodenis kal'. Februarii.] No. 3 in M.149a.47
Comus proclaims aloud. *Catch.* BERG, G. No. 12 in M.430.1.3
Con fille un giorno amore. *Part-song.* CLARI, G. C. M. Madrigali o terzetti. M.441.14
Con quanto si contenta un lazzarone. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2
Con tenerezza. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 29.) No. 12 in M.430.1.21
Concert room comic songster, The. Containing Yankee, English, Irish and Dutch songs. Philadelphia. Winch. [1860.] M.129.82
Concertos. *For clarinet and pianoforte.*
WEBER, C. M. F. E. von. Konzert, Zweites, in Es dur für Klarinette und Pianoforte. Op. 74. M.434.87
Concertos. *For orchestra.*
MUFFAT, G. Ausserlesene mit Ernst und Lust gemengte Instrumental-Musik. 1701. Theil 1: Sechs Concerti grossi. Nebst einem Anhange: Auswahl aus „Armonico tributo". 1682. M.414.11
REGER, M. Konzert im alten Stil. Op. 123. M.407.46
SAMMARTINI, G. Eight overtures in eight parts for violins, hoboys, French horns, &c., with a through bass for the harpsicord or violoncello. [Op. 7.] And six grand concertos for violins, &c. [Op. 8. Parts.] No. 5 in M.416.8
Concertos. *For organ.*
HANDEL, G. F. Conzerte für Orgel mit Orchester. Für Orgel allein bearbeitet. No 2. In A dur (Op. 7, No 2). No. 3 in M.133.23
Concertos. *For organ and orchestra.*
PROUT, E. Concerto for organ and orchestra. (No. 2 in Eb.) Op. 35. No. 2 in M.407.28
Concertos. *For pianoforte.*
BARNETT, J. F. Concerto (in D minor) for the pianoforte with orchestral accompaniment. Op. 25. Pianoforte part. M.444.22
HENSELT, A. von. Concerto [F moll] pour le piano avec accomp. de grand orchestre, ou de quintuor, ou d'un second piano. Op. 16. Pour piano seul. No. 4 in M.200.5
HERMANN, J. D. Concerto, II., pour le forte piano ou clavecin avec accompagnement de violons, alto et basse, cors et hautbois (à volonté). Œuvre IIIe. [Partie pour forte piano seul.] No. 1 in M.445.32
Concertos. *For pianoforte and orchestra.*
BALAKIREV, M. A. Концертъ для фортепьяно съ сопровожденіемъ оркестра. Concerto pour piano et orchestre. M.136.40
BERNARD, É. Concertstück pour piano et orchestre. Op. 40. No. 1 in M.407.11
BUSONI, F. B. Concerto per un pianoforte principale e diversi strumenti ad arco, a fiato ed a percussione. Aggiuntovi un coro finale per voci d'uomini a sei parti. Opera XXXIX. M.136.35
BUYS, J. B. Konzert für Klavier mit Orchesterbegleitung. Op. 15. M.411.27
CLEVE, H. Konzert für Pianoforte mit Begleitung des Orchesters, [No. 2] B moll. M.411.30
HILLER, F. Concert für das Pianoforte mit Begleitung des Orchesters. Op. 69. M.CAB.1.24
HOCHBERG, J. H. XIV. Bolko, *Graf* von. Concert (C moll) für Pianoforte mit Begleitung des Orchesters. Op. 42. M.133.24
JACOBY, W. Concert für Pianoforte und grosses Orchester. Op. 13. M.411.38
MACDOWELL, E. A. Konzert No. 1, A moll. Op. 15. M.450.65
—— Konzert No. 2 [D moll]. Op. 23. M.411.42
MALLING, O. V. Concert (C moll) pour piano avec accompagnement d'orchestre. Op. 43. No. 2 in M.407.34
MOÓR, E. Klavier-Konzert mit Begleitung des Orchesters. Op. 57. M.133.33
NEITZEL, O. Concert für Clavier und Orchester. Op. 26. M.411.82
RAKHMANINOV, S. V. Concerto, Second, pour le piano avec orchestre. Op. 18. M.136.27
RATH, F. vom. Klavierkonzert [mit Orchesterbegleitung]. Op. 6. M.411.49
REGER, M. Konzert (F-moll) für Klavier und Orchester. Op. 114. M.444.119
RUBINSTEIN, A. G. Concert, Premier. Op. 25. M.445.60
SAUER, E. G. C. Concerto pour piano et orchestre (mi-mineur). M.411.62
—— Concerto, 2ième, ut mineur, pour piano et orchestre. M.411.63
TCHERÉPNIN, N. N. Concerto pour piano avec orchestre. Op. 30. M.407.41
TOVEY, D. F. Concerto en la-majeur pour piano et orchestre. Op. 15. M.411.96
WEBER, C. M. F. E. von. [Concert-Stück.] Concerte für das Klavier mit Begleitung des Orchesters. No. 3. [Op. 79.] No. 6 in M.344.16
Concertos. *For pianoforte and strings.*
CLEVE, H. Konzert für Pianoforte und Streichorchester. Nr. 3. in Es dur. Op. 9. M.411.31
MONN, M. G. Concerto per clavicembalo [con due violini, basso e basso continuo (cembalo)]. Wiener Instrumentalwerke. Band 2. M.414.26.2
—— Concerto per cembalo, G-moll [con due violini, viola e basso]. Wiener Instrumentalwerke. Band 2. M.414.26.2
Concertos. *For strings.*
AVISON, C. Six concertos in seven parts for four violins, one alto viola, a violoncello and a thorough bass for the harpsichord. With general rules for playing instrumental compositions in parts. Opera terza. [Parts.] No. 2 in M.416.8
—— Eight concertos in seven parts for four violins, one alto-viola, a violoncello, and a thorough bass for the harpsichord. Opera quarta. [Parts.] No. 3 in M.416.8

Concertos. *For strings. (Continued.)*

—— Twelve concertos in seven parts for four violins, one alto-viola, a violoncello, and a thorough-bass for the harpsichord. Opera sesta. [Parts.] No. 4 in M.416.8

BACH, J. S. Brandenburgisches Concert, Zweites, für concertirende Violine, Flöte, Hoboe und Trompete mit Begleitung von Streichorchester und Cembalo. M.407.54

—— [Brandenburgisches Concert, Drittes.] Troisième concerto pour trois violons, trois altos, et trois violoncelles avec basse. No. 1 in M.133.41

BARSANTI, F. Concerti grossi con due violini, viola e violoncello obligati con due altri violini e basso di ripieno. Opera sesta di Gio: Batta. S[t] Martini. Questi concerti sono composti da diversi notturni del S[t] Martini da Francesco Barsanti. [Parts.] No. 1 in M.416.8

CORELLI, A. Concerti grossi con duoi violini e violoncello di concertino obligati e duoi altra [sic] violini, viola e basso di concerto grosso ad arbitrio. Opera sesta. M.445.1

GEMINIANI, F. Concerti grossi con due violini, viola e violoncello di concertini obligati, e due altri violini e basso di concerto grosso. Composti della seconda parte del opera quinta d'Arcangelo Corelli per Francesco Geminiani. M.445.5

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— Concerti grossi a due violini, due viole e violoncello obligati con due altri violini, e basso di ripieno. M.445.4

—— Concerti grossi con due violini, viola e violoncello di concertino obligati e due altri violini e basso di concerto grosso. Composti delli sei soli della prima parte dell' opera quinta d' Arcangelo Corelli. M.445.6

HANDEL, G. F. Twelve grand concertos for violins, &c., in seven parts. Opera sexta. [Parts.] M.445.13; etc.

SAMMARTINI, G. VI concerti grossi con due violini, alto-viola, e violoncello obligati; e due violini e basso di rinforzo. Opera seconda. M.445.7

Concertos. *For two pianofortes.*

BEACH, A. M. C. Concert (Cis moll) für Pianoforte und Orchester. Op. 45. Pianoforte Solostimme mit Begleitung eines zweiten Pianoforte an Stelle des Orchesters. M.444.68

HUBER, H. Concert (N° 2, G dur) für Pianoforte mit Begleitung des Orchesters oder eines zweiten Pianoforte. Op. 107. Pianofortestimme (mit unterlegtem zweiten Pianoforte als Ersatz des Orchesters). M.444.173

JADASSOHN, S. Concert für Piano mit Begleitung des Orchesters. Op. 89. Solo Pianoforte mit unterlegtem 2. Pianoforte. No. 1 in M.444.174

LITOLFF, H. C. Concerto symphonique [No. IV.] pour piano et orchestre. Op. 102. [Partition] piano. No. 1 in M.133.31

REGER, M. Konzert (F moll) für Klavier und Orchester. Op. 114. Für zwei Klavier zu vier Händen. M.136.44

Concertos. *For viola and orchestra.*

GARCIN, J. A. Concertino pour alto [avec accompagnement d'orchestre]. Op. 19. M.444.86

Concertos. *For violin and orchestra.*

AMBROSIO, A. d'. Concerto en si mineur (H moll) pour violon avec accompagnement d'orchestre. Op. 29. No. 1 in M.407.28

AULIN, T. Konzert N° 3, C moll, für Violine mit Orchester. Op. 14. No. 4 in M.407.27

ELGAR, E. W. Concerto for violin and orchestra. (Op. 61.) M.138.23

GLAZUNOV, A. K. Concerto (la) pour violon avec accompagnement d'orchestre. Op. 82. M.434.15

HUBAY, J. Concerto, 3[ème], pour violon avec accompagnement d'orchestre. Op. 99 Partition d'orchestre. No. 1 in M.407.32

Concertos. *For violin and orchestra. (Continued.)*

—— Concerto all'antica (No. 4) pour violon avec accompagnement d'orchestre. Op. 101. No. 2 in M.407.32

JUON, P. Konzert für Violine (in H moll) mit Begleitung des Orchester [sic]. Op. 42. M.136.22

MACKENZIE, A. C. Concerto for the violin [and orchestra]. Op. 32. M.431.4

MOZART, J. C. W. A. Violin-Konzert [Nr. 7], D dur. M.411.43

NACHÈZ, T. Concerto, 2[me] (en si mineur), pour violon avec accompagnement d'orchestre. Op. 36. M.411.81

REGER, M. Konzert (A dur) für Violine mit Begleitung des Orchesters. Op. 101. M.411.60

SCHILLINGS, M. Concert für Violine und Orchester. Op. 25. No. 2 in M.136.20

SINIGAGLIA, L. Konzert für Violine und Orchester. Op. 20. M.411.93

WIENIAWSKI, H. Concerto, Second, ré mineur. Op. 22. M.407.90

Concertos. *For violin and pianoforte.*

ACCOLAY, J. B. Deux concertos pour violon avec accompagnement de piano. M.444.181

BERIOT, C. A. de. Concerto, Second, pour violon avec accompagnement de piano. Op. 32. M.444.76

—— Concerto, 7[me], pour violon avec accompagnement de piano. Op. 76. M.444.77

BRUELL, I. Concert für Violine mit Pianofortebegleitung. Op. 41. No. 4 in M.136.18

ERNEST, G. Concerto pour violon avec accompagnement de piano. No. 1 in M.434.33

HAYDN, J. Violin-Konzerte. [No. 1, C dur; No. 2, G dur.] Neu aufgefunden. Ausgabe für Violine und Pianoforte. M.357.33

HUBAY, J. Concerto dramatique pour violon avec accompagnement de piano. Op. 21. No. 2 in M.133.26

JONGEN, J. Concerto en si mineur pour violon et piano. [Op. 17.] No. 2 in M.444.166

MOLIQUE, W. B. Concert, Fünftes (in A moll), für Violine, mit Begleitung des Pianoforte. Op. 21. M.444.110

WOYRSCH, F. von. Skaldische Rhapsodie. Konzert in D moll für Violine und Klavier. Op. 50. M.434.73

Concertos. *For violin, pianoforte and orchestra.*

LE BORNE, F. Symphonie-concerto (en mi majeur). Pour violon, piano et orchestre. Op. 37. M.444.7

Concertos. *For violoncello and orchestra.*

POPPER, D. Concert (No. 3, G dur, in einem Satze) für Violoncell mit Begleitung des Orchesters. Op. 59. No. 3 in M.407.20

REINECKE, C. H. C. Concert für das Violoncell mit Begleitung des Orchesters. Op. 82. M.407.39

WIDOR, C. M. Concerto [pour] violoncelle [et orchestre]. Op. 41. M.CAB.1.7

Concertos. *For violoncello and pianoforte.*

JONGEN, J. Concerto pour violoncelle et piano. Op. 18. No. 2 in M.434.101

TROWELL, A. Concerto pour violoncelle avec accompagnement [de piano]. Op. 33. No. 2 in M.434.68

Concertos. *For violoncello, strings and pianoforte.*

MONN, M. G. Concerto per violoncello, G-moll [con due violini, viola, basso e basso continuo (cembalo)]. Wiener Instrumentalwerke. Band 2. M.414.26.2

Concertos. *For wind instruments and orchestra.*

HANDEL, G. F. Konzert in F dur für zwei Bläserchöre und Streichorchester. (Concerto a due cori.) No. 3 in M.357.29

Concertos. *Criticism.*

GRAENER, G. Paul Juon, Konzert für Violine mit Begleitung des Orchesters, H moll, Op. 42. Erläutert. Berlin. [1910?] M.217.12.366

SCHATTMANN, A. Jean Sibelius, Konzert für Violine mit Orchester, D moll, Op. 47. Erläutert. Berlin. [1910?] M.217.12.342

SMOLIAN, A. Felix Woyrsch, Skaldische Rhapsodie. Konzert in D moll für Violine und Orchester (Op. 50). Erläutert. Berlin. [1902.] M.217.12.291

Concerts. *Programmes.*

Apollo Club, *Boston.* Programmes. No. 1–227. Nov., 1871–April, 1915. [Compiled by Allen A. Brown.] M.304.1

Bach Choir, *London.* Programs. 17th–61st public concert. Season, 1882/83–1899/1900. M.433.3

Boston Music Hall. [Great organ concerts. Programmes.] Novmeber 2, 1863 – May 14, 1884. M.184.14

Boston Orchestral Club. [Programmes of concerts. 1885–1891. Compiled with newspaper clippings by Allen A. Brown.] No. 1 in M.CAB.1.42

Boston Orchestral Club. [Programmes of concerts, 4th–9th seasons, 1903–1911. Compiled with newspaper clippings by Allen A. Brown.] No. 2 in M.CAB.1.42

Boston Symphony Orchestra. Programmes and comments, season 1881/82–1915/16. Compiled by Allen A. Brown. M.125.5

—— Programmes of concerts at Panama-Pacific International Exposition, Festival Hall, San Francisco, California. May 14–26, 1915. M.CAB.1.32

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—— [Programmes of concerts by H. von Buelow, Mr. and Mrs. Georg Henschel, and the Philharmonic Society of Brooklyn, 1875–1902.] M.CAB.1.35

—— [Programmes of concerts by the Harvard Musical Association, The German Trio, Otto Dresel, Julius Eichberg, etc. 1844–1874.] M.184.15

—— [Programmes of concerts given in Boston by Vladimir de Pachmann. April 30, 1890 – December 9, 1911.] M.CAB.1.36

—— [Programmes of concerts in Sanders Theatre, of the Campanari Quartet, and of the Germania Musical Society, etc. 1852–1885.] M.CAB.1.37

Brown, A. K., *compiler.* Musical miscellanies. [Programmes, portraits, announcements, etc.] Series 1, [2]. Scrap-books. Boston. [1909–1912.] 6 v. M.CAB.2.14

Cecilia, The, *Boston.* Programmes and notices compiled [with indexes] by Allen A. Brown. Nov.,1874 – May, 1916. M.304.4

Chicago Symphony Orchestra, founded by Theodore Thomas. [Descriptive programs.] 8th–25th seasons. 1898–1915/16. M.374.3

Choral Art Society of Boston. [Programmes. Season 1–7. 1902–1907.] M.377.52

Choral Society of Washington, D. C. Bulletin. No. 1–46. October 1899 – April 1905. 17th–22d season. M.453.52

Cincinnati Symphony Orchestra. Programmes. Season 1897/98, 1901/02–04/05, 06/07–12/13, 14/15, 15/16. M.374.5

Faelten Pianoforte School, *Boston.* [Programmes of pupils' recitals. Season of 1897/98 – 1912/13. September 14, 1897 – June 23, 1913.] M.440.4

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Hughes, A. H., *compiler.* Forty-three historical programmes. [Concerts performed by the Society of Amateurs in London.] London. 1889. M.453.22

Koeniglich-saechsische musikalische Kapelle, *Dresden.* Programme-Buch der Sinfonie-Concerte. Winter 1897/98–1912/13. 15 v. M.374.2

Lewin, F. D. A narrative of the visit of Mr. Henry Leslie's choir to the International Exhibition at Paris, 16th to 24th July, 1878. M.375.27

Longy Club, The, *Boston.* [Programmes and newspaper clippings. March 14, 1901, to March 9, 1916.] M.CAB.1.40

Minneapolis Symphony Orchestra. Program book. Fourth to thirteenth season. 1906/07–1915/16. [Program notes by Caryl B. Storrs.] M.433.6

Morning Practice Club, The, *Boston.* [Programmes. November 22 – April 20, 1900–1910.] M.433.10

Musical Art Society of New York. [Descriptive programmes.] 9th–12th seasons. 1901–1905. M.127.72

National Peace Jubilee, Boston, 1869. The Peace Jubilee. Programme for the celebration. [June 15–19, 1860.] No. 3 in M.409.35

Concerts. *Programmes. (Continued.)*

Orpheus Musical Society, *Boston.* [Programmes, portraits, menus, clippings, etc., concerning the history of the society. Compiled by C. E. Niebuhr.] M.CAB.1.16

People's Choral Union, The, *Boston.* [Programmes and notices compiled by Allen A. Brown.] M.CAB.1.34

Perabo, J. E. [Programmes of concerts given by Ernst Perabo. April 21, 1866, to December 13, 1909. Compiled by Allen A. Brown.] M.CAB.1.41

Philadelphia Orchestra, *Philadelphia.* Programmes. 3rd – 15th season. 1902–1915/16. M.453.1

Philharmonic Society of New York. [Descriptive programmes.] 59th–74th seasons. 1900/01–1915/16. M.433.18

Philharmonische Konzerte, *Vienna.* 1906/07–1907/08. XIV., XV. Jahrgang. Programm-Buch. Redigiert von Dr. Robert Hirschfeld. M.376.30

Pittsburg Orchestra, The. Programs of the afternoon & evening concerts. 1st–10th, 13th, 15th season. 1896–1905, 07/08, 1909/10. M.374.4

St. Louis Symphony Orchestra. Programmes. 28th, 30th–36th season. 1907/08, 1909/10–1915/16. M.453.3

St. Paul Symphony Orchestra. Descriptive programmes. 1906/07–1912/13. Programme notes arranged by Arthur Prescott Lothrop. M.371.45

Concertstueck. *For pianoforte and orchestra.*
Cowen, F. H. M.407.43

Conchita. *Opera.* For the Music see **Zandonai, R.** For the Libretto see **Vaucaire, M.**

Concord is conquered. *Glee.* Cooke, R. No. 20 in M.430.1.26

Condell, Henry.
Ask not why sorrow. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 71–74.) No. 24 in M.430.1.17

Confession, The. *Song.* Bryan, J. No. 79 in M.376.31.2
Froude, ——. No. 105 in M.CAB.1.50

Confession de la Poulette. *Song.* Versepuy, M. Chansons d'Auvergne. M.417.55

Confidence. *Song.* MacDowell, E. A. Eight songs. No. 1 in M.417.24

Confitebor Tibi Domine. *Canon.* Callcott, J. W. No. 150 in M.430.1.25

Confitures, Les. *Song.* Jaques-Dalcroze. Chez nous. No. 3 in M.203.37

Confusion to the pow'r of Cupid. *Catch.* Eccles, J. No. 48 in M.CAB.1.18

Confuso smarrito. *Catch.* Cocchi, G. No. 60 in M.430.1.6

Congratulamini. *Anthem.* Bernier, N. Motets. M.398.1

Congreve, William.
[Judgment of Paris.] The music in The judgment of Paris. Consisting of all the songs, duettos, and trio, with the overture, in score. Compos'd by Thomas Augustine Arne. M.441.73

Conjugal love. [Sweet day so cool. Song, s. or t. Accomp. for flute and continuous bass.] (*In* Universal harmony. Fol. 23.) No. 23 in M.CAB.1.47

Conjuration, La, des fleurs. *Opera.* For the Music see **Bourgault-Ducoudray.**

Conners, Pete.
The champion juvenile songster. Containing a collection of the popular songs, as sung at Tony Pastor's Opera House. New York. Brady. [1869.] M.129.54

Connla. *Cantata.* For the Music see **Smieton, J. M.** For the Libretto see **Smieton, J.**

Conquérant d'amour. *Song.* Jacquet, H. M. Mélodies. No. 1 in M.441.56

Conquérants, Les. *Song.* Georges, A. Chants de guerre. M.442.22

Conquérants, Les, du rêve. *Song.* Poueigh, J. Les lointains. No. 2 in M.432.37

Conqueror's grave, The. *Song.* Bishop, H. R. Historical ballads and songs. M.380.39

Conquest, The, of Belgrade. *For pianoforte.* Schroeter, J. S. M.445.53

Conseils aux filles. *Song.* Raulin, A. de, *editor.* Écoutez la chanson. M.453.66

Conservatoire nationale de musique et de déclamation, *Paris.*
LAVIGNAC, A. J. A. Les gaietés du Conservatoire. Dessins de Guydo. Paris. [1899.] Illus. M.376.59
PONTÉCOULANT, L. A. Le D. de. Musée instrumental du Conservatoire de musique. Histoires et anecdotes. Partie 1. Paris. 1864. M.377.64

Consiglio a na figliola. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Consign'd to dust. *Glee.* BROWN, T. No. 12 in M.430.1.14
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Consols! consols! *Catch.* STEVENS, R. J. S. No. 51 in M.430.1.24

Constance of Calais. *Cantata.* For the MUSIC see **Gladstone,** F. E. For the LIBRETTO see **McFall,** Mrs. D. C.

Constant, M.
Seleneia. Muziekdrama van Emile von Brucken-Fock. M.443.41

Constant fair, The. *Song.* MILLER, E. No. 26 in M.376.31.1

Constant lover. The. *Song.* BOYCE, W. No. 327 in M.CAB.1.50
WORGAN, M. No. 278 in M.CAB.1.50

Constant shepherdess, The. *Song.* HOOK, J. A favourite collection of songs. M.440.37

Consuelo. *Opera.* For the MUSIC see **Rendano,** A. For the LIBRETTO see **Cimmino,** F.

Conte d'avril. *Incidental music.* WIDOR. M.410.81

Conte, Il, di Gleichen. *Opera.* For the MUSIC see **Auteri Manzocchi,** S. For the LIBRETTO see **Auteri Pomàr,** M.

Conte féerique. *For orchestra.*
RIMSKI-KORSAKOV, N. A. No. 1 in M.407.23

Contemplation. *For organ.* GUILMANT, F. A. Deux pièces pour orgue. [Op. 82.] No. 6 in M.451.2.3
VINCENT, C. J. No. 12 in M.451.2.7

Content is wealth. *Canon.* WEBBE, S. No. 21 in M.430.1.8

Contented all day. *Song.* BOYCE, W. No. 66 in M.376.31.3

Contented cuckold, The. *Song.* CAREY, H. No. 68 in M.CAB.1.48; etc.

Contented farmer, The. *Song.* CAREY, H. No. 121 in M.CAB.1.50; etc.

Contented man, The. *Song.* LEVERIDGE, R. No. 320 in M.CAB.1.50

Contentment. [No glory I covet. Song, S. or T. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 55.) No. 34 in M.376.31.2

Contentment. [To meet with contentment. Song, T. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 111.) No. 85 in M.376.31.1

Contentment rosy dimpl'd. *Glee.* WEBBE, S., *Jr.* No. 20 in M.430.1.32

Contes, Les, d'Hoffmann. *Opera.* For the MUSIC see **Offenbach,** J. For the LIBRETTO see **Barbier,** P. J.

Contes, Les, de Perrault. *Opera.* For the MUSIC see **Fourdrain,** F. For the LIBRETTO see **Bernède,** A.

Contessina, La. *Opera.* For the MUSIC see **Gassmann,** F. L. For the LIBRETTO see **Coltellini,** M.

Contest, The, between love and glory. *Song.* ARNE, T. A. M.409.37; etc.

Conti, Francesco Bartolomeo.
[Clotilda.] Songs in the new opera call'd Clotilda. [The text by Neri. The music by Conti.] The songs done in Italian and English. [London.] Walsh. [1709.] No. 2 in M.400.53

Contrary, The, to strait. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 15.) No. 9 in M.430.1.4

Contrast, The. *Glee.* BROWN, W. No. 5 in M.430.1.3

Contrastes. *For pianoforte.* SZÁNTÓ, T. No. 2 in M.434.48

Conus, Georg. See **Konius,** Georgi.

Convenances, Les. *Song.* JAQUES-DALCROZE. Des chansons. No. 2 in M.203.37

Converse, Frederick Shepherd
Festival of Pan. Romance for orchestra by F. S. Converse. Op. 9. Arranged for piano four hands by Wilhelm Gericke. Boston. The Boston Music Co. [1911.] M.133.43

Converse, Frederick Shepherd. *(Continued.)*
Job. Dramatic poem for solo voices, chorus and orchestra. Op. 24. [Vocal score.] New York. The H. W. Gray Co. 1907. M.379.21
Composed for the fiftieth annual festival of the Worcester County Musical Association.
The mystic trumpeter. Orchestral fantasy after the poem by Walt Whitman. Orchestral score. Op. 19. New York. Schirmer. [1907.] M.431.21
The pipe of desire. Romantic grand opera in one act. Composed by F. S. Converse Opus 21. Text by George Edward Barton. [Vocal score.] New York. The H. W. Gray Co. 1907. M.378.43
Quartet in A minor. Op. 18. For two violins, viola and violoncello. Score. New York. Schirmer. [1906.] No. 2 in M.407.71
The sacrifice. Romantic grand opera in three acts. Text and music by Frederick S. Converse. Op. 27. Lyrics by John Macy. [Full score.] Autograph manuscript. Westwood. 1910. M.CAB.1.1
Same. Vocal score. New York. The H. W. Gray Co. 1910. M.134.27
Silent noon. A reverie for violoncello with pianoforte accompaniment. [Op. 20, No. 2.] Boston. Boston Music Co. [1906.] No. 1 in M.434.32
Sonata for violin and piano. Op. 1. Boston. The Boston Music Co. 1900. No. 1 in M.434.109

Conversi, Girolamo.
When all alone. Madrigal [S. S. A. T. B.]. (*In* Gow. Edinburgh collection. Vol. 3, pp. 83–85.) No. 66 in M.377.22

Conversion, The. *Cantata.* For the MUSIC see **Matthews,** H. A.

Convoi, Le. *Song.* DUPIN, P. Recueil de mélodies. M.442.19

Cook, Cecil.
The willow pattern. Comic operetta in two episodes. Written by Basil Hood. Composed by Cecil Cook. Vocal score. London. Chappell & Co., Ltd. [1902.] M.443.24

Cook's canon, The. PAXTON, S. Shav'd are the cooks. No. 32 in M.430.1.20

Cooke, Benjamin.
Ah fleeting spirit. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 138, 139.) No. 42 in M.430.1.12
Albion thy sea-encircled isle. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 18–20.) No. 7 in M.430.1.17
Amen. Canon by twofold augmentation. (*In* Catch Club. Original manuscript collection. Vol. 13, p. 15.) No. 8 in M.430.1.13
As now the shades. Glee [A. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 77–82.) No. 39 in M.430.1.20
Awake my love. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 159–164.) No. 53 in M.430.1.12
Beneath a weight. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 145–147.) No. 56 in M.430.1.10
Beneath in the dust. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 1.) No. 1 in M.430.1.16
Blessed are the dead. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 114–127.) No. 42 in M.430.1.31
Blest pair of syrens. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 13–29.) No. 7 in M.430.1.14
Britannia. [Part-song for five voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 62, 63.) No. 19 in M.430.1.12
By mason's art. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 1–3.) No. 1 in M.430.1.25
The cock match. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 54, 55.) No. 25 in M.430.1.7

Cooke, Benjamin. *(Continued.)*

Come away to the tavern. [Catch, for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, p. 124.) No. 36 in M.430.1.12

Come thou monarch. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 122, 123.) No. 46 in M.430.1.15

Come thou rosy dimpl'd boy. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 166–170.) No. 55 in M.430.1.12

Curst as the evil one. [Round for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 62, 63.) No. 20 in M.430.1.14

Fain woud I in lofty verse. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 6–12.) No. 6 in M.430.1.14

Fill it up. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, p. 137.) No. 41 in M.430.1.12

Fruitfull earth drinks up. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 8–10.) No. 5 in M.430.1.16

Gayly I liv'd. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 122, 123.) No. 35 in M.430.1.12

Hail all hail Britannia. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 154–159.) No. 52 in M.430.1.12

Halcyon days. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 38–46.) No. 10 in M.430.1.28

Hand in hand. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 74–85.) No. 42 in M.430.1.16

Hark the lark. Glee [S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 46–48.) No. 19 in M.430.1.15

Have you seen the virgin snow? Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 47–51.) No. 24 in M.430.1.21

Her partial taste. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 2.) No. 2 in M.430.1.24

Here I Thomas Wharton. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 24, p. 1.) No. 1 in M.430.1.24

Here India bonds. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 8, 9.) No. 4 in M.430.1.15

Hot spice gingerbread. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 12.) No. 12 in M.430.1.6

How many skains. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 17, p. 89.) No. 31 in M.430.1.17

How sleep the brave. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 118–122.) No. 43 in M.430.1.9

How sweet these airs. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 74, 75.) No. 37 in M.430.1.20

Hymn to adversity. [Daughter of Jove.] Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 36–42.) No. 15 in M.430.1.17

I have been young. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 44–48.) No. 21 in M.430.1.20

"A Spartan song in the catch stile, from Plutarch."

I prithee sweet. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 184–186.) No. 50 in M.430.1.28

I was promis'd. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, p. 3.) No. 3 in M.430.1.14

If a man who turnips cries. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 4–6.) No. 2 in M.430.1.31

Cooke, Benjamin. *(Continued.)*

If the prize. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 126–130.) No. 55 in M.430.1.8

If 'tis joy to wound. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 138–140.) No. 52 in M.430.1.10

In paper case. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 107–109.) No. 29 in M.430.1.12

In the merry month of May. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 117–126.) No. 43 in M.430.1.11

In vino veritas. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 193–197.) No. 72 in M.430.1.9

Interred hear [sic] doth lye. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 43–53.) No. 20 in M.430.1.6

"On the tomb stone of Thomas Tallis, at Greenwich, who died Nov. 23, 1583."

Lawn as white. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 11–13.) No. 6 in M.430.1.16

The longitude mist on. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 81–90.) No. 42 in M.430.1.5

Lover, thou must be presuming. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 54–59.) No. 21 in M.430.1.6

More with the love. [Glee, A. T. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 95–102.) No. 27 in M.430.1.12

My neighbour has lost. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 7.) No. 3 in M.430.1.15

Nature for defence. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 8–10.) No. 4 in M.430.1.31

No stormy winter. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 106–111.) No. 41 in M.430.1.11

Not unto us. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 77–79.) No. 30 in M.430.1.6

A note says "Two parts in one, two different ways, both in strict canon: with two other free parts added to complete the harmony. It was originally wrote without words merely as a musical exercise."

Now the bright morning star. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 30–37.) No. 8 in M.430.1.14

Nymph over thee. [Glee, A. T. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 92–97.) No. 44 in M.430.1.18

O gentle sleep. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 128–131.) No. 38 in M.430.1.12

O harp within thy magic cells. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 89–96.) No. 33 in M.430.1.29

O love, e'er I'm compell'd. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 17–19.) No. 10 in M.430.1.13

O sacred friendship. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 172–178.) No. 65 in M.430.1.10

O Venus regina. Glee [A. A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 162–167.) No. 63 in M.430.1.8

Of his right eye. [Part-song for five voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 130.) No. 46 in M.430.1.11

Peace to thy feeling heart. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 2–4.) No. 2 in M.430.1.19

Plurimus in cœlis. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 188.) No. 72 in M.430.1.10

Cooke, Benjamin. *(Continued.)*
Prithee fill me the glass. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17. pp. 8–11.) No. 2 in M.430.1.17
Quid pejus cura est? Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 187.) No. 71 in M.430.1.10
Quoth Hodge to Sue. Catch [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, p. 21.) No. 12 in M.430.1.29
Since our liquor is good. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 45–49.) No. 22 in M.430.1.13
Sing unto the Lord. Canon [A. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 27, p. 17.) No. 10 in M.430.1.27
The soft and meek. [Round for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, p. 2.) No. 2 in M.430.1.14
Sophrosyne. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 38–41.) No. 28 in M.430.1.24
Stay lovely Laura. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 147–152.) No. 37 in M.430.1.30
Strange that this difference. Catch [for six voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 113.) No. 54 in M.430.1.7
Susanna and the two elders. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 163–170.) No. 58 in M.430.1.11
Sweet nymph for thee. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 216–225.) No. 86 in M.430.1.23
Tell me lovely shepherd. Glee for two choirs of four voices each. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 93–100.) No. 36 in M.430.1.27
This nights the day. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 10.) No. 5 in M.430.1.15
Tho mean thy birth. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 152–154.) No. 51 in M.430.1.12
To Elliot's health. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 8–10.) No. 4 in M.430.1.26
To you fair ladies. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 1–4.) No. 1 in M.430.1.22
Ut relevet. Canon in unison [for four tenor voices]. (*In* Catch Club. Original manuscript collection. Vol. 19, p. 14.) No. 7 in M.430.1.19
Where e'er thy navy. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 4–7.) No. 3 in M.430.1.26
Who's there? Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 185.) No. 69 in M.430.1.10
Why busy busy boys. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 145–152.) No. 55 in M.430.1.11
Will you buy any tape. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 16, p. 73.) No. 41 in M.430.1.16

Cooke, Matthew.
Island of bliss. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 1–12.) No. 1 in M.430.1.32
Webbe, Danby and Stevens. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 18, 19.) No. 13 in M.430.1.32
While we pass the welcome night. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 12–18.) No. 2 in M.430.1.32

Cooke, Robert.
As the fond mother. Glee [A. T .T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 352–356.) No. 109 in M.430.1.23
Concord is conquered. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 45–49.) No. 20 in M.430.1.26
Is there no balsam. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 330–332.) No. 124 in M.430.1.25
No riches from his scanty store. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 144–149.) No. 54 in M.430.1.29
O why do wretched men. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 199–205.) No. 63 in M.430.1.29
To a friend so sincere. Glee [A. A. T. B. B.] (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 84–91.) No. 36 in M.430.1.31
Whence comes my love? Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 6–8.) No. 4 in M.430.1.20
While I listen to thy voice. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 30–34.) No. 19 in M.430.1.27
Who has peerless Kitty seen? [Glee, A. T. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 266–275.) No. 110 in M.430.1.25

Cooke, W., *editor.*
Morley, T. Canzonets and madrigals for three and four voices. M.430.9

Cools, Eugène.
Symphonie en ut mineur. Op. 59. Partition d'orchestre. Paris. Schott. [1907.] M.434.4

Coolus, Romain.
Les rendez-vous Strasbourgeois. Opéra-bouffe. Musique de Charles Cuvillier. M.240.19

Coomaraswamy, Ethel Richardson, *compiler.*
Thirty songs from the Panjab and Kashmīr: recorded by Ratan Devī with introduction and translations by Ananda K. Coomaraswamy and a foreword by Rabindranath Tagore. [London. The Authors. 1913.] Portraits. Music.
The air only is given. One of an edition of 405 copies. M.443.112

Cooper, George.
The guardian angel or the little mother. An operetta. Music by Luigi Bordèse. No. 3 in M.415.51

Cooper, The. *Opera.* For the Music and Libretto see **Arne**, T. A.

Copin-Albancelli, Anne.
La Jacquerie. Opéra de Édouard Blau et Simone Arnaud [pseud.]. Musique de Édouard Lalo et Arthur Coquard. M.418.22; etc.

Coppélia. *Ballet.* For the Music see **Delibes.** For the Scenario see **Truinet.**

Coppet, Edward J. de.
Addresses made at a supper to Mr. and Mrs. Edward J. de Coppet and the Flonzaley quartet, New York, March ninth, 1914, at Sherry's. [New York. 1914.] Plates. M.409.36

Coppée, François Édouard Joachim.
La grève des forgerons. For an opera based on this poem, see **Beer**, Max Josef. Der Strike der Schmiede.

Coptic churches of Egypt. *Liturgy and ritual.*
Badet, L., *editor.* Chants liturgiques des Coptes, notés et mis en ordre. Le Caire. [1899.] M.432.45

Coq, Le, d'or. *Opera.* For the Music see **Rimski-Korsakov**, N. A. For the Libretto see **Bielski**, V. I.

Coq, Le, du village. *Song.* Dupont, P. Chants et chansons. Vol. 2. M.377.42.2

Coq rouge, Le. *Song.* Legay, M. Chansons rouges. M.377.51

Coquard, Arthur.
La Jacquerie. Opéra de Édouard Blau et Simone Arnaud [pseud.]. Musique de Édouard Lalo et Arthur Coquard. M.418.22; etc.
Joies & douleurs. Poème d'amour. Poésie de Cécile Fournery-Coquard. Musique de Arthur Coquard. [Par-

Coquard, Arthur. *(Continued.)*
tition chant et piano.] Paris. Costallat & cie. [190–?] Plate. No. 3 in M.417.58
Contents. — Isolément. (Gris est le flot houleux.) — Désirs. (Le ciel est pur.) — Rencontre. (Au bois, ce matin.) — Extases. (Je l'aime, il m'aime.) — Hymne. (O beau ciel clair.) — Angoisse. (D'où vient ce vide.) — Sanglots. (Plus loin que la mer lointaine.)

Coquet, The. *Song.* VANBRUGHE, G. No. 118 in M.CAB.1.50; etc.

Coquets, The. *Song.* WORGAN, J. No. 266 in M.CAB.1.50

Coquette, La. *Song.* LACOME D'ESTALENX, P. J. J. Échos d'Espagne. M.443.56

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Corallara. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Cordans, Bartolomeo.
Adoramus Te. (Wir verehren Dich.) [Motet, T. T. B.] (*In* Musica sacra. Band 2, p. 43.) No. 8 in M.414.43.2
Alme Deus. (Hoher Heiland.) [Motet, T. T. B.] (*In* Musica sacra. Band 2, p. 34.) No. 5 in M.414.43.2
Domine Jesu Christe. (Herrlicher Jesus Christus.) [Motet, T. T. B.] (*In* Musica sacra. Band 2, pp. 20–28.) No. 3 in M.414.43.2
Jesus Salvator. Jesus Du unser Heiland. [Motet, T. T. B.] (*In* Musica sacra. Band 2, p. 19.) No. 2 in M.414.43.2
Missa a 2 [T. B.], No. 1. Grosser Gott. (*In* Musica sacra. Band 2, pp. 29–33.) No. 4 in M.414.43.2
Missa a 2 [T. B.], No. 2. Vater erhöre uns. (*In* Musica sacra. Band 2, pp. 35–41.) No. 6 in M.414.43.2
Missa a 2 [T. B.], No. 3. Güt'ger Gott. (*In* Musica sacra. Band 2, pp. 44–52.) No. 9 in M.414.43.2
Parce Domine. (Schone grosser Gott.) [Motet, T. T. B.] (*In* Musica sacra. Band 2. p. 42.) No. 7 in M.414.43.2

Corder, Frederick.
Margaret, the blind girl of Castel-Cuillé. [Cantata for female voices.] Words adapted from Longfellow's poem. Composed by F. Corder. [Vocal score.] London. Williams. [1893.] M.442.38

Corder, Frederick, *translator.*
RAFF, J. J. Raff-Album. Sammlung beliebter Lieder für eine Singstimme. M.443.104

Corelli, Arcangelo.
Bacchus, assist us to sing. [Duet, with figured bass and accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 16.) No. 16 in M.CAB.1.50
This song is here entitled The praise of Bacchus. It may also be found with the title In praise of Bacchus, in The Universal musician.
Concerti grossi con due violini, viola e violoncello di concertino obligati e due altri violini e basso di concerto grosso da Francesco Geminiani. Composti delli sei soli della prima parte dell' opera quinta d' Arcangelo Corelli. London. Printed for I. Walsh. [1732.] 6 v. M.445.6
Concerti grossi con due violini, viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso, quali contengono preludii, allemende, correnti, gigue, sarabande, gavotte e follia. Composti della seconda parte del opera quinta d'Arcangelo Corelli per Francesco Geminiani. London. Printed for and sold by I: Walsh. [1732.] 6 v. M.445.5
Concerti grossi con duoi violini e violoncello di concertino obligati e duoi altra [sic] violini, viola e basso di concerto grosso ad arbitrio, che si potranno radoppiare da Arcangelo Corelli. Opera sesta. London. Printed and sold by Benjamin Cooke. [173–?] 6 v. Portrait. M.445.1
Same. Opera sesta. XII great concertos, or sonatas, for two violins and a violincello [sic] or for two violins more, a tenor, and a thorough-bass which may be doubled at pleasure. Being the sixth and last work of Arcangelo Corelli. [Violino primo only.] London. Printed for I: Walsh. [1732?] M.445.55
Moggy & Jenny. [Duet, with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 21.) No. 21 in M.CAB.1.50
This song is here entitled The careless shepperd. Also to be found, without title, in The Universal musician.
Sonata in D moll. Für Violine & Klavier. Nach der Original-Ausgabe bearbeitet von Alfred Moffat. [Partitur.] Mainz. Schott. 1909. [Kammer-Sonaten für Violine & Klavier des 17ten & 18ten Jahrhunderts. No. 8.] No. 3 in M.432.42.2
XII solos for a violin with a thorough bass for the harpsicord or violoncello. Opera quinta. London. Printed for and sold by I. Walsh. [174–?] Portrait. M.357.27

Corette, ——.
Je n'avois jamais engagé mon cœur. Menuet [T.]. (*In* Dessert, Le, des petits soupers. Pp. 14, 15.) No. 1 in M.148.42

Corfe, Joseph.
The charms of Belinda. [The nymph yt seems to love inclin'd. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 49.) M.409.37
Fill me a bowl. [Song, BAR., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, pp. 180, 181.) No. 347 in M.CAB.1.50
The lady of the May. [Pretty wanton, come away. Song, BAR., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 184.) No. 350 in M.CAB.1.50
The lover's declaration. [No more shall beauty crown the spring. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 56.) No. 38 in M.376.31.1
Oh rise daughter. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 439–441.) No. 162 in M.430.1.25
The power of wine. [Blooming Bacchus, ever young. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 154.) No. 324 in M.CAB.1.50
Also to be found in Clio and Euterpe.

Corfe, Joseph, *alleged author.*
Could a man be secure. Duet. (*In* Gow. Edinburgh collection. Vol. 3, pp. 20–23.) No. 56 in M.377.22

Corin's profession. [Now Joan, we are married. Song, T.] (*In* Boston musical miscellany. Vol. 1, pp. 93–95.) No. 33 in M.370.2.1

Corinna is divinely fair. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Corliss, Edward Warren.
Cinderella and the prince, or Castle of Heart's Desire. A fairy excuse for songs and dances. Book by R. A. Barnet. Lyrics by D. K. Stevens and R. A. Barnet. Music by Louis F. Gottschalk and Edward W. Corliss. M.443.58

Corn riggs are bonny. *Song.* THOMSON, W. No. 41 in M.CAB.1.50; etc.

Corneille, Thomas.
Bellérophon. Tragédie. Les paroles sont de Mr Corneille & la musique de M. de Lully. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 2, pp. 135–196.) M.128.47.2
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Cornelius, Peter.
Christus, der Kinderfreund. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. P. 77.) M.417.40
Geheiliget werde dein Name. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 73, 74.) M.417.40

Cornelius, Peter. *(Continued.)*
Komm, wir wandeln zusammen. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 75, 76.) M.417.40

Cornelius Gallus. *Catch.* Callcott, J. W. No. 7 in M.430.1.25

Cornemuse, La. *For piano, oboe and viola.*
Loeffler, C. M. Deux rapsodies. No. 2 in M.434.56

Cornwall, Barry, *pseud.* See Procter, Bryan Waller.

Coro dei maggi. *Anthem.* Berlioz, L. H. Werke. Serie 4, Abtheilung 1. No. 2 in M.440.3.4.1

Coronation march. *For orchestra.*
German, J. E. No. 2 in M.445.29
Saint-Saëns, C. C. No. 2 in M.357.25

Coronation prize-march. *For orchestra.* Godfrey, P. M.441.51

Coronis. *Opera.* For the Libretto see Baugé, ——.

Correggio, Claudio da. See Merulo, Claudio.

Corsair, The. *Opera.* For the Music see Arnold, S.

Corsaire, Le. *Overture.* Berlioz, L. H. Werke. Serie 2, Abtheilung 2. No. 4 in M.440.3.2.2

Corsi, Giuseppe.
Adoramus Te Christe. [Motet, s. a. t. b.] (*In* Musica sacra. Band 5, pp. 35, 36.) No. 10 in M.414.43.5
Heu! nos miseros. Motette. [Für 9 Stimmen in 2 Chören.] (*In* Musica sacra. Band 15, pp. 67–67.) No. 11 in M.414.43.15

Corydon and Delia. [Can lovely Delia still persist. Song, t. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 121.) No. 75 in M.376.31.2

Corydon's ghost. [What sorrowful sounds. Duet, s. a.] (*In* American musical miscellany. Pp. 228–230.) No. 86 in M.129.111

Cosi folle consola si. *Song.* Caccini, G. Le nvove mvsiche. No. 2 in M.396.74

Cosi le chiome. *Madrigal.* Palestrina. M.1492.37

Cosmetic doctor, The. [Believe me, in country or town. Song, t.] (*In* Boston musical miscellany. Vol. 2, pp. 120–128.) No. 35 in M.370.2.2

Costa, *Sir* Michael.
The dream. A serenata, written by William Bartholomew. The music by Michael Costa. Full score. London. Addison, Hollier & Lucas. [1858.] M.431.60

Costanza e fortezza. *Opera.* For the Music see Fux, J. J. For the Libretto see Pariati, P.

Costé, Jules Edme.
Jacqueline. Opéra comique. Paroles de [MM. Scribe] L. Battu [et Édouard Fournier]. Musique de MM. le Cte d'Osmond et Costé. M.379.53

Cottager, The. [As on a lonely hill. Duet, a. t.] (*In* American musical miscellany. Pp. 128, 129.) No. 49 in M.129.111

Cottagers daughter, The. Arranged for the [voice and] piano forte, violin or flute. New York. Sold by I. and M. Paff. [1799?] No. 14 in M.441.49

Cottens, Victor de.
Frégolinette. Opérette. Musique de Louis Varney. No. 2 in M.126.95

Couailhac, Victor.
Ah! le divorce. Opérette. Paroles de V. Couailhac et Paul Renard. Musique de Joseph Darcier. No. 3 in M.240.32

Coucher, Le, du soleil. *Song.* Berlioz, L. H. Werke. Serie 7, Abteilung 2. No. 5 in M.440.3.7.2

Cougnard, Jules.
La veillée. Suite lyrique pour choeurs, soli et orchestre. sur un poème de Jeanne Thoiry et des textes de Jules Cougnard et Édouard Schuré. Der Winterabend. Oratorium von É. Jaques-Dalcroze. M.443.13

Could a man be secure. *Duet.* (*In* Gow. Edinburgh collection. Vol. 3, pp. 20–23.) No. 56 in M.377.22
Attributed to both Joseph Corfe and Starling Goodwin.

Could gold prolong. *Glee.* Hutcheson, F. No. 11 in M.430.1.11

Could he whom my dissembled rigour. *Part-song.* Jackson, W., *of Exeter.* Elegies. No. 1 in M.432.19

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Cygne, Le. *Song.* RAVEL, J. M. Douze chants. M.137.35
Cymon and Iphigenia. *Cantata.* For the MUSIC see **Arne**, T. A.
Cypress grove, The. *Song.* OSWALD, J. No. 108 in M.CAB.1.47
Cyrano. *Opera.* For the MUSIC see **Damrosch**, W. J. For the LIBRETTO see **Henderson**, W. J.
Czibulka, Alfons.
„Der Glücksritter." Operette in 3 Acten, [frei nach dem Französischen] von Richard Genée, W. Manstädt und Bruno Zappert. Musik von Alfons Czibulka. [Partitur.] Wien. Lewy. [1888?] M.441.27
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D

D'édriophthalma. *For pianoforte.* SATIE, E. Embryons desséchés. No. 3 in M.445.61
D'Estaing eclips'd. *Song.* POYNTON, T. No. 306 in M.CAB.1.3.2
D'holothurie. *For pianoforte.* SATIE, E. Embryons desséchés. No. 3 in M.445.61
D'où l'on voit la vieille église. *For pianoforte.* DUPIN, P. Le beau jardin. M.444.80
D'où vient ce vide. *Song.* COQUARD, A. Joies & douleurs. No. 3 in M.417.58
D'un pensiero e d'un accento. *Part-song.* BELLINI, V. M.157.14.4
D'ye mean to affront me? *Catch.* CALLCOTT, J. W. No. 10 in M.430.1.23
Da Israel. *Motet.* HASLER, H. L. von. No. 46 in M.414.43.13
Da Jesus an dem Kreuze stund. *Choral.* ECCARD, J. No. 28 in M.414.43.6
Da le perle e rubini. *Madrigal.* MERULO, C. M.149a.37
Da meine Lippen reglos sind. *Song.* SCHOENBERG, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62
Da pacem Domine. *Anthem.*
LASSUS, R. de. No. 10 in M.414.43.15
WEBBE, S. No. 66 in M.430.1.10
Dabbs, George Henry Rouqué.
Pompeii. A dramatic vocal and symphonic poem. The libretto after Bulwer Lytton's novel "The last days of Pompeii." The music by Benoit Hollander. M.443.50
Daffodil. [Spring returns. Song, M.-S. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 134.) No. 103 in M.376.31.1
Dahlia bleu, Le. *Song.* DUPONT, P. Chants et chansons. Vol. 1. M.377.42.1
Dahn, Ludwig Julius Felix.
The magic cloak. Ballad. Composed by Fred. Gernsheim. No. 3 in M.379.25

Dainty fine bird. *Part-song.* GIBBONS, O. The first set of madrigals. M.452.4.5

Dainty fine sweet nymph. *Part-song.* MORLEY, T. Of Thomas Morley the first booke of balletts. M.452.4.4

Dal Nilo al nostro lido. *Part-song.* CLARI, G. C. M. Madrigali o terzetti. M.441.14

Dal tuo stellato soglio. *Part-song.* ROSSINI, G. A. M.157.14.2

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Damon and Cælia. [To Cælia thus fond Damon said. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 135.) No. 84 in M.376.31.2

Damon and Celia. *Duet.* CANNINGTON, ——. No. 120 in M.CAB.1.50; etc.

Damon & Cinthia. *Song.* ARNE, T. A. The monthly melody. No. 1 in M.CAB.1.3.1

Damon and Cloe. [Lov's an idle childish passion. Song, S. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 131 in M.CAB.1.48

Damon and Flavella. *Song.* WEIDEMAN, C. F. No. 52 in M.376.31.2

Damon and Florella. *Song.* ARNE, T. A. No. 8 in M.376.31.2; etc.

Damon and Phillis. *Duet.* ARNE, T. A. M.409.37

Damon and Phyllis. *Part-song.* MORLEY, T. Canzonets to five and sixe voices. M.452.4.3

Damon ask'd me. *Song.* DISAPPOINTMENT, The. No. 189 in M.CAB.1.50

Damon, if thou wilt believe me. *Song.* PRELLEUR, P. The lover's lesson. No. 221 in M.CAB.1.50

Damon ranging thro' the grove. *Catch.* CALLCOTT, J. W. No. 11 in M.430.1.25

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Danaïdes, Les. *Opera.* For the MUSIC see Salieri, A. For the LIBRETTO see Durollet, M. F. L. G. L.

Danby, John.

Again the balmy zephir. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 102–107.) No. 42 in M.430.1.22

Aid me ye nymphs. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 97–102.) No. 41 in M.430.1.22

All nature mourns. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 301–304.) No. 81 in M.430.1.29

Amen, alleluja. Canon [T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 114, 115.) No. 26 in M.430.1.30

And why my soul. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 89–91.) No. 36 in M.430.1.22

As onward we jog. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 140–147.) No. 34 in M.430.1.32

As passing by a shady grove. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 103–107.) No. 28 in M.430.1.28

Awake Æolian lyre. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 177–180.) No. 57 in M.430.1.21

Also to be found in Gow's Edinburgh collection.

Awake my muse. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 134–136.) No. 40 in M.430.1.26

Begin the song. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 251–257.) No. 63 in M.430.1.30

Blithsome goddess. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 153–160.) No. 52 in M.430.1.27

A buxom widow. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, p. 204.) No. 62 in M.430.1.28

Call the waiter. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 446, 447.) No. 165 in M.430.1.25

Come my Laura. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection Vol. 28, pp. 95–99.) No. 26 in M.430.1.28

Come, pretty bird. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol 30, pp. 232–237.) No. 60 in M.430.1.30

Come unto me. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 166, 167.) No. 57 in M.430.1.31

Come ye party. Glee [A. T. T B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 180–186.) No. 74 in M.430.1.23

Could valour, patriotic flame. [Glee, A. T. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 172–176.) No. 56 in M.430.1.21

This glee is entitled: On Admiral Kempenfelt.

Crown'd with roses. Glee [A. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 250–257.) No. 84 in M.430.1.24

Did ladies now. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 40, 41.) No. 23 in M.430.1.31

Did smiling fortune. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31. pp. 31–35.) No. 17 in M.430.1.31

Distant hie thee. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 16–19.) No. 11 in M.430.1.24

Dixit Dominus. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 299–301.) No. 80 in M.430.1.29

Do cuckolds wear horns. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 29, p. 16.) No. 9 in M.430.1.29

Fair Flora. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 20, 21.) No. 7 in M.430.1.21

Danby, John. *(Continued.)*

Fairest daughter of the year. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 123–128.) No. 43 in M.430.1.21

The fairest flow'rs. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 10–12.) No. 7 in M.430.1.24

Forth from yonder sable cloud. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 119–126.) No. 58 in M.430.1.23

Friend Easy one night. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 22, p. 93.) No. 38 in M.430.1.22

Gay Bacchus alone. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 224–227.) No. 73 in M.430.1.28

Gentle airs. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 181–183.) No. 58 in M.430.1.21

Gentle swains. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 55–57.) No. 24 in M.430.1.22

Go to my Anna's breast. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 266–269.) No. 77 in M.430.1.31

God is our hope. Canon [T. T. B.] in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 202, 203.) No. 60 in M.430.1.28

Goddess of the tunefull lyre. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 259–265.) No. 73 in M.430.1.29

Had those who've philosophy. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 32, 33.) No. 9 in M.430.1.32

Hail Diana. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 342–347.) No. 107 in M.430.1.23

Hail young spring. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 117–124.) No. 41 in M.430.1.19

Haste from the rosy bow'rs. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 180–184.) No. 49 in M.430.1.30

Hence moping melancholy. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 137–142.) No. 36 in M.430.1.28

Here I Thomas Wharton. [Glee, A. T. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 209–211.) No. 73 in M.430.1.24

How sweet the air. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 150–153.) No. 49 in M.430.1.19

The humane doctor. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 116, 117.) No. 27 in M.430.1.30

I have cry'd to Thee. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 120, 121.) No. 44 in M.430.1.27

I love my bottle. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, p. 37.) No. 20 in M.430.1.31

I wonder much. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 116, 117.) No. 43 in M.430.1.29

If music can charm. Glee [S. A T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 308–312.) No. 71 in M.430.1.30

I'm a toper. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 90, 91.) No. 32 in M.430.1.26

In this fair vill. Round [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 134, 135.) No. 54 in M.430.1.20

Jehovah reigns. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol 23, pp. 176–179.) No. 73 in M.430.1.23

Danby, John. *(Continued.)*

John shew'd to Nell. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 122, 123.) No. 51 in M.430.1.20

The lark that shuns. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 57–60.) No. 24 in M.430.1.29

Let gaiety sparkle in our eyes. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 299–302.) No. 83 in M.430.1.31

Let harmony. Glee [A. T. P.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 33–38.) No. 19 in M.430.1.23

Lift up your heads. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 150, 151.) No. 58 in M.430.1.20

Lord in Thee. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 76, 77.) No. 33 in M.430.1.21

Music hath pow'r. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 69–71.) No. 31 in M.430.1.21

My soul doth magnify the Lord. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 91–93.) No. 24 in M.430.1.28

My Strephon. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 165–170.) No. 69 in M.430.1.18

The nightingale. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 249–253.) No. 92 in M.430.1.23

Now the woodland chorists. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 97–102.) No. 34 in M.430.1.26

O come thou soft. Glee [A. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 290–293.) No. 78 in M.430.1.29

O let the merry peal. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 92.) No. 52 in M.430.1.25

O, Lord, spare thy servants. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 84, 85.) No. 30 in M.430.1.26

O salutaris hostia. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 136–140.) No. 52 in M.430.1.29

O sleep! thou flatterer. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 307–314.) No. 119 in M.430.1.25

Obscure, unpriz'd. Glee [S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 207–212.) No. 54 in M.430.1.30

Of this fair metal. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 44–48.) No. 21 in M.430.1.29

Oh friendship thou balm. Glee [A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 52, 53.) No. 22 in M.430.1.19

Oh once I took pleasure. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 147–153.) No. 51 in M.430.1.27

On midsummer eve. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 82, 83.) No. 29 in M.430.1.26

On some rude fragment. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 187–193.) No. 61 in M.430.1.29

On Sunday ev'ning. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 162, 163.) No. 41 in M.430.1.28

Posthumous glees. Being a fourth set for 3, 4 and 5 voices. Also the Ode to hope. London. Published for the benefit of his widow and four infant children by R. Jaubert. [1798?] No. 3 in M.140.24

Contents. — Begin the song. — Hark, wak'd from according lyres. — If music can charm. — Let gaity sparkle in our eyes. — Of this fair

Danby, John. *(Continued.)*

metal. — Obscure, unpris'd. — Such radiant eyes who can withstand. — Prestat bibere. — Shepherdesses, pretty lasses. — 'Tis midnight all. — Thou blessing (Ode to hope).

Præstat bibere. Glee [T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 280–284.) No. 67 in M.430.1.30

Praise the Lord. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 121–123.) No. 45 in M.430.1.27

Push about the flowing brimmer. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, p. 26.) No. 17 in M.430.1.27

Queen of joy. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 325–329.) No. 87 in M.430.1.31

Queen of the song. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 34–38.) No. 27 in M.430.1.25

Rosy finger'd goddess. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 106–111.) No. 48 in M.430.1.20

Sacred pow'rs of love. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 204–208.) No. 61 in M.430.1.27

She's gone. Elegy [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 69–71.) No. 42 in M.430.1.23

Shepherdesses, pretty lasses. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 38–40.) No. 28 in M.430.1.25

Sing joyfully to God. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 108, 109.) No. 29 in M.430.1.28

Sing we merrily unto God. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 216, 217.) No. 102 in M.430.1.25

Sir you are prudent. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 164, 165.) No. 42 in M.430.1.28

Sly John. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, p. 25.) No. 16 in M.430.1.27

So neighbour good morrow. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 57.) No. 32 in M.430.1.23

Soft o'er the mountains. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 217–224.) No. 70 in M.430.1.31

A spendthrift to his wife. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 13.) No. 4 in M.430.1.21

Sure Chloe just. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 119–124.) No. 38 in M.430.1.26

Sweet minstrel. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 33–36.) No. 15 in M.430.1.26

Sweet muse. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 35–37.) No. 20 in M.430.1.27

Sweet thrush. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 117–122.) No. 42 in M.430.1.21

There's a difference. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol 27, pp. 38–40.) No. 21 in M.430.1.27

This is the season. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 212–214.) No. 70 in M.430.1.28

Thomas you must die. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 30, p. 137.) No. 34 in M.430.1.30

Thy breath as fragrant. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection Vol. 27, pp. 123–125.) No. 46 in M.430.1.27

Danby, John. *(Continued.)*

'Tis midnight. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 84–90.) No. 25 in M.430.1.32

To pass a dull ev'ning. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 444, 445.) No. 164 in M.430.1.25

Turn O turn thee. [Part-song, A. T. T. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 318–321.) No. 121 in M.430.1.25

Welcome ev'ry nymph. Glee [A. T. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 75–77.) No. 31 in M.430.1.22

What nymph shou'd I admire. [Part-song, A. T. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 211–215.) No. 101 in M.430.1.25

When Delia strikes. Glee [A. T T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 85–89.) No. 31 in M.430.1.26

When flow'ring meadows. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 131–134.) No. 53 in M.430.1.20

When gen'rous wine. Glee [A T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 14–17.) No. 5 in M.430.1.21

When I with rapture view. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 31.) No. 14 in M.430.1.21

When Sappho tun'd. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 164–167.) No. 59 in M.430.1.19

Also to be found in Gow's Edinburgh collection.

When sorrow weeps. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 192–194.) No. 70 in M.430.1.20

Ye nymphs and sylvan gods. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 348–353.) No. 91 in M.430.1.31

Ye shepherds and nymphs. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 83–85.) No. 33 in M.430.1.22

Ye vales and woods. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 98–104.) No. 42 in M.430.1.24

Zeno, Plato. Aristottle. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 173–176.) No. 44 in M.430.1.28

Dance, George.

The lady slavey. New musical comedy. Music by John Crook, and others. No. 1 in M.378.44

Dance, James.

The ladies frolick. A comic opera [from R. Brome's Jovial crew]. The overture, chorus, vaudville & principal airs composed by Mr. Bates & Dr. Arne. M.430.13

Dance music. See also **Boleros; Folk-dances; Waltzes.**

Dance music. *For harp, piano and violin.*

Campbell, W. Campbell's Book of new and favorite country dances & strathspey reels, for the harp, pianoforte & violin, with their proper figures, as danced at Court. [Book 1, 9, 10, 12, 14.] No. 3–7 in M.149a.51

—— Book 16th of strathspey reels, waltzes & Irish jiggs. No. 2 in M.149a.51

Dance music. *For orchestra.*

Beethoven. 12 deutsche Tänze. [Für kleines Orchester.] No. 1 in M.444.23

—— 11 Wiener Tänze (4 Walzer, 5 Menuetten und 2 Lænderer) für 7 Streich- und Blasinstrumente. No. 1 in M.136.18

Glazunov, A. K. Scène dansante. Op. 81. No. 2 in M.133.20

Halvorsen, J. [Königin Tamara.] Tanzscene aus „Königin Tamara." Orientalisches Charakterstück. No. 4 in M.407.31

Roentgen, J. Oud-nederlandsche dansen voor orkest. Op. 46. M.407.67

Schmeling, M. Ein Abend in Toledo. An evening in Toledo. Serenade & Tanz für Orchester. No. 2 in M.407.36

Dance music. *For pianoforte.*

BROWN, F. H. The mountain home quickstep. No. 14 in M.431.54

DODWORTH, A. Glen-Mary quadrilles. No. 13 in M.431.54

ESSEX, T. Twelve dances as duetts for two performers on one piano forte. No. 32 in M.441.100

LACOME D'ESTALENX, P. J. J. Échos d'Espagne: chansons & danses populaires recueillies & transcrites par P. Lacome et J. Puig y Alsubide. M.443.56

MAZZINGHI, G. The celebrated opera dances, as performed at the Theatre Royal Haymarket [1792] for the piano forte, violin or flute. Composed by Mr. Mazzinghi and other eminent composers. M.128.84

—— The favorite opera dances for the year 1788 performed at the King's Theatre Hay-Market. Composed, selected and adapted for the piano-forte, flute or violin. M.128.85

PRESTON & SON, *publishers.* A collection of Scots reels or country dances. With a bass for the violoncello or harpsichord. No. 1 in M.149a.51

WILSON, T. A companion to the ball room. Containing a choice collection of the most original and admired country dances, reels, hornpipes, waltzes, and quadrilles, &c., &c. M.377.56

Dance music. *For piano, violin and triangle.*

LITTA, P. La déesse nue. Die entschleierte Göttin. Poëme ésotérique pour une danseuse, piano, violon et triangle. M.440.14

Dance music. *For violin and orchestra.*

WIENIAWSKI, H. Danses bohémienne [sic. Pour violon avec accompagnement d'orchestre]. No. 1 in M.133.34

Dance music. *For violin and pianoforte.*

MOSZKOWSKI, M. Danses espagnoles. Op. 12. M.444.111

Dance rhapsody, A. *For orchestra.*

DELIUS, F. No. 1 in M.434.51

Danchet, Antoine.

Achille et Déidamie. Tragédie. Paroles de M. Danchet. Musique de M. Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 15, pp. 431–493.) M.128.47.15
Libretto only.

Alcine. Tragédie. Les paroles de M. Danchet & la musique de M. Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 8, pp. 333–392.) M.128.47.8
Libretto only.

Les amours de Mars et de Vénus. Ballet. Les paroles de M. Danchet & la musique de M. Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 10, pp. 447–480.) M.128.47.10
Libretto only.

Aréthuse. Ballet. Les paroles de M. Danchet & la musique de M. Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 7, pp. 167–214.) M.128.47.7
Words only.

Camille, reine des Volsques. Tragédie. Paroles de Monsieur Danchet. Musique de M. Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 12, pp. 187–258.) M.128.47.12
Libretto only.

Les festes vénitiennes. Ballet. Les paroles de M. Danchet & la musique de M. Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 10, pp. 129–252.) M.128.47.10
Libretto only.

Fragments de Mr de Lully. Ballet, mis au théâtre par Mrs Danchet & Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 7, pp. 391–468.) M.128.47.7
Words only.

Hesione. Tragédie. Les paroles de M. Danchet & la musique de M. Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 7, pp. 109–166.) M.128.47.7
Libretto only.

Idomenée. Tragédie. Les paroles de M. Danchet & la musique de M. Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 10, pp. 315–388.) M.128.47.10
Libretto only.

Danchet, Antoine. *(Continued.)*

Les muses. Ballet. Les paroles de M. Danchet & la musique de M. Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 8, pp. 111–180.) M.128.47.8
Libretto only. Pp. 173–180 contain Amarillis, pastorale représentée par l'Académie royale de musique, à la place de celle qui se trouve dans le Ballet des muses.

Tancrède. Tragédie. Les paroles de M. Danchet & la musique de M. Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 8, pp. 1–56.) M.128.47.8
Libretto only.

Same. [Tragédie lyrique. Musique de Campra.] M.402b.17

Télémaque. Tragédie. Fragments des modernes. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 8, pp. 291–332.) M.128.47.8
"Cette pièce e esté mse au théâtre par les soins de MM. Danchet & Campra." Libretto only.

Télèphe. Tragédie. Les paroles de M. Danchet & la musique de M. Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 11, pp. 111–176.) M.128.47.11
Libretto only.

Dancing.

See also **Dance music.**

BERCHOUX, J. de. La danse ou les dieux de l'opéra. Poëme. Paris. 1806. Plate. M.128.50

CAROSO, F. Il ballarino. Diuiso in due trattati; ornato di molte figure, et con l'intauolatura di liuto, & il soprano della musica nella sonata di ciascun ballo. Venetia. 1581. M.388.17

—— Raccolta di varij balli fatti in occorrenze di nozze, e festini da nobili cavalieri, e dame di diuerse nationi. Con aggiunta del basso, e soprano della musica, & intauolatura di liuto à ciascun ballo. Roma. 1630. Illus. Plates. M.388.18

WILSON, T. A companion to the ball room. Containing a choice collection of the most original and admired country dances, reels, hornpipes, waltzes, and quadrills, &c., &c., with appropriate figures to each. The etiquette and a dissertation on the state of the ball room. London. [181–?] M.377.56

Dancing mistress, The. *Opera.* For the MUSIC see **Monckton, L.** For the LIBRETTO see **Ropes, A. R.**

Dancla, Charles. See **Dancla, Jean Baptiste Charles.**

Dancla, Jean Baptiste Charles.

Charles-Quint. Ouverture à grand orchestre. Partition. Paris. Chatot. [185–?] No. 2 in M.407.12

Miscellanées musicales. Un peu de tout, à tort et à travers, au courant de la plume. Opinions, réflexions, appréciations d'un musicien sans parti pris. Nouvelle édition. Mendelssohn, Schumann, Brahms, Raff, Ruhinstein. Wagner; les derniers quatuors de Beethoven. Paris. Chatot. 1884. M.45.311

Dandrieu, Jean François.

Pièces pour le clavecin. 1724–1739. Composées par François Dandrieu, Benoit Marcello, Philippe Telemann et Jean-Baptiste Pescetti. Paris. Farrenc. 1872. [Le trésor des pianistes. Vol. 20.] No. 2 in M.450.48.20

Premier livre de pièces d'orgue. Facsimile. (*In* Archives des maîtres de l'orgue des XVIe, XVIIe et XVIIIe siècles. Vol. 7, pp. (1)–(6), 1–109.) M.432.43.7

Daneau, Nicolas.

Linario. Drame lyrique en trois actes. Lyrisch drama in 3 bedrijven. Poème de Franz Ruty & Horace Martini (d'après Jean Poch). Vertaling door Omer Wattez. Musique de Nicolas Daneau. [Partition piano et chant.] Bruxelles. Cranz. [1906.] M.443.63

Danglas, Louis.

Les trois rivaux. Opéra comique en 2 actes d'après Vadé. Adapté à la musique de L'elisire d'amore du compositeur Donizetti par L. Danglas. [Partition chant et piano.] Bruxelles. Lauweryns. [188–?] M.379.69

Danican, François André, *called* Philidor.
L'amant déguisé ou le jardinier supposé. Comédie en un acte mêlée d'ariettes. Les paroles par M. F. [Charles S. Favart et Claude H. de Voisenon]. La musique par A. D. Philidor. [Partition.] À Paris. Chez M. De la Chevardière. [1796?] M.421.12
Ernelinde. Tragédie lyrique en trois actes. [Paroles de Poinsinet et Sedaine.] Mise en musique par A. D. Philidor. [Partition.] Paris. L'auteur. 1769. M.432.11

Daniel, Francisco Salvador, *editor.*
Album de chansons arabes, mauresques et kabyles. Transcrites pour chant et piano par Fco Salvador Daniel. Paris. Richault. [186–?] M.137.42
Contents. — Ma gazelle. — Soleïma. — Le ramier. — Yamina. — Stamboul. — Zohra. — Heuss ed-douro. — Chebbou-chebban. — Klaâ beni abbès.
There is a separate titlepage to each song.
L'ange du desert. Vieille chanson des Maures d'Espagne en mode zeidant. Transcrite pour le chant avec accompagnement de piano, avec paroles de Mr A. Nozeran, par Fco Salvador Daniel. Paris. Richault. [186–?] No. 1 in M.421.13
Le chant de la meule. Chant kabyle transcrit pour chant avec accompagnement de piano, avec paroles imitées de celles de Kaeidah originale par Fco Salvador Daniel. Paris. Richault. [186–?] No. 2 in M.421.13
Marguerite. Villanelle arrangée pour chant avec accompagnement de piano d'après une chanson maltaise par Fco Salvador Daniel. Paris. Richault. [186–?] No. 3 in M.421.13

Daniel. *Oratorio.* For the Music see Reuchsel, A. For the Libretto see Brody, H.

Danjou, F. See Danjou, Jean Louis Félix.

Danjou, Jean Louis Félix.
Messe brève [T. T. B. B.]. Avignon. Seguin. 1848. M.453.12

Dank sagen wir Alle Gott. *Motet.* Erythraeus, G. No. 48 in M.414.43.13

Dank sei unserm Herrn. *Motet.* Schuetz, H. No. 5 in M.414.43.7

Danksagung an den Bach. *Song.* Schubert, F. P. Die schöne Müllerin. No. 4 in M.140.33.2

Dans l'interminable ennui. *Song.* Hubert, J. Les saisons et les heures. M.443.5

Dans l'ombre de la montagne. *For pianoforte.* Ropartz, J. G. M. No. 2 in M.450.36

Dans la forêt du charme. *Song.* Chausson, E. Recueil de 20 mélodies. M.432.33

Dans la forêt noire. *For orchestra.* Pachulski, L. No. 4 in M.407.35

Dans la nuit. *For pianoforte.* Aubert, L. F. M. Sillages. No. 1 in M.444.145

Dans la nuit profonde. *Song.* Fairchild, B. Les amours de Hafiz. No. 2 in M.442.119

Dans le bois fleuri. *Song.* Doret, G. Airs et chansons. No. 1 in M.417.12

Dans le parc. *Song.* Cras, J. Élégies. M.442.18

Dans le printemps de mes jeunes ans. *Song.* Fille sage, La. No. 1 in M.148.42

Dans les montagnes. *For orchestra.* Selmer, J. P. In den Bergen. No. 2 in M.444.19

Dans les vignes. *Opera.* For the Music see Clapisson, A. L. For the Libretto see Lhérie, L. L.

Dans nôtre voisinage. *Part-song.* Webbe, S. No. 40 in M.430.1.11

Dans tes yeux baignés de clarté! *Song.* Letocart, H. Le retour. No. 1 in M.415.46

Dans un bois sombre. *Song.* Blaise, A. Les effets de la honte. No. 1 in M.148.42

Dans un bosquet. *Song.* Moullé, É. Chansons tendres. M.442.97

Dans un détour. *Song.* Moullé, É. Chansons tendres. M.442.97

Dans un parfum de roses blanches. *Song.* Fauré, G. U. La chanson d'Ève. M.442.85

Danse, La, de Puck. *For pianoforte.* Debussy, A. C. Préludes. M.357.26

Danse, La, des esprits. *Song.* Labarre, T. Album lyrique. M.123.16

Danse maigre. *For pianoforte.* Satie, E. Croquis et agaceries d'un gros bonhomme en bois. No. 2 in M.445.61

Danse sauvage. *For pianoforte.* Ornstein, L. M.440.32

Danses bohémiennes. *For violin and orchestra.* Wieniawski, H. No. 1 in M.133.34

Danses espagnoles. *For violin and piano.* Moszkowski, M. M.444.111

Danseuse, La, de Pompéi. *Opera.* For the Music see Nouguès, J. For the Libretto see Ferrare, H.

Danseuse, La, de Tanagra. *Opera.* For the Music see Hirschmann. For the Libretto see Ferrier.

Danseuses de Delphes. *For pianoforte.* Debussy, A. C. Préludes. M.357.26

Dansons là, Joliette. *Song.* Raulin, A. de, *editor.* Écoutez la chanson. M.453.66

Dante Alighieri.
La vita nuova. Das neue Leben. Cantica su parole di Dante per baritono, soprano, coro, orchestra, organo e pianoforte. Composta da E. Wolf-Ferrari. M.415.39

Dante and Beatrice. *Symphonic poem.* Bantock, G. M.434.11

Danze piemontesi. *For orchestra.* Sinigaglia, L. No. 2 in M.136.29

Daphne and Coridon. [Daphne awake 'tis almost day. For two voices, s. t. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 43 in M.cab.1.48

Daphne on her arm reclin'd. *Song.* Defesch, W. No. 72 in M.376.31.2

Daphnis et Chloé. *Ballet music.* Ravel, J. M. M.431.12; etc.

Daphnis et Chloé. *Opera.* For the Music see Le Borne, F. For the Libretto see Berlier, P.

Daquin, Louis Claude.
Pièces de clavecin. 1735. Paris. Farrenc. 1869. [Le trésor des pianistes. Vol. 16.] No. 3 in M.450.48.16

Darantière, Charles.
Le carillon de St. Arlon. Opérette [de Louis Bouvet et Darantière]. Musique de G. Meynard. M.379.50

Darcier, Joseph.
Ah! le divorce. Opérette en un acte. Paroles de V. Couailhac et Paul Renard. Musique de Joseph Darcier. [Partition piano et chant.] Paris. Feuchot. [1874?] No. 3 in M.240.32

Dardanus. *Opera.* For the Music see Rameau. For the Libretto see Le Clerc de la Bruère.

Dargun. *Opera.* For the Music see Fibich. For the Libretto see Schulz.

Daria. *Overture.* Marty, G. E. No. 2 in M.411.41

Dark clouds have thick'ned. *Glee.* Malme, G. No. 41 in M.430.1.24

Dark, dark, the seas. *Song.* Holbrooke, J. C. Four songs. M.450.72

Darling, Herbert Henry, *editor.*
The Harvard Musical Association. 1837–1912. [Boston. 1912.] Plates. Facsimiles. M.377.50
The editor's name does not appear on the title-page.

Darling swain, The. See Rizzio, D. My love was once a bonny lad.

Dartois de Bournonville, François Victor Armand.
Charles de France ou amour et gloire. Opéra comique. Paroles de MM. Théaulon et Dartois. [Musique] par Boieldieu et Hérold. M.441.42

Das ist ein Brausen und Heulen. *Song.* Franz, R. 35 Lieder und Gesänge. M.443.110

Das ist je gewisslich wahr. *Motet.* Schuetz, H. No. 13 in M.414.43.3; etc.

Das ist nur lieb. *Anthem.* Praetorius, M. No. 68 in M.414.43.13

Das war ein Thier. *Song.* Loewe, J. C. G. Werke. Band 1. No. 8 in M.384.67.1

Daseyn, Das. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Dashing little duke, The. *Opera.* For the Music see Tours, Frank E.

Dass der Himmel dich schön geschmücket. *Song.* Schroeter, C. E. W. Fünf und zwanzig Lieder. M.430.4

Dass sie hier gewesen! *Song.* SCHUBERT, F. P. Vier Gedichte von Rückert und Graf Platen. No. 15 in M.140.33.3

Dass iuwer min engel walte. See Daz iuwer min engel walte.

Date mi pace. *Madrigal.* NOLA, G. D. di. M.149a.37

Daudet, Alphonse.
Le secret de maitre Cornille. For an opera based on this work, see Parès, Gabriel Philippe Charles.

Daughter of heav'n. Glee [T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 99–106.) No. 47 in M.430.1.20

Daughter of Jove. *Glee.* CALLCOTT, J. W. No. 93 in M.430.1.25
COOKE, B. Hymn to adversity. No. 15 in M.430.1.17

Daughter, The, of St. Mark. *Opera.* For the MUSIC see Balfe. For the LIBRETTO see Bunn.

Daughter sweet. *Glee.* WEBBE, S. No. 39 in M.430.1.21

Davenport, Allen Brown.
The Davenport method. (Guide for teachers and students.) Fundamentals of vocal art. Boston. Davenport. 1908. Illus. M.453.13

Davenport, Ambrose, *translator.*
DUBOIS, F. C. T. The seven words of Christ. (Les sept paroles du Christ.) M.415.24

Davenport, Natalie.
The bringing in the May. Operetta for children. Words by Lady Macfarren. Music by Natalie Davenport. [Vocal score.] London. Ashdown. [189–?] No. 2 in M.126.84

Davenport, Warren.
[Criticisms on music and musicians cut from newspapers and periodicals. Compiled by A. A. Brown.] Boston. 1910. M.433.5

David, Félicien César.
Lalla Roukh. Melodie für Sopran und Orchester oder Klavierbegleitung aus der Oper. Partitur. Mainz. Schott. [190–?] No. 1 in M.441.88

David. *Oratorio.* For the MUSIC see Naumann, J. G.

Davids Harfe. *Song.* LOEWE, J. C. G. Werke. Band 15. No. 35 in M.384.67.15

Davidson, Walter.
Naughty Nancy. A musical comedy in two acts. Written by Oliver Bath. Composed by Ralph E. Lyon & Walter Davidson. No. 1 in M.378.56

Davies, Henry Walford.
Everyman. Cantata founded upon the old morality play. (For four solo voices, chorus and orchestra) by H. Walford Davies. (Op. 17.) [Vocal score.] London. Riorden. 1904. M.443.88
Composed for the Leeds Festival, 1904.
Hark! the world is full of thy praise. [Part-song. Accomp. for piano. Words by Robert Bridges.] (*In* Choral songs in honour of Queen Victoria. Pp. 25–38.) M.398.2
Noble numbers by Robert Herrick, together with contemporary poems by George Herbert, Donne and an anonymous writer. Selected and set to music for solo voices, chorus, violoncello, and orchestra by H. Walford Davies. (Op. 28.) [Vocal score.] London. Novello & Co., Ltd. 1909. M.443.89
Written for the Hereford Festival, 1909.
Contents. — 'Tis hard to find God. (Herrick.) — Weigh me the fire. (Herrick.) — The search. (Herbert.) — God's dwelling. (Herrick.) — Grace for a child. (Herrick.) — To the Saviour. (Herrick. — What sweeter music. (Herrick.) — A royal guest. (Anon.) — Christ's part. (Herrick.) — How should I praise Thee. (Herbert.) — The bell-man. (Herrick.) — Litany: To the Holy Spirit. (Herrick.) — The revolt. (Herbert.) — Heaven's echo. (Herbert.) — Christ's cross. (Donne.) — To Heaven. (Herrick.) — The call. (Herbert.) — The mastery. (Herrick.) — Let all the world in every corner sing. (Herbert.)
Song of Saint Francis . . . [Cantata] set to music for soli, chorus and orchestra by Walford Davies. (Op. 36.) [Vocal score.] London. Novello & Co., Ltd. 1912.
Composed for the Birmingham Festival, 1912. M.443.90
The temple. An oratorio. Words selected from the Bible and set to music for soprano, tenor, and baritone soli, chorus, orchestra and organ by H. Walford Davies. (Op. 14.) [Vocal score.] London. Novello & Co., Ltd. 1902.
Composed for the Worcester Musical Festival, 1902. M.415.41

Davies, Henry Walford. *(Continued.)*
The three jovial huntsmen. Old song set as a cantata for chorus, orchestra (or for small chorus, violin, and pianoforte) by H. Walford Davies. (Op. 11.) [For chorus, violin and pianoforte.] London. Novello & Co., Ltd. 1900. M.441.2

Davin de Champclos, ——.
Le marquis Turlupin. Opéra-comique. Paroles de Davin de Champclos et Joseph Jacquin. Musique de G. Meynard. M.417.72

Davis, J. D.
The zaporogues: lyric drama, in one act. Libretto by Lawrence Levy. [Founded on an episode in, and adapted from Gogol's Russian classic novel, "Tarass Boulba."] Music by J. D. Davis. Op. 23. [Vocal score. Birmingham. 1888?] M.409.46
Lithograph script.

Davis, James.
The little cherub. New musical play. Music by Ivan Caryll [pseud.]. M.443.42

Davison, James William, *editor.*
BACH, W. F. Dramatic fantasia (in C major) for the pianoforte. No. 2 in M.444.64
—— Grand fantasia (in E and A minor and major) for the pianoforte. No. 1 in M.444.64
—— Sonata in C major for the pianoforte. No. 3 in M.444.64
—— Sonata in E flat major for the pianoforte. No. 5 in M.444.64
—— Sonata in E minor for the pianoforte. No. 4 in M.444.64

Davy, John.
[The brazen mask.] The airs, songs and chorus's in the popular pantomime of Brazen mask, arranged for the piano forte by James Hewitt. New York. Hewitt. [180–?] M.388.3
Six madrigals, for four voices. Three for two sopranos, tenore & bass, and three for one soprano, alto, tenor & bass. (The whole of the words from Shakespeare.) Composed by John Davy. Op. 13. London. Balls. [1810?] M.450.7
Contents. — All our pleasures known to us poor swains. — Fair is my love. — O call not me to justify the wrong. — Canst thou O cruel. — He that is thy friend. — Good night, good rest.

Dawn, gentle flower. *Song.* BENNETT, W. S. Twelve songs. M.415.50

Dawn, A, of hope my soul revives. *Song.* ARNE, T. A. No. 13 in M.376.31.1

Dawning, The, of morn. *Song.* THEE, only thee. M.441.48.2

Day, George.
Come drink about, Tom. Catch on good clarret. A 3 voc. (*In* The Iovial companions. Fol. 10.) No. 28 in M.CAB.1.18

Day, Hartley W.
LUCAS, G. W. To H. W. Day. [An attack on Lowell Mason, and a criticism of his methods in regard to church music and music publishing. Boston. 1847.] M.453.72

Day by day we magnify Thee. *Canon.* WEBBE, S. No. 22 in M.430.1.21

Day, A, in spring. *Song.* GOLTERMANN, G. E. Songs. M.417.15

Day, The, is departed. *Song.* HOOK, J. Alone by the light of the moon. No. 25 in M.129.111

Day, The, of beauty. *Songs.* LEIGHTER, H. C. M.444.41

Day, The, of marriage. ['Twas on the twenty-first of June. Song, s.] (*In* Boston musical miscellany. Vol. 1, pp. 160–163.) No. 57 in M.370.2.1

Day on the mountain. *Song.* BEAUTIFUL day, The. No. 2 in M.129.52

Day, The, she died. *Song.* LEIGHTER, H. C. Love-sorrow. No. 1 in M.125.73

Day, The, that saw thy beauty. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 9. No. 1 in M.137.31

Dayas, William Humphrey.
Quartett (C dur) für zwei Violinen, Viola und Violoncell. Op. 9. [Partitur.] Leipzig. Kistner. [189–?] No. 1 in M.450.38

Daz iuwer min engel walte. *Song.* REGER, M. Schlichte Weisen. M.450.61

De floridi virtuosi d'Italia. *Part-songs.* VINCENZI, G., *editor.* No. 2 in M.149a.37

De Paris à La Rochelle. *Song.* MICHIELS, G. Chansons anciennes du pays de France. M.432.48

De podophthalma. *For pianoforte.* SATIE, E. Embryons desséchés. No. 3 in M.445.61

De profundis clamavi. *Canon.* CALLCOTT, J. W. No. 96 in M.430.1.25

De toi que dira. [Chanson, s. ou T. With figured bass.] (*In* Loix, Les, de l'amour. Pp. 9, 10.) No. 3 in M.148.42

Dead soldier, The. *Song.* GOLTERMANN, G. E. Songs. M.417.15

Dean, H. W.
Honor in the breech. Canon [for three voices] in the fourth above and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 29, p. 17.) No. 10 in M.430.1.29
I will give thanks. Canon four in two per arsin et thesin. (*In* Catch Club. Original manuscript collection. Vol. 29, p. 120.) No. 46 in M.430.1.29
Let God arise. Canon [T. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 25, 26.) No. 16 in M.430.1.29

Dear Celia. *Glee.* WEBBE, S. No. 90 in M.430.1.31

Dear, charming beauty. *Song.* CHARMING PHILLIS. No. 19 in M.CAB.1.50

Dear Chloe attend and give ear. *Song.* EASTCOTT, R. The harmony of the muses. M.431.11

Dear Chloe, attend to th' advice of a friend. *Song.* HOWARD, S. No. 127 in M.CAB.1.50

Dear Chloe, ease me. *Catch.* TREMAIN, T. No. 15 in M.430.1.7

Dear Chloe, while thus beyond measure. *Song.* ADVICE to Chloe. No. 125 in M.CAB.1.50; etc.

Dear Cloe, come give me sweet kisses. *Song.* FOND lover, The. No. 91 in M.376.31.2

Dear Colin prevent. *Glee.* WELLESLEY, G. C. No. 56 in M.430.1.16

Dear Colin prevent. *Song.* LAMPE, J. F. No. 43 in M.CAB.1.50

Dear, dear, pritty, pritty youth. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Dear eyes, blue as the sea. *Song.* HOPKINS, F. Twenty songs. M.137.41

Dear friend for Jesus sake. *Epitaph.* ASHLEY, *General* C. No. 42 in M.430.1.20

Dear girl as I'm so nigh. *Catch.* LAMPE, C. J. F. No. 13 in M.430.1.3

Dear harp of my country. [Song, A. or B. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 6, pp. 122–125.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Dear is my little native vale. *Glee.* ROCK, W. No. 65 in M.430.1.27

Dear Jenny I love you. *Catch.*
ARNE, T. A. No. 16 in M.430.1.6
HUTCHESON, F. No. 30 in M.430.1.10

Dear Kitty. *Catch.* HOOK, J. No. 55 in M.430.1.19

Dear little cottage maiden. [From place to place. Song, BAR.] (*In* American musical miscellany. Pp. 170–172.) No. 66 in M.129.111

Dear Mary, or adieu to old England. [Song, with pianoforte accompaniment.] New York. Printed & sold at J. Hewitt's Musical Repository . . . [1798?] No. 21 in M.441.49

Dear Nancy, I've failed. *Song.* THEN say, my sweet girl. No. 78 in M.129.111

Dear pity, how, ah how? *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6

Dear Sally come hither. *Catch.* WRIGHT, J. No. 34 in M.430.1.17

Dear Sir be advic'd. *Song.* BURNEY, C. No. 29 in M.376.31.1

Dear Sir, my brother. *Catch.* WEBBE, S. The school boys. No. 9 in M.430.1.21

Dear Thomas. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 20, pp. *148, *149.) No. 57 in M.430.1.20

Dear Thomas. *Catch.* PRING, J. C. No. 7 in M.430.1.29

Dear Tom, this brown jug. *Song.* HODSON, W. No. 39 in M.370.2.1; etc.

Dear, unrelenting, cruel fair. *Song.* HAYES, W. Sacharissa. No. 323 in M.CAB.1.50; etc.

Dear wife, I must tell you. *Catch.* LANGDON, R. No. 83 in M.430.1.10

Dearest creature. *Song.* GIARDINI, F. de. Voi amante. No. 86 in M.376.31.3

Dearest Daphne, turn thine eyes. *Song.* ARNE, T. A. No. 3 in M.376.31.2

Dearest fair one, sooth my pain. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 123.) No. 44 in M.430.1.9

Dearest Kitty, kind and fair. *Song.* STREPHON's request. No. 25 in M.376.31.1

Dearest spot, The, of earth. *Song.* WRIGHTON, W. T. No. 15 in M.129.52

Dearest, when I am dead. *Song.* LEIGHTER, H. C. Love-sorrow. No. 1 in M.125.73

Death and the doctor. *Glee.* WELLESLEY, G. C. No. 90 in M.430.1.11

Death bids eternal peace. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 24.) No. 11 in M.430.1.8

Death, The, of Cuthullin. *Cantata.* For the MUSIC and LIBRETTO see Barratt, W. A.

Death, The, of fair Adonis. *Glee.* WEBBE, S. No. 46 in M.430.1.19

Death, The, of faithfull Dobbin. *Canon.* BATES, W. Elegy on a butter woman's horse. No. 24 in M.430.1.8

Death of Madge Wildfire. *Song.* FLOWER, E. Musical illustrations of the Waverley novels. M.441.29

Death, The, of Minnehaha. *Cantata.* For the MUSIC see Taylor, S. C. For the LIBRETTO see Longfellow.

Death or victory. *Song.* DIBDIN, C. No. 97 in M.129.111

Debrnov, J. S., *translator.*
PFLEGER, G. Vier Lieder. In Musik gesetzt von Ant. Dvořák. No. 2 in M.450.39

Debtors' welcome, The, to their brother. [Welcome, welcome brother debtor. Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 4.) No. 196 in M.CAB.1.50

Debussy, Achille Claude.
Arabesque, 2me. Transcription pour violon et piano [par Gaston Choisnel]. Paris. Durand. 1907. No. 1 in M.133.14
La boite à joujoux. Ballet pour enfants par André Hellé. Musique de Claude Debussy. [Partition piano.] Paris. Durand & cie. 1913. Colored illus. M.440.1
Children's corner (Le coin des enfants). Suite pour orchestre. Transcription par André Caplet. Partition d' orchestre. Paris. Durand. 1911. M.136.36
Douze chants. Avec acct. de piano. Textes français et anglais. Paris. Durand. 1906. No. 1 in M.379.23
Contents. — Les cloches. (Paul Bourget.) — Récit et air de Lia extrait de "L'enfant prodigue"; Récit et air d'Azaël, extrait de "L'enfant prodigue." (E. Guinand.) — Romance; Mandoline. (Bourget.) — Le jet d'eau. (Charles Baudelaire.)—Le temps a laissié son manteau. (Charles Duc d'Orléans.) — La grotte. (Tristan L'Hermitte.)—Pour ce que plaisance est morte. (Charles Duc d'Orléans.) — Les ingénues. — Le faune. — Colloque sentimental. (Paul Verlaine.)
Estampes. Pour le piano. Paris. Durand. 1903. No. 2 in M.133.14
Contents. — Pagodes. — La soirée dans Grenade.—Jardins sous la pluie.
Images. *Namely:*
Gigues. "Images" pour orchestre, No. 1. Partition d' orchestre. Paris. Durand & cie. [1913.] M.412.30
Iberia. "Images" pour orchestre, No. 2. Partition d' orchestre. Paris. Durand. 1910. No. 1 in M.412.19
Rondes de printemps. "Images" pour orchestre, No. 3. Partition d'orchestre. Paris. Durand. 1910. No. 2 in M.412.19
Jeux. Poème dansé de Nijinsky. Musique de Claude Debussy. Partition d'orchestre. Paris. Durand & cie. 1913. No. 1 in M.412.40
Same. Partition pour piano réduite par l'auteur. 1912. M.444.3

Debussy, Achille Claude. *(Continued.)*
Le martyre de Saint Sébastien. Mystère [en cinq actes] composé en rythme française par Gabriele d'Annunzio. Musique de Claude Debussy. Partition d'orchestre. Paris. Durand. [1911.] M.432.31
Same. Partition pour chant et piano. Transcription par André Caplet. Paris. Durand & cie. 1911. M.125.48
Petite suite pour orchestre. [Orchestrée par Henri Büsser.] Partition d'orchestre. Paris. Durand. 1907. M.136.39
Préludes pour piano. (1er. 2me livre.) Paris. Durand. 1910. 2 v. M.357.26
Contents. — 1. Danseuses de Delphes. — Voiles. — Le vent dans la plaine. — Les sons et les parfums tournent dans l'air du soir. — Les collines d'Anacapri. — Des pas sur la neige. — Ce qu'a vu le vent d'Ouest. — La fille aux cheveux de lin. — La sérénade interrompue. — La cathédrale engloutie. — La danse de Puck. — Minstrels. 2. Brouillards. — Feuilles mortes. —La Puerta del Vino. — "Les fées sont d'exquises danseuses." — Bruyères. — Général Lavine-eccentric. — La terrasse des audiences du clair de lune. — Ondine. — Hommage à S. Pickwick Esq. P.P.M.P.C. — Canopé. — Les tierces alternées. — Feux d'artifice.
Printemps. Suite symphonique. Partition d'orchestre. Nouvelle edition. Paris. Durand & cie. [1913.] No. 1 in M.412.31
Le promenoir des deux amants. Poème de Tristan L'Hermite. [Musique de] Claude Debussy. Pour chant et piano. (Textes français et anglais.) English words by Nita Cox. Paris. Durand & Cie. 1910. M.137.27
Contents. — Auprès de cette grotte sombre. — Crois mon conseil, chère Climène. — Je tremble en voyant ton visage.
Rhapsodie. Première, pour orchestre avec clarinette principale en si b. Partition d'orchestre. Paris. Durand & cie. [1911.] M.434.76
Same. Partition clarinette et piano. Paris. Durand & cie. 1910. No. 1 in M.434.96
Rondes de printemps. See his Images.
Trois ballades de François Villon. Mises en musique par Claude Debussy. Partition d'orchestre. Paris. Durand & cie. [1911.] M.133.44
Contents. — Ballade de Villon à s'amye. — Ballade que feit Villon à la requeste de sa mère pour prier Nostre Dame. — Ballade des femmes de Paris.
Same. [Textes français et anglais.] English words by Nita Cox. [Partition piano et chant.] Paris. Durand & cie. 1910. M.137.26
Trois chansons de France. [T., avec pianoforte.] Paris. Durand. 1904. No. 2 in M.379.23
Contents. — Rondel: Le temps a laissié son manteau. (Charles Duc d'Orléans.)—La grotte. (Tristan L'Hermite.)—Rondel: Pour ce que plaisance est morte. (Charles Duc d'Orléans.)
Trois poèmes de Stéphane Mallarmé pour chant et piano. Musique de Claude Debussy. Paris. Durand & cie. 1913.
Contents. — Soupir. — Placet futile. — Éventail. M.445.10

Debussy, Achille Claude, *editor.*
Rameau, J. P. Les fêtes de Polymnie. Ballet héroïque. M.402a.25.13

Debussy, Achille Claude. *Works about.*
Setaccioli, G. Debussy. Eine kritisch-ästhetische Studie. Autorisierte Übersetzung nach der zweiten Auflage des Italienischen von Friedrich Spiro. Mit 40 Notenbeispielen aus Debussys Werken und einer vollständigen Thementabelle zu Pelleas und Melisande. Leipzig. 1911. M.377.41

Débutante, The. *Opera.* For the Music see **Herbert, V.** For the Libretto see **Smith, H. B.**

Deciever, The. [With tuneful pipe. Song, s. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 130 in M.cab.1.48

Declaration. *For pianoforte.* Kroeger, E. R. No. 23 in M.451.2.3

Declaration. *Song.* Aubert, L. F. M. Douze chants. No. 2 in M.137.23

Declaration, A, to the commissioners of the income & property tax. *Song.* Essex, T. Collection of original compositions. No. 8 in M.441.100

Declare, my pretty maid. A favourite song [T. With figured bass]. (*In* Clio and Euterpe. Vol. 3. p. 33.) No. 17 in M.376.31.3

Dédé, Eugène.
Le sergent Bellefleur. Opéra comique en 2 actes de Garnier et E. Loisel. Musique de E. Dédé. [Partition chant et piano.] Paris. Deplais. [1901.] No. 2 in M.379.68

Deep in a rose's glowing heart. *Song.* Curry, A. M. Four songs. No. 1 in M.442.81

Deep in a vale. *Song.* Dulce domum. No. 9 in M.370.2.2

Deep lamenting. *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

Déesse nue, La. *Ballet.* Litta, P. M.440.14

Déesses, Les, du battoir. *Opera.* For the Music see **Hitz, F.** For the Libretto see **Chauvin, G.**

Défaite, La, d'Annibal. *Opera.* For the Music see **Deransart, É.** For the Libretto see **Blondelet, C.**

Defesch, W.
Colin's success. [To woo me and win me. Song, s. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, pp. 122, 123.) No. 94 in M.376.31.1
Collin. [Oh, pitty Collin. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 1, p. 181.) No. 133 in M.376.31.1
Daphne on her arm reclin'd. [Song, M.-S. or bar. With figured bass.] (*In* Clio and Euterpe. Vol. 2, p. 118.) No. 72 in M.376.31.2
Female friendship. [I love, 'tis true. Song, bar. With thorough-bass and accomp. for flute.] (*In* Clio and Euterpe. Vol. 1, p. 24.) No. 15 in M.376.31.1
Gay Polly. [To make me feel a virgin's charms. Song, T. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 75.) No. 54 in M.376.31.1
Hail England. An occasional ode [T.] on the success of our arms. [With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 167.) No. 105 in M.376.31.2
The maiden's resolution. [As Cloe sat shelter'd. Song, s. or T. With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 62, 63.) No. 40 in M.376.31.2
Wert thou yet fairer. A choice song [bar. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 10, 11.) No. 6 in M.376.31.3
When Collin met Chloe. [Song, T. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, pp. 172, 173.) No. 127 in M.376.31.1
The willing maid. [What tho my parents frown. Song, s. With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 48.) No. 31 in M.376.31.1
Young Patty. [Song, bar. With continuous bass and accomp. for flute.] (*In* Clio and Euterpe. Vol. 1, p. 64.) No. 45 in M.376.31.1

Degas, Georges.
Un drame à Nogent. Opérette. Musique de F. Wachs. No. 2 in M.135.27

Deggio morire. *Song.* Handel, G. F. 10 Altarien aus Opern und Oratorien. M.450.10

Dégout, Le, du ménage. See **Tourière, La.**

Deh! vieni alla finestra. *Song.* Mozart, J. C. W. A. M.157.14.2

Dein Auge. *Song.* Loewe, J. C. G. Werke. Band 17. No. 45 in M.384.67.17

Dein Bild. *Song.* Weingartner, P. F. Album of songs. M.443.61

Dein gedenk ich, Margareta. *Song.* Brueckler, H. M.417.40

Deine Blumen. *Song.* Beach, A. M. C. Songs. M.450.31

Deirdre. *Cantata.* For the Music see **Esposito, M.** For the Libretto see **Rolleston, T. W. H.**

Déjà. *Song.* Bruneau. Les chants de la vie. M.441.85

Déjanire. *Opera.* For the Music see **Saint-Saëns, C. C.** For the Libretto see **Gallet, L.**

Dejected lass, The. [A lass that was loaden with care. Song. s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 120.) No. 119 in M.cab.1.50

Déjeuner de soleil. *Song.* Hubert, J. Les saisons et les heures. M.443.5

De Koven, Henry Louis Reginald.
The beauty spot. A musical play. Book and lyrics by Joseph W. Herbert. Music by Reginald De Koven. Vocal score. New York. Stern & Co. 1909. No. 1 in M.389.59

Delaborne, ——.
Aux bords de ce ruisseau. Musette et récit de basse taille. (*In* Dessert, Le, des petits soupers. Pp. 89–91.) No. 1 in M.148.42

Delacroix, Auguste, *editor.*
CASADESUS, F. Cachaprès. Drame lyrique. M.442.65

Delage, Maurice.
Quatre poèmes hindous. [Pour] chant et piano. Paris. Durand & cie. [1914.] No. 1 in M.450.39
Contents. — Madras. Une belle. (Stance de Bhartrihari.) — Lahore. Un sapin isolé. (Henri Heine.)—Bénarès. Naissance de Bouddha.—Jeypur. Si vous pensez. (Stance de Bhartrihari.)

Delair, Paul.
Hélène. For an orchestral suite based on this play, see **Messager**, André Charles Prosper.

Délaissée, La. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Deland, Margaretta Wade.
From an old garden. Six songs. Music by E. A. MacDowell. No. 2 in M.417.24

Delaporte, Michel.
Un ténor pour tout faire. Opérette bouffe. Paroles de MM. Varin et Michel Delaporte. Musique de Victor Robillard. No. 1 in M.134.23

Delauzières, A. See **Lauzières de Thémines, Achille de.**

Delavigne, Germain.
La maçon. Opéra comique. Paroles de MM. Scribe & Germain Delavigne. Musique de D. F. E. Auber. M.378.26

Delia. [When first I saw my Delia's face. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 49.) No. 32 in M.376.31.1

Delia. *Cantata.* For the MUSIC see **Arne, T. A.** Six cantatas.

Delia. *Song.* ARNE, T. A. No. 111 in M.376.31.2

Delia, in whose form we trace. *Song.* HOWARD, S. M.409.37; etc.

Delibes, Clément Philibert Léo.
Coppélia ou la fille aux yeux d'émail. Ballet en 2 actes et 3 tableaux de MM. Ch. Nuitter [pseud.] et Saint Léon. Musique de Léo Delibes. Partition réduite pour piano. Paris. Hengel. [187–?] M.126.54
[Lakmé. Opéra en 3 actes. Poëme de MM. Edmond Gondinet & Philippe Gille. Musique de Léo Delibes. Partition d'orchestre.] Manuscript. [190–?] 3 v. M.441.83

Delightfull scene. *Glee.* WELLESLEY, G. C. No. 27 in M.430.1.16

Delights, The, of virtue. [More delightfull are my woes.] Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 51–54.) No. 24 in M.430.1.9

Delines, Michael, *translator.*
RIMSKI-KORSAKOV, N. A. Садко. Опера-быдина. Sadko. Légende lyrique. M.378.69

Délire. *Song.* NAZARE-AGA, Y. K. Les nuits persanes. M.443.33

Delirious lady, The. See **Purcell, H.** From rosy bowers.

Delius, Frederick.
Appalachia. Variationen über ein altes Sklavenlied mit Schlusschor, für grosses Orchester. [Partitur.] Berlin. Harmonie. 1906. M.411.32
Lithograph script.
A dance rhapsody. [Für Orchester.] Partitur. Leipzig. Leuckart. [1910.] No. 1 in M.434.51
Im Meerestreiben (Sea-drift). Für Bariton Solo, gemischten Chor und grosses Orchester. Text von Walt Whitman. Musik von Frederick Delius. Vollständiger Klavier-Auszug mit Text bearbeitet von Siegfried Fall. Berlin. Harmonie. [1906.] No. 1 in M.137.28
The text is in German and English.
In a summer garden. [Für Orchester.] Partitur. Leipzig. Leuckart. [1911.] No. 1 in M.444.4
Eine Messe des Lebens. Für Soli, Chor und grosses Orchester. Nach Nietzsches Zarathustra zusammengestellt von Fritz Cassirer. [Musik von] Frederick Delius. Klavierauszug mit deutschen Worten von Otto Singer, Engl. Wörter v. John Bernhoff. Berlin. Verlag Harmonie. [1908.] M.441.66
Midsummer song. For mixed chorus. Vocal score with pianoforte. Berlin. Harmonie. 1909. No. 1 in M.415.52

Delius, Frederick. *(Continued.)*
On Craig Ddu. (An impression of nature.) [Words by] Arthur Symons. [Music by] Frederick Delius. For mixed chorus. Vocal score with pianoforte. Berlin. Harmonie. 1909. No. 2 in M.415.52
Paris. Ein Nachtstück. (The song of a great city.) Für grosses Orchester. Partitur. Leipzig. Leuckart. [1909.]
Lithographic script. M.434.6
Romeo und Julie auf dem Dorfe. (Nach Gottfried Keller's gleichnamiger Erzählung.) Musikdrama in einem Prolog und drei Akten. Von Frederick Delius. [Paris.] L'auteur. [1909?] No. 1 in M.432.12
Wanderer's song. [Words by] Arthur Symons. [Music by] Frederick Delius. For men's chorus. Vocal score with pianoforte. Berlin. Harmonie. 1909. No. 3 in M.415.52

Delius, Frederick. *Works about.*
CHOP, F. J. T. M. Frederick Delius. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 83–97. Leipzig. 1907.) M.376.33.2

Deliver us, O Lord. *Anthem.* BATTEN, A. M.444.20

Dell' Acqua, Eva.
Zizi. Opérette en 3 actes. [Paroles de] André Lénéka et F. de Launay. Musique de E. Dell' Acqua. [Partition piano et chant.] Paris. Joubert. [1906.] M.379.3

Della Maria, Pietro Antonio Domenico.
Le prisonnier ou la ressemblance. Opéra en un acte. Paroles du Cen Duval. Musique du Cen Domenico Della Maria. [Partition.] Paris. Des Lauries. [1798.] M.134.16

Delli Ponti, Raffaele, *editor.*
GIORDANO, U. Madame Sans-Gêne. Commedia. [Musica da] Umberto Giordano. Riduzione per canto e pianoforte di R. Delli Ponti e G. C. Paribeni. M.442.110
SAMARA, S. Rhea. Dramma musicale. M.442.35

Delmas, Marc.
Les deux routes. Poème pour chant et orchestre. Paroles de René Robine. [Musique de] Marc Delmas. Réduction pour chant et piano. Paris. Selva. 1912. No. 2 in M.450.35

Delmet, Paul.
Chansons de femmes. [Pour chant et piano.] Paris. Enoch & cie. 1906. Plates. M.442.45
Contents. — Lettre à Ninon. (H. Maigrot.) — Toujours vous. (B. Millanvoye.) — Ton nez. (M. Boukay.) — Une femme qui passe. (H. Maigrot.) — Quand nous serons vieux. (Th. Botrel.) — Tu m' apparus. (B. Millanvoye.) — Fanfreluches. (L. Forest.) — Vous êtes jolie. (L. Suès.) — Les femmes de France. (A. Silvestre.) — Elle. (J. Madeleine.) — Chanson frêle. (M. Boukay.) — L'île des baisers. (J. Méry.) — Chanson crépusculaire. (A. Silvestre.) — Volupté. (J. Méry.) — Chanson à boire. (H. Bernard.)
The preface is by Armand Silvestre.

Delorme, Hugues.
Cartouche. Opérette de Hugues Delorme et Francis Gally. Musique de Claude Terrasse. M.126.79
La fille de Figaro. Opéra-comique. Poème de Maurice Hennequin & Hugues Delorme. Musique de Xavier Leroux. M.443.73

Delormel, Lucien.
La famille de Paméla. Opérette. Paroles de Péricaud & Delormel. Musique de F. Chassaigne. No. 1 in M.417.8

Deluded on from scene to scene. *Canon.* SMITH, J. S. No. 56 in M.430.1.17

Deluding joys of gaudy art. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 13. No. 2 in M.137.31

Delune, Louis.
Sonate für Violoncell und Klavier. [Partitur und Stimmen.] Bruxelles. Breitkopf & Härtel. 1906. No. 3 in M.133.14

Delusive sightless god. *Glee.* WEBBE, S. No. 26 in M.430.1.17

Delvincourt, Claude.
Faust et Hélène, d'après le second Faust de Gœthe. Poème de Eugène Adenis [pseud.]. Musique de Claude Delvincourt. Partition chant et piano. Paris. Legouix. [1914.] M.443.91

Dem Allmaechtigen. *Hymn.* LOEWE, J. C. G. Werke. Band 2. No. 23 in M.384.67.2

Dem Dreieinigen. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 35 in M.384.67.1

Dem Ew'gen. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 40 in M.384.67.1

Dem Herrscher. *Song.* LOEWE, J. C. G. Werke. Band 5. No. 16 in M.384.67.5

Dem Könige. *Song.* LOEWE, J. C. G. Werke. Band 5. No. 17 in M.384.67.5

Demoiselle, La. *Song.* LABORI, M. Mélodies. Vol. 1. M.442.24.1

Demoiselle d'honneur, La. *Opera.* For the MUSIC see **Semet,** T. A. É. For the LIBRETTO see **Mestépès,** E.

D'moiselle, La, du tabarin. *Opera.* For the MUSIC see **Missa,** E. J. L. For the LIBRETTO see **Ordonneau,** M.

„Демонъ." [Démon.] *Symphony.* NÁPRAVNÍK, E. F. M.434.18

Dempster, William Richardson.

The rainy day. Song [A.]. The poetry by Henry Wadsworth Longfellow. Music by William R. Dempster. [With pianoforte accompaniment.] Boston. Ditson. 1847. No. 1 in M.450.40

Denk'es, o Seele. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38

Denkmaeler der Tonkunst in Österreich.

ALBRECHTSBERGER, J. G. Instrumentalwerke. Bearbeitet von Oskar Kapp. M.414.22

BENEVOLI, O. Festmesse und Hymnus zur Einweihung des Domes in Salzburg 1628. M.414.12

BIBER, H. F. Sechzehn Violinsonaten mit ausgeführter Klavierbegleitung. [Bearbeitet von Erwin Luntz.] M.414.13

CALDARA, A. Kirchenwerke. Bearbeitet von Eusebius Mandyczewski. M.414.14

FUX, J. J. Costanza e fortezza. Festa teatrale in drei Akten. Dichtung von Pietro Pariati. Die Tänze von Nicola Matheis. [Musik von] Johann Josef Fux. M.414.15

—— Mehrfach besetzte Instrumentalwerke. [Bearbeitet von Guido Adler.] M.414.16

GASSMANN, F. L. La contessina. (Die junge Gräfin.) Dramma giocoso per musica. Textbuch nach Carlo Goldoni von Marco Cotellini. [Musik von] Florian Leopold Gassmann. Bearbeitet von Robert Haas. M.421.14

GLUCK, C. W. von. Orfeo ed Euridice. [Oper von Chr. Gluck. Text von Pierre L. Moline.] Originalpartitur der Wiener Fassung von 1762. Mit neuer deutscher Übersetzung und ausgesetztem Basso continuo bearbeitet von Hermann Abert. M.421.15

HAMMERSCHMIDT, A. Dialogi oder Gespräche einer gläubigen Seele mit Gott. Theil 1. Für Vocalstimmen mit Instrumentalbegleitung. Bearbeitet von A. W. Schmidt. M.414.23

HAYDN, J. M. Instrumentalwerke. I. Bearbeitet von Lothar Herbert Perger. M.414.24

ISAAC, H. Weltliche Werke. Bearbeitet von Johannes Wolf. M.414.17

KOCZIRZ, A., *editor.* Österreichische Lautenmusik im XVI. Jahrhundert: Hans Judenkünig, Hans Newsidler, Simon Gintzler, Valentin Greff Bakfark und Unika der Wiener Hofbibliothek. M.414.25

MUFFAT, G. Ausserlesene mit Ernst und Lust gemengte Instrumental-Musik. 1701. Theil 1: Sechs Concerti grossi. Nebst einem Anhange: Auswahl aus „Armonico tributo". 1682. Bearbeitet von Erwin Luntz. M.414.11

PACHELBEL, J. 94 Compositionen, zumeist Fugen, über das Magnificat für Orgel oder Clavier. Bearbeitet von Hugo Botstiber und Max Seiffert. M.414.18

UMLAUF, I. „Die Bergknappen." Originalsingspiel. Dichtung von Paul Weidmann. [Musik von] Ignaz Umlauf. Bearbeitet von Robert Haas. M.414.28

WIENER Instrumentalmusik vor und um 1750. Vorläufer der Wiener Klassiker. Bearbeitet von Kark Howitz und Karl Riedel. 2 v. M.414.26

WIENER Klavier- und Orgelwerke aus der zweiten Hälfte des 17. Jahrhunderts. Bearbeitet von Hugo Botstiber. M.414.19

Denn er wird sein wie ein Baum. *Song.* MARCELLO, B. Aus dem I. Psalm. No. 25 in M.414.43.4

Dennis, John.

An essay on the opera's after the Italian manner, which are about to be establish'd on the English stage: with some reflections on the damage which they may bring to the publick. London, Printed for, and to be sold by John Nutt. 1706. M.101.43

Dennis, John. *(Continued.)*

Dentice, Luigi.

Dvo dialoghi della mvsica. Delli quali l'uno tratta della theorica, & l'altro della pratica: raccolti da diversi autori greci & latini. In Roma. Appresso Vincenzo Lucrino. 1553. Diagrams. Music. M.149a.48

Départ d'hirondelles. *Song.* ESCLAVY, R. Mélodies. 1er recueil. M.417.68

Départ, Le, du petit Savoyard. *Song.* BÉRAT, F. Chansons. M.376.48

Départ matinal. *For pianoforte.* INDY, P. M. T. V. d'. "Tableaux de voyage." M.417.81

Départ pour le travail. *Song.* DORET, G. Jardin d'enfants. M.137.57

Dépit, Le, de la bergère. *Song.* BERLIOZ, L. H. Werke. Serie 7, Abteilung 2. No. 1 in M.440.3.7.2

Deppe, Ludwig.

KLOSE, H. Die Deppe'sche Lehre des Klavierspiels. Hamburg. 1886. M.453.24

Depré, Ernest.

L'épave. Opérette. Paroles de Ernest Depré & Louis Hérel. Musique de Émile Pessard. M.417.27

Les petites vestales. Opéra-bouffe. Paroles de E. Depré et A. Bernède. Musique de Frédéric Le Rey et Justin Clérice. No. 1 in M.379.29

Der Bergkoenigin Frühlingsfahrt. *Cantata.* For the MUSIC see **Brambach,** C. J. For the LIBRETTO see **Schairer,** O.

Der Blumen Rache. *Ballad.* LOEWE, J. C. G. Werke. Band 9. No. 16 in M.384.67.9

Der Fernen. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 43 in M.384.67.17

Der Hirten Lied am Krippelein. *Song.* LOEWE, J. C. G. Werke. Band 15. No. 3 in M.384.67.15

Der Liebe Erwachen. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Der Mutter Geist. *Ballad.* LOEWE, J. C. G. Werke. Band 3. No. 2 in M.384.67.3

Der Ungenannten. *Part-song.* JAEGER. No. 9 in M.130.7

Der Wirthin Töchterlein. *Ballad.* LOEWE, J. C. G. Werke. Band 10. No. 1 in M.384.67.10

Deransart, Édouard.

La défaite d'Annibal. Opérette en un acte. Paroles de Blondelet & Baumaine. Musique de Éd. Deransart. [Partition chant et piano.] Paris. Feuchot. [1876.] The title-page is lacking. No. 1 in M.379.70

Judick & Halonferme. Saynète. Paroles de Baumaine, Blondelet & Vilarfranc. Musique de Éd. Deransart. [Partition chant et piano.] Paris. Feuchot. [1878.] No. 2 in M.379.70

Ma vieille branche. Opérette en un acte. Paroles de Hermil & Numés [pseud.]. Musique de Éd. Deransart. [Partition chant et piano.] Paris. Feuchot. [1882.] No. 3 in M.379.70

Derbyshire lady, The. *Catch.* TURNER, W. No. 19 in M.CAB.1.53

Derelinquat impius. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 56.) No. 32 in M.430.1.2

Dernière Bastille, La. *Song.* LEGAY, M. Chansons rouges. M.377.51

Derrick, ——.

Life let us cherish. A favorite new song. [Music by Nägeli.] No. 9 in M.441.49

Derrien, G.

L'atelier de Prague. Opéra comique. Musique de A. Bourgault. No. 4 in M.240.33

Des Baches Wiegenlied. *Song.* SCHUBERT, F. P. Die schöne Müllerin. No. 8 in M.140.33.2

Des Bettlers Tochter von Bednall Green. *Ballad.* LOEWE, J. C. G. Werke. Band 2. No. 53 in M.384.67.2

Des Blindgeborenen Heilung. *Anthem.* LOEWE, J. C. G. Werke. Band 16. No. 53 in M.384.67.16

Des Cerivaglia Rachesang. *Song.* LOEWE, J. C. G. Werke Band 16. No. 112 in M.384.67.16

Des enfants jouent au jardin. *For orchestra.* DUPONT, G. Les heures dolentes. M.434.52

Des Essarts, Alfred Stanislas Langlois, *translator.*
MARCELLO, B. Psaumes de Marcello. M.415.33

Des Essarts d'Ambreville, Joseph.
[La fenêtre secrète.] Partition de La fenêtre secrète, ou une soirée à Madrid. Comédie. Mise en musique par D. A. Batton. M.418.5

Des evangelischen Zions musicalische Harmonie. *Chorals.* DRETZEL, C. H., *compiler.* M.430.6

Des fremden Kindes heiliger Christ. *Ballad.* LOEWE, J. C. G. Werke. Band 13. No. 3 in M.384.67.13

Des frommen Hirten Liebessang. *Arietta.* LOEWE, J. C. G. Werke. Band 2. No. 25 in M.384.67.2

Des Glockenthürmers Töchterlein. *Ballad.* LOEWE, J. C. G. Werke. Band 10. No. 3 in M.384.67.10

Des Jünglings Segen. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 11 in M.384.67.17

Des Kindes Gebet. *Song.* REGER, M. Schlichte Weisen. M.450.61

Des Königs Zuversicht. *Song.* LOEWE, J. C. G. Werke. Band 5. No. 14 in M.384.67.5

Des Mädchens Wunsch und Geständnis. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 47 in M.384.67.17

Des Mädeleins Nachtgebet. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Des Meisters Geistersang. *Song.* LOEWE, J. C. G. Werke. Band 8. No. 18 in M.384.67.8

Des Meisters Phönix-Sang. *Song.* LOEWE, J. C. G. Werke. Band 2. No. 26 in M.384.67.2

Des Müllers Blumen. *Song.* SCHUBERT, F. P. Die schöne Müllerin. No. 5 in M.140.33.2

Des œillets japonais. *Song.* GROVLEZ, G. Trois mélodies. No. 1 in M.137.44

Des pas sur la neige. *For pianoforte.* DEBUSSY, A. C. Préludes. M.357.26

Des Pfarrers Tochter von Taubenhayn. *Song.* ZUMSTEEG, J. R. M.430.31

„Des Sängers Vaterland." *Cantata.* For the MUSIC see Belcke, C. G. For the LIBRETTO see Mueller, E.

Des Tribunals Gebot. *Opera.* For the MUSIC and LIBRETTO see Istel, Edgar.

Des Zechers Wunsch. *Song.* NOEROTH, J. Mosellieder. No. 2 in M.450.33

Desboulmiers, Jean Augustin Julien, *pseud.* See Jullien, Jean Auguste.

Descend ye storms. *Glee.* CALLCOTT, J. W. No. 59 in M.430.1.24

Deseilligny, Ad. Pierrot.
Messe pour la fête de l'Assomption à trois voix: soprano — contralto — basse, avec accompagnement d'orgue ou d' harmonium. Paris. Costil. [190–?] No. 1 in M.417.65

Deserted by the waning moon. *Duet.* ALL'S WELL. No. 4 in M.370.2.2

Deserted garden, The. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Désespérance. *Song.* BRETAGNE, P. Poèmes d'octobre. No. 1 in M.450.35

Deshayes, Henri.
Cantabile tranquillo en la ♭ maj[eur pour orgue]. Autograph manuscript. [1894.] No. 6 in M.451.2.2
[Composition without title, for organ.] Op. 23. Autograph manuscript. [1895.] No. 7 in M.451.2.2

Desiato fiore, Il. *Song.* MARRAS, G. Italia. M.450.15

Désir. *Song.* CRAS, J. Élégies. M.442.18

Désirs. *Song.* COQUARD, A. Joies & douleurs. No. 3 in M.417.58

Desjoyeaux, Noël.
Renaud d'Arles. Tragédie lyrique en cinq actes et six tableaux de Louis de Fourcaud et Noël Desjoyeaux. [Partition pour piano et chant.] Paris. Dupont. 1898. M.135.17

Desmond's song. [By the Feal's wave benighted. Song, M.-S. or BAR. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 9, pp. 32–34.) M.441.48.2
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Desormes, L. C.
Les commis voyageurs par amour. Opérette en un acte. Paroles de MM. Jouhaud, Péricaud & Villemer. Musique de L. Desormes. [Partition chant et piano.] Paris. Feuchot. 187–?] No. 4 in M.379.70
La romance impossible. Saynette bouffe en un acte pour 2 hommes. Paroles de Philibert Bataille. Musique de L. Desormes. [Partition piano et chant.] Paris. Joubert. [1870.] No. 1 in M.379.24

Despair. *Song.* HOOK, J. Petrach's sonnets. M.402b.22

Despairing [Dispairing] damsel, The. ['Twas when the seas were roaring. Song, A. or B.] (*In* American musical miscellany. Pp. 254–256.) No. 96 in M.129.111

Despairing lover, The. [In Chloe's frowns. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 59.) No. 38 in M.376.31.2

Despairing lover, The. [A swain of love despairing. Song, M.-S. or BAR., with accomp. for the violin, harpsichord and German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 100.) No. 100 in M.CAB.1.50

Despairing shepherd. *Song.* ARNE, T. A. No. 77 in M.376.31.3
LAMPE, J. F. No. 302 in M.CAB.1.50

Desperate lover, The. See Carey, H. Sooner than I'll my love forego.

Despiteful thus unto myself. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

Desplats, Paul.
Une mariage sous Louis XV. Opéra-comique en un acte. Poëme de S. B. de Courpon. Musique de Paul Desplats. [Partition piano et chant.] Paris. Malot. [1908.]
The instrumentation is indicated. M.417.11

Desponding lover. BOYCE, W. No. 144 in M.CAB.1.50; etc.

Desponding negro, The. [On Afric's wide plains. Song, T.] (*In* American musical miscellany. Pp. 166–169.) No. 64 in M.129.111

Desprez, Frank.
Lasca. A frontier ballad. Set to music by H. Clough-Leighter. M.440.7

Desriaux, ——, *translator.*
SWIETEN, G. van. La création. Oratorio. M.450.11

Desrosiers, André Jules Alfred.
L' orgue de Barbarie. Opérette. Musique de Giulio Alary. No. 2 in M.154.13

Dessauer, Joseph.
Romance italienne de Dessauer transcrite pour piano par S. Thalberg. Paris. Schlesinger. [185–?] No. 3 in M.440.17

Dessauer Marsch, Der. *For orchestra.* SCHNEIDER, J. C. F. M.444.162

Dessert, Le, des petits soupers. Partie 1. À Paris. Chez Me Boivin. [17—?] No. 1 in M.148.42
Contents. — Baise Lison. — C'est pour jamais. — Qu'un amant éloigné. — Bonjour ma fille. — Grand Barnaba. — Allons sur ce verdgason. — Corette: Je n'avois jamais engagé mon cœur. — Ma Lisette est vive. — Blaise: Dans un bois sombre. — Ce qu'on n'ose souvent dire. — Liberté, liberté. — Sous un orme couché. — Blaise: Philis avoit mis dans sa bouche. — Je n'aime que le badinage. — Vole amour laisse la Cythere. — Blamont: Viens Lisette. — Plus de soupirs. — Oui, Fanchon. — Non rien n'est si fatiguant. — Un berger qui pour moy. — Encore qu'il fut fête. — Brioché revit dans Paris. — Prenez moy pour votre pantin. — Ah! l'insuportable joug. — Rien ne seroit si joli. — Cinq voyageurs de Dieppe. — Qu'un amant est embarrassé. — J'avois toujours gardé mon cœur. — Saison riante. — Dans le printemps de mes jeunes ans. — En vain j'oppose. — Cruelles sœurs. — Colin épris d'une amoureuse ardeur. — Vous me voïez tendres fougeres. — A notre bonheur. — Ne point s'engager. — Point d'effroy laisse moi. — Delaborne: Aux bords de ce ruisseau.

Dessoff, Felix Otto.
Quintett für zwei Violinen, Bratsche und zwei Violoncelle. Op. 10. Partitur. Leipzig. Kistner. [188–?] No. 1 in M.407.72

Destenay, E.
Quintette, 1er, pour piano. 2 violons, alto et violoncelle. [Partition et parties.] Paris. Hamelle. [1898?] M.133.39

Destiny. *Song.* PERABO, J. E. No. 5 in M.444.159

Desto licor. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 17.) No. 15 in M.430.1.1

Destouches, André Cardinal.
Amadis de Grèce. Tragédie [lyrique en 5 actes et un prologue. Paroles de Lamotte. Musique de A. C. Destouches]. Partition. 2e édition, revûe, corrigée, & augmentée. A Paris, Chez Christophe Ballard. MDCXCIX. M.402b.19
Issé. Pastorale héroïque en musique. [Paroles de La Motte. Musique de Destouches. Partition.] A Paris, Chez Christophe Ballard. M.DC.XCVII. M.402b.18

Destranges, Louis Augustin Étienne Rouillé.
L'œuvre lyrique de César Franck. Paris. Fischbacher. 1896. M.128.63

Desvallières, Maurice.
La chaste Suzanne. (The girl in the taxi.—Die keusche Susanne.) Opérette. Livret de Antony Mars & Maurice Desvallières. Musique de Jean Gilbert [pseud.]. M.443.65
Mam'zelle Trompette. Opérette de M. Desvallières et P. Moncousin. Musique de Th. Hirlemann. M.379.47

Dethier, Gaston M.
Idylle for organ. Autograph manuscript. [189–?] No. 8 in M.451.2.2

Détroyat, Pierre Léonce.
Henry VIII. Opéra. Poème de Léonce Détroyat & Armand Silvestre. Musique de Camille Saint Saëns. M.432.49

Deus misereatur. *Anthem.* Bernier, N. Motets. M.398.1
Gladstone, F. E. Cathedral music. No. 1 in M.444.91

Deutsch de la Meurthe, Henry.
Mélodies. [Partition chant et piano.] Paris. Grus & cie. [190–?] M.440.10
Contents. — Absence. — Tes yeux. — Stances à V. Hugo. — Quand vous passez. — Aurore et crépuscule. — La nuit. — Te souviens-tu. — Rosée. — Larmes et sourires. — Et s'il revenait un jour. — Pleine cruelle. — Vers les cieux.

Deutsche Barcarole. *Song.* Loewe, J. C. G. Werke. Band 10. No. 22 in M.384.67.10

Deutsche Flotte. *Song.* Loewe, J. C. G. Werke. Band 5. No. 12 in M.384.67.5

Deutsche Tanne, Die. *Cantata* For the Music and Libretto see **Koch**, F. E.

Deutscher Musiker-Kalender. *Almanac.* Hesse, M. M.205.27

Deux aveugles, Les, de Tolède. *Opera.* For the Music see **Méhul**, É. N. For the Libretto see **Marsollier des Vivetières**, B. J.

Deux compagnons, Les, du devoir. *Song.* Dupont, P. Chants et chansons. Vol. 1. M.377.42.1

Deux fins matois. *Opera.* For the Music see **Douay**, G. For the Libretto see **Mérigot**, P.

Deux frères savoyards, Les. *Song.* Bérat, F. Chansons. M.376.48

Deux mesures, Les. *Song.* Jaques-Dalcroze. Chez nous. No. 3 in M.203.37

Deux nuits, Les. *Opera.* For the Music see **Boieldieu.** For the Libretto see **Bouilly.**

Deux pensées musicales. *For pianoforte.* Stojowski. No. 1 in M.444.178

Deux pigeons, Les. *Song.* Morac, C. Six poèmes lyriques. M.442.96

Deux porteurs, Les, de chaise. *Opera.* For the Libretto see **Piis**, P. A. A. de. **Théâtre.**

Deux reines, Les. *Opera.* For the Music see **Monpou.** For the Libretto see **Soulié.**

Deux routes, Les. *Song.* Delmas, M. No. 2 in M.450.35

Devambez, André, *illustrator.*
Cozanet, A. La belle musique. M.137.52

Devereaux, L. Maltese boatman's song. [See, brothers, see, how the night comes on. Song, bar.] (*In* Annie Laurie melodist. P. 47.) No. 53 in M.129.52

Devī, Ratan. See **Coomaraswamy**, Ethel Richardson.

Devienne, François.
The battle of Gemmappe. A sonata for the forte piano. New-York. Printed for G. Gilfert & Co. [1796?] M.445.54

Deville, Pierre François Albéric.
Arnoldiana, ou Sophie Arnould et ses contemporaines; recueil choisi d'anecdotes piquantes, de réparties et de bons mots de Mlle Arnould; précédé d'une notice sur sa vie et sur l'Académie impériale de musique. Par l'auteur du Biévriana. Paris. Gerard. 1813. Portrait. M.377.21

Deville, Pierre François Albéric. *(Continued.)*

Devin, Le, du village. *Opera.* For the Music and Libretto see **Rousseau**, J. J.

Devrient, Philipp Eduard.
Wagner, W. R. Herr Eduard Devrient und sein Styl. Eine Studie über dessen „Erinnerungen an Felix Mendelssohn-Bartholdy" von Wilhelm Drach [Pseud.]. München. 1869. M.127.88

Dhe se tue belle ciglia. *Song.* Caccini, G. Le nvove mvsiche. No. 2 in M.396.74

Di Bacco il buon liquore beviamo. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 114, 115.) No. 52 in M.430.1.18

Di ch'ella mossa. *Madrigal.* Monte, F. di. M.149a.37

Di militar cimento. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 187–191.) No. 66 in M.430.1.6

Di piacer mi balza il cor. *Cavatina.* Rossini, G. A. M.157.14.3

Di scrivermi ogni giorno. *Part-song.* Mozart, J. C. W. A. M.157.14.4

Di tanti palpiti. *Cavatina.* Rossini, G. A. M.157.14.3

Di teli voi. *Song.* Caccini, G. Le nvove mvsiche. No. 2 in M.396.74

Diable à quatre, Le, ou la femme accariâtre. *Opera.* For the Music see **Soulier**, J. P. For the Libretto see **Sedaine**, M. J.

Diable galant, Le. *Opera.* For the Music see **Pierné**, P. For the Libretto see **Fortolis**, L.

Dialogue. *For pianoforte.* Parker, H. W. No. 19 in M.451.2.4

Dialogue, A, between a good fellow and a beau. [Lord, how men can claret drink. T. B. With continuous bass.] (*In* The Universal musician.) No. 74 in M.cab.1.48

Dialogue between a taylor, his wife & a neighbour. *Catch.* Hayes, W. No. 29 in M.430.1.1

Diana. *Song.* Arne, T. A. The vocal grove. M.434.95

Diane un jour dans un lieu sombre. *Song.* Moullé, É. Chansons tendres. M.442.97

Dibdin, Charles. *1745–1814.*
Batchelor's hall. [Song, T.] (*In* American musical miscellany. Pp. 42, 43.) No. 13 in M.129.111
The Christmass tale. [An entertainment written by David Garrick.] Composed by C. Didbin. [With accompaniment for pianoforte.] London. Printed for Longman, Lukey & Co. [1774.] M.420.5
Death or victory. [Hark, the din of distant war. Song, T.] (*In* American musical miscellany. Pp. 256–258.) No. 97 in M.129.111
The flowing can. [A sailor's life.] Song [bar.]. (*In* American musical miscellany. Pp. 17–20.) No. 2 in M.129.111
Lovely Nan. [Sweet is the ship. Song, T., in his entertainment Great news.] (*In* Boston musical miscellany. Vol. 1, pp. 38–40.) No. 14 in M.370.2.1
The lucky escape. [I that once was a ploughman.] Song [T.]. (*In* American musical miscellany. Pp. 13–16.) No. 1 in M.129.111
Mounseer Nong Tong Paw. [Song with accompaniment for pianoforte and two flutes.] Written and composed by Mr Dibdin. N York. Printed & sold by W. Howe. [1798.] No. 42 in M.441.49
Poor Jack. [Go patter to lubbers. Song, bar.] (*In* American musical miscellany. Pp. 58–61.) No. 19 in M.129.111
Poor Tom. [Here, a sheer hulk.] Song [T.]. (*In* American musical miscellany. Pp. 31–33.) No. 8 in M.129.111
Tom Tackle. [Song, T., in Castles in the air.] (*In* American musical miscellany. Pp. 260–263.) No. 99 in M.129.111
Valentine's day. [Song with pianoforte and flute accompaniment.] Written and composed by Mr Dibdin. London, Printed & sold by the Author. [1797.] No. 35 in M.441.49

Dibdin, Henry Edward, *editor.*
The standard psalm tune book, containing upwards of 600 specimens comprising all the available tunes in the English, Scotch and Genevan psalters, with many others from

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Dich bet' ich an, erstand'ner Held. *Hymn.* LOEWE, J. C. G. Werke. Band 16. No. 35 in M.384.67.16

Dich soll mein Lied erheben. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 76 in M.384.67.16

Dick Rattlebrain. *Catch.* CALLCOTT, J. W. No. 59 in M.430.1.25

Dickens, Charles.
Little Dorrit. For a ballad suggested by this work, see **Caulfield**, John.

Dickson, William Edward.
A catalogue of ancient choral services and anthems, preserved among the manuscript scores and part-books in the Cathedral Church of Ely. Cambridge. Deighton, Bell & Co. 1861. M.376.36

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ROUSSEAU, J. J. Dictionnaire de musique. Paris. 1768. Tables. M.377.28
SHORT EXPLICATION, A, of such foreign words as are made use of in musick books. London. 1724. M.374a.10
STOESSEL, J. C. Kurtzgefasstes musicalisches Lexicon, worinnen eine nützliche Anleitung und gründlicher Begriff von der Music enthalten, die Termini-technici erkläret, die Instrumente erläutert und die vornehmsten Musici beschrieben sind, nebst einer historischen Beschreibung von der Music Nahmen, Eintheilung, Ursprung, Erfindung, Vermehrung und Verbesserung, biss sie zu itziger Vortrefflichkeit gelangen. M.377.29

Did ladies now. *Catch.* DANBY, J. No. 23 in M.430.1.31

Did smiling fortune. *Glee.* DANBY, J. No. 17 in M.430.1.31

Did you see e'er a shepherd. *Song.* WORGAN, J. M.409.37; etc.

Did you see lovely Phillis? *Catch.* CALLCOTT, J. W. No. 49 in M.430.1.27

Didon. *Opera.* For the LIBRETTO see **Sainctonge**, Louise Geneviève de.

Die hapless man. *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6

Die now, my heart. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.

Diensis, Léo.
Feue Palmyre. Opérette bouffe. Paroles de Pierre d'Amor et Léo Diensis. Musique de Lcuis Hillier. No. 1 in M.417.19

Diese Erd' ist so schön. *Song.* SCHROETER, C. E. W. Fünf und zwanzig Lieder. M.430.4

Diet, Edmond.
La revanche d'Iris. [Comédie lyrique en un acte. Poème de Paul Ferrier.] Musique de Edmond Diet. Partition piano et chant. Paris. Joanin & cie. 1905. No. 3 in M.379.23

Dietrich, Albert Hermann.
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Dieu sauve la république. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Dieulafoy, Joseph Marie Armand Michel.
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Dieux, Les, dans l'ombre des cavernes. *For orchestra.* ROUSSEL. Évocations pour orchestre. M.412.28

Diffident lover, The. See **Howard**, S. When Cloe was by Damon seen.

Digard, David.
The generous confession. [Too plain, dear youth. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 141.) No. 139 in M.CAB.1.50
He's ye director of each quaffing soul. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 69.) No. 69 in M.CAB.1.50
Thou rising sun. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 42.)
Also to be found in The Universal musician. No. 42 in M.CAB.1.50
The tipler's wish by Mr Wight. [O greedy Midas. Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 160.) No. 156 in M.CAB.1.50

Dilherr, Johann Michael.
Erster [Ander, Dritter] Theil, Herrn J. M. Dilherrns Evangelischer Schlussreimen der Predigen, so er im Jahr Christi 1649 gehalten; Mit dreyen singenden Stimmen, zweyen Discanten, einem Bass, mit Numeris und signis gezeichnet, zu einem Positio, Regal, Spinet, Clavicymbel oder Theorb: accommodirt, und componirt durch J. E. Kindermann. Cantus primus. Nürnberg, In Verlegung Wolffgang Enders dess Eltern. 1652. M.149a.78

Diligam Te Domine. *Canon.* BRUGUERA, J. B. No. 56 in M.430.1.3; etc.

Diliges Dominum. *Canon.* WOODWARD, R. No. 57 in M.430.1.10

Dillon, Herbert Lowell.
Tabasco-Land. A musical comedy. Presented by the Triangle Club of Princeton University. Book by J. F. Macpherson & H. D. Fish. Lyrics & music by Kenneth S. Clark, Russell C. Veit and Herbert L. Dillon. No. 2 in M.378.41

Dimanche de Pâques, sur la Place de l'Église de Pont-Aven. *For pianoforte.* RHENÉ-BATON. En Bretagne. M.434.62

Dime American comic songster. *Songs without music.* SHAW, F. M.129.55

Dime melodist. *Songs.* [BEADLE'S] Dime melodist. M.129.59

Dime song book. *Songs without music.* BEADLE'S Dime song book. M.129.47

Dime songs of the olden time. *Songs without music.* BEADLE'S Dime songs of the olden time. M.129.48

Dimmi na vota si. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Dinderindin, La. *Song.* MICHIELS, G. Chansons anciennes du pays de France. M.432.48

Ding, dong, bell. *Canon.* ECCLES, J. No. 1 in M.CAB.1.18

Dio immortale. *Canon.* WEBBE, S. No. 41 in M.430.1.15

Diogenes surly and proud. [Song, BAR.] (*In* American musical miscellany. Pp. 100–102.) No. 36 in M.129.111

Diomède. *Opera.* For the LIBRETTO see **La Serre**, J. L. I. de.

Dione. *Song.* ARNE, T. A. M.409.37; etc.

Dir stets getreu. *For pianoforte.* LOEWE, J. C. G. Werke. Band 2. No. 41 in M.384.67.2

Dirge in woods. *Duet.* HEFFNER, C. Six vocal duets. No. 1 in M.137.30

Diruta, Girolamo.
Prima, seconda parte del transilvano, dialogo sopra il vero modo di sonar organi, & istromenti da penna. Nel quale facilmente, & presto s'impara di conoscere sopra la tastatura il luogo di ciascuna parte, & come nel diminuire si deueno portar le mani, & il modo d'intendere la intauolatura; prouando la verità, & necessità delle sue regole, con le toccate di diuersi eccellenti organisti, poste nel fine del libro. Opera nuouamente ritrouata. In Venetia, Appresso Giacomo Vincenti. MDCIX, XII. M.388.27

Dis, grandpère. *Song.* JAQUES-DALCROZE. Chansons romandes. No. 1 in M.203.37

Disappointed lover, The. [When dew drops gild the weeping thorn. Song, T. With thorough-bass for harpsichord, and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 3.) No. 3 in M.376.31.1

Disappointment. *Song.* ARNE, T. A. No. 116 in M.376.31.2

Disappointment, The. [Damon ask'd me but once. Song, M.-S., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 197.) No. 189 in M.CAB.1.50

Disconsolate, The. *Song.* HUDSON, R. No. 89 in M.376.31.1

Discord dire sister. *Glee.* Webbe, S. No. 67 in M.430.1.10; etc.
Distant hie thee. *Glee.* Danby, J. No. 11 in M.430.1.24
Distracted I turn. *Song.* Arne, T. A. No. 49 in M.376.31.1
Distracted lover, The. *Song.* Boyce, W. No. 178 in M.cab.1.50
Dite Carlo quante botte. *Catch.* Arne, T. A. No. 47 in M.430.1.4
Dite rose pretiose. *Song.* Caccini, G. Le nvove mvsiche. No. 2 in M.396.74

Ditters von Dittersdorf, C.
The doctor and the apothecary. A musical entertainment. [The words by G. Stephanie.] The music adapted from Ditters and composed by S. Storace. No. 2 in M.140.6

Dittrich, Rudolf, *editor.*
Nippon Gakufu. Second series. Ten Japanese songs, collected and arranged for the pianoforte by Rudolf Dittrich. Leipzig. Breitkopf & Härtel. 1895. M.441.89
Contains the words of some of the songs in Japanese, German and English, and the title-page is in German and English.

Divine Cecilia. *Catch.* Valton, P. No. 23 in M.430.1.8
Divine companion, The. *Psalmody.* Playford, H., *compiler.* M.377.44
Divinest fair. *Song.* Carey, H. No. 35 in M.cab.1.50; etc.

Dixey, E. F.
Dixey's Songster. Philadelphia. Winch. [1860.] Plates. M.129.79

Dixit Dominus. *Anthem.* Callcott, J. W. No. 151 in M.430.1.25
Danby, J. No. 80 in M.430.1.29
Leo, L. No. 2 in M.409.29
Wesley, S. No. 2 in M.417.5
Dixit Joseph. *Motet.* Lassus. No. 1 in M.414.43.14

Dixon, J., *alleged author.*
Hither naiads come away. [By] J. or Mary Dixon. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 27–29.) No. 18 in M.430.1.27
Over mountains craggy brow. [By] J. or Mary Dixon. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, p. 21.) No. 13 in M.430.1.27

Dixon, Mary, *alleged author.*
Hither naiads come away. [By] J. or Mary Dixon. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 27–29.) No. 18 in M.430.1.27
Over mountains craggy brow. [By] J. or Mary Dixon. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, p. 21.) No. 13 in M.430.1.27

Dmitri. *Opera.* For the Music see Joncières, F. L. V. de. For the Libretto see Bornier, É. C. H. de.
Do cuckolds wear horns. *Catch.* Danby, J. No. 9 in M.430.1.29
Do do si fa mi. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 78, 79.) No. 38 in M.430.1.24
Do fa sol la mi. *Canon.* Holder, J. W. No. 15 in M.430.1.28
Do not ask me. *Glee.* Webbe, S. No. 42 in M.430.1.19
Do not unbind two gentle hearts. *Duet.* Jackson, W., *of Exeter.* Twelve canzonets. Op. 9. No. 1 in M.137.31
Do re mi fa. *Catch.* Arne, T. A. No. 16 in M.430.1.2
Do, re, mi, fa. *Round.* (*In* Annie Laurie melodist. P. 67.) No. 78 in M.129.52
Do re mi fa sol la. *Duet.* Clari, G. C. M. Madrigali o duetti. M.441.13
Do you know Roger? *Catch.* Callcott, J. W. No. 13 in M.430.1.24
Do you not know? *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

Dobenecker, ——.
Toccata [und] Fuga. (*In* Musica sacra. Band 1, pp. 28–37.) No. 9, 10 in M.414.43.1

Doch der Herr vergisst der Seinen nicht. *Aria.* Mendelssohn-Bartholdy, J. L. F. Arioso. M.417.40

Doctor, The, and the apothecary. *Opera.* For the Music see Storace, S. For the Libretto see Stephanie, G.
Doctor Cupid. (L'amore medico.) *Opera.* For the Music see Wolf-Ferrari, E. For the Libretto see Golisciani, E.
Doctor Faust's Hauskäppchen. *Opera.* For the Libretto see Hopp, F.
Doctor Merryheart. *Overture.* Brian, H. No. 1 in M.444.167
Doctor, The, of Alcantara. *Opera.* For the Music see Eichberg, J. For the Libretto see Woolf, B. E.
Doctor, The, slept. *Catch.* Smith, J. S. No. 51 in M.430.1.18

Documents de critique expérimentale.
Bonnier, C. Parsifal. Par Charles et Pierre Bonnier. Paris. 1887. Plate. M.453.53

Dóczi, Ludwig.
Ritter Pasmán. Komische Oper. Musik von Johann Strauss. M.418.36

Dodecachordon. *Theory.* Glareanus, H. L. M.388.7

Dodgson, Charles Lutwidge.
Alice in Wonderland. For an opera based on this work, see Gaul, Harvey B.; also Slaughter, A. Walter.

Dodworth, Allen.
Glen-Mary quadrilles. [For pianoforte.] New York. Firth, Hall & Pond. 1847. No. 13 in M.431.54

Doebber, Johannes.
Der Zauberlehrling. Ein dramatisches Capriccio (nach Joh. Wolfg. v. Goethe) in einem Aufzuge von Hermann Erler und Johannes Doebber. Musik von Johannes Doebber. Klavierauszug mit Text vom Componisten. Berlin. Ries & Erler. [1906.] M.442.13

Doermann, Felix.
Ein Walzertraum. Operette von Felix Dörmann und Leopold Jacobson, mit Benützung einer Novelle aus Hans Müller's Buch der Abenteuer. Musik von Oscar Straus. M.379.10

Does the harp of Rosa slumber? *Song.* Stevenson, J. A. No. 47 in M.370.2.1

Dohnányi, Ernst von.
Quartett (Des dur, No. 2) für 2 Violinen, Bratsche und Violoncell. Op. 15. Partitur. Berlin. Simrock. [1907.] No. 3 in M.412a.14
Serenade für Violine, Viola und Violoncell. Op. 10. Partitur. Wien. Doblinger. 1904. No. 3 in M.412a.19
Suite für Orchester in vier Sätzen. Op. 19. Partitur. Leipzig. Doblinger. [1911.] M.434.77
Contents. — Andante con variationi. — Scherzo. — Romanze. — Rondo.

Doigt coupé, Le. *Song.* Bérat, F. Chansons. M.376.48
Dolce conforto al misero. *Duet.* Mercadante, G. S. R. M.157.14.2
"Dolce far niente," Das. *Song.* Loewe, J. C. G. Werke. Band 2. No. 46 in M.384.67.2
Dolci miei sospiri. *Glee.* Berg, G. No. 37 in M.430.1.5; etc.
Dolcissimo sospiro. *Song.* Caccini, G. Le nvove mvsiche. No. 2 in M.396.74

Doles, Johann Friedrich.
Wer bin ich? Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 2, pp. 36–43.) No. 11 in M.443.23

Dollar princess, The. *Opera.* For the Music see Fall, L. For the Libretto see Willner, A. M.
Dolly the fair. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 72.) No. 40 in M.430.1.16
Domestic bird, whom wintry drafts. *Song.* Sandford, J. An invitation to a robin. No. 24 in M.cab.1.50; etc.
"Domestic economy." *Opera.* For the Music see Solomon, E. For the Libretto see Burnand, F. C.
Domine Jesu Christe. *Motet.* Cordans, B. No. 3 in M.414.43.2
Lassus, R. de. No. 9 in M.414.43.15
Domine non mea. *Canon.* Cirri, G. B. No. 87 in M.430.1.11
Domine noster. *Motet.* Giacomelli, G. No. 14 in M.414.43.2
Domine salvum. *Anthem.* Bernier, N. Motets. M.398.1
Dominus regnat. *Canon.* Callcott, J. W. No. 68 in M.430.1.23
Dominus regnavit. *Anthem.* Hayes, W. No. 44 in M.430.1.1
Kerll, J. K. No. 16 in M.414.43.2

Dominique, Jean.
Trois mélodies sur des poèmes de Jean Dominique, [par] Gabriel Grovlez. No. 1 in M.137.44

Don Quichotte. *Opera.* For the Music see Massenet, J. É. F. For the Libretto see Cain, H.
Don Quijote der sinnreiche. *Opera.* For the Music see Beer-Walbrunn, A. For the Libretto see Fuchs, G.
Don Quixote. *Incidental music.* Purcell, H. M.cab.2.24

Don silencieux, Le. *Song.* GROVLEZ, G. Trois mélodies. No. 1 in M.137.44

Donahoe, J. Frank.
Impromptu [for organ]. Autograph manuscript. [189–?] No. 9 in M.451.2.2
Postlude [for organ]. Autograph manuscript. [189–?] No. 10 in M.451.2.2
Prelude [for organ]. Autograph manuscript. [189–?] No. 11 in M.451.2.2

Done to death. *Glee.* AYLWARD, T. No. 38 in M.430.1.21; etc.

Doni, Giovanni Battista.
De praestantia musicæ veteris libri tres totidem dialogis comprehensi, in quibus vetus ac recens musica, cum singulis earum partibus, accurate inter se conferunter. Adiecto ad finem onomastico selectorum vocabulorum, ad hanc facultatem cum elegantia, & proprietate tractandam, pertinentium. Florentiæ. Typis Amatoris Massæ Foroliuien. M.DC.XLVII. M.149a.72
The pages from 145–166 are incorrectly numbered 245–266.

Donizetti, Gaetano.
Ah! tu sai. Quartetto [s. t. b. b. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 69–76.) M.157.14.4
From Parisina.
Angel of light. [Song, BAR. from] La favorita. (*In* Annie Laurie melodist. Pp. 66, 67.) No. 77 in M.129.52
Forse un destin. Cavatina [s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 115–117.) M.157.14.2
From Parisina.
Make me no gaudy chaplet. [Song, M.-S. or BAR.] (*In* Annie Laurie melodist. Pp. 54, 55.) No. 61 in M.129.52
Oh! summer night. Serenade [BAR.] from Don Pasquale. (*In* Annie Laurie melodist. Pp. 50, 51.) No. 56 in M.129.52
Say not this heart can alter. [Song, M.-S. or BAR.] (*In* Annie Laurie melodist. P. 11.) No. 9 in M.129.52
Signor sergente. Quartetto [s. s. t. b. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 59–68.) M.157.14.4
From L'elisire d'amore.

Donna che un falso. *Catch.* LIDARTI. ——. No. 10 in M.430.1.1

Donnay, Maurice Charles.
Le mariage de Télémaque. Comédie de Jules Lemaitre et Maurice Donnay. Musique de Claude Terrasse. M.134.26

Donne, John.
Noble numbers by Robert Herrick, together with contemporary poems by George Herbert, Donne and an anonymous writer. Selected and set to music by H. Walford Davies. M.443.89

Donneau de Vizé, Jean.
Circé. Tragédie en musique [par Thomas Corneille et Jean Donneau de Vizé]. Suivant la copie imprimée à Paris. [Anon.] À Amsterdam. cIↃ IↃc XCV. Illus. Plate.
Words only. No. 4 in M.374a.9

Donner, Johann Jakob Christian, *translator.*
SOPHOCLES. Der rasende Ajas. No. 1 in M.203.18

Dont, Jacob, *editor.*
MOLIQUE, W. B. Concert, Fünftes (in A moll), fur Violine [und] Pianoforte. M.444.110

Don't push so quick. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 16. pp. 86, 87.) No. 43 in M.430.1.16

Don't push your tender passion. *Catch.* MULSO, E. No. 15 in M.430.1.4

Don't you know Molly. *Catch.* CALLCOTT, J. W. No. 22 in M.430.1.23

Don't you know the wife. *Catch.* ATTERBURY, L. No. 15 in M.430.1.3

Donzelle amabili. *Glee.* CHURCHILL, G. S. No. 11 in M.430.1.32

Doom of Oleg, Ballad of. See **Rimski-Korsakov.**

Dopo due lustri. *Part-song.* MERCADANTE, G. S. R. M.157.14.4

Doppelgänger, Der. *For pianoforte.* SCHUBERT, F. P. Lieder für das Piano-Forte. M.452.5.1

Doppelgleichnis. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Dor, Jacques.
Le château de la Bretêche. Drame lyrique d'après la nouvelle de Balzac. Poème de MM. Paul Milliet & Jacques Dor. Musique de Albert Dupuis. M.442.29

Dorchain, Auguste.
Conte d'avril. Musique composée par Ch. M. Widor. M.410.81

Doret, Gustave.
Airs et chansons couleur du temps. Poésies de D. Baud-Bovy. Musique de Gustave Doret. [Partition chant et piano. Paris.] Baudoux & cie. [1897.] No. 1 in M.417.12
The title-page is lacking.
Contents. — Chanson de la fiancée. — Il est un jardin d'amour. — Dans le bois fleuri. — Clocher lointain. — Chanson de celui qui attend. — Au petit jour ou matin. — Le givre en fleur. — Chanson pour reine des bois. — J'ai voulu revoir le verger. — Pluie de printemps. — Mon angelet, mon séraphin. — Tristesse. — Rondel pour ma fontaine. — Chanson des herbes de la St. Jean. — Premier printemps. — Il était un cœur volant. — Sur le lac où fuit le couchant. — Un air de valse résonne. — La chanson du cœur en blanc. — Soir d'avril.
Aliénor. Légende en cinq actes. Poème de René Morax. Musique de Gustave Doret. [Partition piano et chant.] Paris. Rouart, Lerolle & cie. [1910.] M.137.56
Dix mélodies. [Partition piano et chant.] Lausanne. Foetisch. [189–?] No. 2 in M.417.12
The title-page is lacking.
Contents. — Chanson de Barberine. — Chanson de Musette. — Te souviens-tu? — Peine d'amour. — Complainte. — Fleurs de deuil. (3 songs.) — Bonheur craintif. — Chanson.
Jardin d'enfants. Poésies de D. Baud-Bovy. Musique de Gustave Doret. [Partition chant et piano. Paris.] Baudoux & cie. [1897.] M.137.57
The title-page is missing.
Contents. — Le bouquet. — Le bouleau et le sapin. — Il pleut. — Sous bois. — L'orage. — La vendange.—La chanson du vent.—La fontaine. — Départ pour le travail. — La promenade. — Autour du foyer. — La cloche. — Petit Jésus de Bethléem. — Le givre. — Les flocons. — La bataille. — Le patinage. — Les chatons. — Le bois en fleur. — La Saint-Valentin.
Le nain du Hasli. Légende féerique en 2 actes de Henri Cain et D. Baud-Bovy. Musique de Gustave Doret. Partition piano et chant. Paris. Rouart. 1908. No. 1 in M.134.17
La nuit des quatre-temps. Légende en IV actes de René Morax. Musique de Gustave Doret. Partition pour chant et piano. Paris. Fœtisch. 1912. M.442.82

Dorfkirche, Die. *Ballad.* LOEWE, J. C. G. Werke. Band 10. No. 11 in M.384.67.10

Dorfschmied, Der. *Cantata.* For the MUSIC see **Anderton**, T. For the LIBRETTO see **Longfellow**, H. W.

Dorinda walking in a grove one eve. [Song, T. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 84 in M.CAB.1.48

Doris und der Wein. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Dorise, La. *Opera.* For the MUSIC see **Galeotti**, C. For the LIBRETTO see **Illica**, L.

Dornroeschen. *Cantata.* For the MUSIC see **Rudnick**, W. For the LIBRETTO see **Gensichen**, O. F.

Dornroeschen (La belle au bois dormant). *Suite.* TCHAIKOVSKI, P. I. Suite aus dem Ballet „Dornröschen." M.434.94

Dors, ami! *Song.* MASSENET, J. É. F. Songs. M.417.25

Dossert, Frank G.
Mass in E minor. For four voices soli and chorus. Organ obligato. [Privately printed.] 1889. No. 3 in M.417.60

Do'st go to market? Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 136.) No. 47 in M.430.1.21

Dost not thou remember. *Catch.* ALDRICH. H. No. 44 in M.CAB.1.53

Douay, Georges.
Deux fins matois. Opérette en un acte. Paroles de P. Mérigot. Musique de Georges Douay. [Partition chant et piano.] Paris. Chatot. [186–?] No. 2 in M.379.67

Double bass. *Music. Double bass and violoncello.*
DRAGONETTI, D. Duetto for contrabass & violoncello. M.445.11

Double comparison. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Double voile, Le. *Opera.* For the MUSIC see **Vuillemin.** For the LIBRETTO see **Fauchois.**

Doubt not, O friend. *Song.* TCHAIKOVSKI, P. I. Tchaikovski-Album. M.417.32

Doubt that the stars are fire. *Canon.* MILLER, E. No. 22 in M.430.1.27

Doubtfull lover, The. *Song.* HOWARD, S. No. 300 in M.CAB.1.50

Doubtful shepherd, The. *Song.* HOLCOMBE, H. No. 107 in M.CAB.1.50

Douceur du soir. *Song.* CRAS, J. Six mélodies. M.441.87

Douglas, Robert B.
Sophie Arnould, actress and wit. With seven copper-plate engravings by Adolphe Lalauze. Paris. Carrington. 1898. M.371.57
One of an edition of 500 copies.

Douleur, La, des choses. *Song.* HUBERT, J. Les saisons et les heures. M.443.5

Dourò dunque morir. *Song.* CACCINI, G. Le nvove mvsiche. No. 2 in M.396.74

Doux accens de ma musette. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 28, 29.) No. 11 in M.430.1.21

Doux nectar. *Song.* GOUNOD, C. F. Quinze airs de concours. M.417.16

Doux printemps. *Song.* PFISTER, H. Les saisons du cœur. M.417.49

Doux soleil. Le, voilé. *Part-song.* MIGNAN, É. Quatre mélodies. No. 2 in M.137.44

Dov'è quell' usignolo. *Duet.* CLARI, G. C. M. Madrigali o duetti. M.441.13

Dove, The, of peace. *Opera.* For the MUSIC see Damrosch, W. J. For the LIBRETTO see Irwin, W.

Dovsky, Beatrice.
Mona Lisa. Oper. Musik von Max Schillings. M.421.22

Down in a valley. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

Down in the valley. *Song.* FORTUNE-TELLER, The. M.441.48.2

Down the burn, Davie. *Song.* HOOK, J. No. 147 in M.CAB.1.50
LAWSON, M. L. Songs of the North. M.442.106
THOMSON, W. Orpheus Caledonius. Vol. 1. No. 50 in M.376.32.1

Downes, James F.
A simple sweep. A musical absurdetta, written by F. W. Broughton. Composed by J. F. Downes. [Vocal score.] London. Williams. [189–?] M.443.26

Downhill, The, of life. [Song, T.] (*In* Boston musical miscellany. Vol. 1, pp. 46–48.) No. 16 in M.370.2.1

Dowson, Ernest Christopher.
Nuns of the Perpetual Adoration. [Music] by Edward Burlingame Hill. No. 3 in M.417.61

Doyen, Édouard.
Le baptême du Canot. Opérette. Musique de Félix Jouffroy. No. 3 in M.240.36

Drach, Wilhelm. *Pseud.* See Wagner, Wilhelm Richard.

Drachenfels, Der. *Song.* LOEWE, J. C. G. Werke. Band 14. No. 17 in M.384.67.14

Draeseke, Felix August Bernhard.
Streichquartett, Drittes, in Cis moll. Op. 66. Partitur. Leipzig. Forberg. 1899. No. 2 in M.133.16

Dragon vert, Le. *Opera.* For the MUSIC see Ratez, É. P. For the LIBRETTO see Rouvre, P. de.

Dragonetti, Domenico.
Duetto for contrabass & violoncello. [Parts.] Autograph manuscript. [18—?] M.445.11

Dragon-fly day. *Opera.* For the MUSIC see Elson, L. C. For the LIBRETTO see Bartlett, G. B.

Dramatische Ouverture. *For orchestra.* FRANCK, R. M.444.33

Drame, Un, à Nogent. *Opera.* For the MUSIC see Wachs, F. For the LIBRETTO see Degas, G.

Draw on, sweet night. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

Dream, The. [Whilst I in sleep. Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 133.) M.409.37

Dream, The. *Cantata.* For the MUSIC see Costa, M. For the LIBRETTO see Bartholomew, W.

Dream, The. *Song.* HANDEL, G. F. No. 133 in M.CAB.1.50

Dream children. *For orchestra.* ELGAR, E. W. No. 2 in M.407.57

Dream of an eve. *Song.* CHAMINADE, C. L. S. Twenty melodies. M.417.7

Dream of Endymion. *Song.* COWEN, F. H. No. 1 in M.440.8

Dream, The, of those days. [Song, T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, supplement, pp. 132–135.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Dream, The, on Anacreon. *Song.* HEIGHINGTON, M. No. 363 in M.CAB.1.50

Dream on, dear child. *For orchestra.* COULDERY, C. H. Cradle song. No. 1 in M.444.30

Dream pictures. *Cantata.* For the MUSIC see Whiting, G. E. For the LIBRETTO see Nielsen, A. C.

Dreaming. *Song.* FOERSTER, A. M. Album of lyrics. No. 3 in M.432.36

Dreams. *Song.* CHAMINADE, C. L. S. Twenty melodies. M.417.7

Dreher, Eugen.
Ton und Wort mit Bezugnahme auf das Musik-Drama Richard Wagners. Halle. Pfeffer. 1880. M.127.82

Drei Budrisse, Die. *Ballad.* LOEWE, J. C. G. Werke. Band 7. No. 3 in M.384.67.7

Drei christlichen Feste, Die. Volkslied [S. A. Mit Klavierbegleitung]. (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. Pp. 16, 17.) M.128.66

Drei Episoden. *For orchestra.* WEIDIG, A. M.136.34

Drei Kränze. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Drei Lieder, Die. (König Sifrid.) *Ballad.* LOEWE, J. C. G. Werke. Band 3. No. 9 in M.384.67.3

Dresel, Otto, *editor.*
HANDEL, G. F. 10 Altarien aus Opern und Oratorien. M.450.10

Dresel, Otto. *Works about.*
BROWN, A. A., *compiler.* [Programmes of concerts by the Harvard Musical Association, The German Trio, Otto Dresel, Julius Eichberg, etc. 1844–1874.] M.184.15

Dressler, Gallus.
Ach Herr, in deine Hände. (Mariä Lichtmess.) [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 21–24.) No. 6 in M.414.43.11
Auch bitte ich Dich. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 17–20.) No. 5 in M.414.43.11
Eins bitte ich vom Herren. (I. Sonnt. n. Epiphanias.) [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 25–28.) No. 7 in M.414.43.11
Fürchte dich nicht. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 63–66.) No. 16 in M.414.43.11
Herr, wie habe ich Dein Gesetz so lieb. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 35–39.) No. 9 in M.414.43.11
Ich bin der Auferstehung. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 43–45.) No. 11 in M.414.43.11
Ich weiss das mein Erlöser lebet. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 54–58.) No. 14 in M.414.43.11
Lobet den Herren alle Heiden. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 51–53.) No. 13 in M.414.43.11
Nach dir, Herr verlanget mich. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 46–50.) No. 12 in M.414.43.11
Unser Leben währet. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 59–62.) No. 15 in M.414.43.11
Wahrlich, ich sage euch. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 40–42.) No. 10 in M.414.43.11
Was betrübst du dich, meine Seele. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 29–34.) No. 8 in M.414.43.11

Dretzel, Cornelius Heinrich, *compiler.*
Des evangelischen Zions musicalische Harmonie, oder: evangelisches Choral-Buch. Nebst einem Anhang und historischen Vorrede, von Ursprung, Alterthum und sondern Merkwürdigkeiten des Chorals. Nürnberg. Zufinden bey Wolfgang Moritz Endters seel. Tochter, Mayrin & Sohn. 1731. M.430.6

Dreyer, Max.
Das Tal des Lebens. For an opera based on this work, see Straus, Oscar.

Dreyfach Hochzitt im Bäsäthal, Die. *Opera.* For the MUSIC see Weckerlin, J. B. T. For the LIBRETTO see Mangold, J.

Drink of this cup. [Song, s. or T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 8, pp. 83–87.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Drink on. *Catch.* PURCELL, H. No. 39 in M.CAB.1.18; etc.

Drink to her who long hath wak'd. [Song, s. or T.] (*In* Boston musical miscellany. Vol. 1, pp. 158, 159.) No. 56 in M.370.2.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies and in their Selection of Irish melodies.

Drink to me only. Glee [A. T. B.]. (*In* Gow. Edinburgh collection. Vol. 1, p. 21.) No. 4 in M.377.22

Drinking is an English diversion. *Glee.* ALCOCK, J. No. 40 in M.430.1.18

Drowned. *Song.* LAWSON, M. L. Songs of the North. M.442.106

Drueben geht die Sonne scheiden. *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110

Drum, The, is unbrac'd. *Song.* BOYCE, W. No. 63 in M.376.31.3

Drunghe drunghete. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Drunkard's wish, The. [Say, good master Bacchus.] Catch a 4 voci. (*In* The Pleasant musical companion. Fol. 17.) No. 32 in M.CAB.1.53

Drunken contest. [Prithee Tom.] Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 64, 65.) No. 38 in M.430.1.23

Drunken old sot, A. *Catch.* BERG, G. No. 54 in M.430.1.8

Drury Lane Theatre, *London.*
HOULTON, R. A review of the musical drama of the Theatre Royal, Drury Lane, for the years 1797–98–99– & 1800. Addressed to the proprietors of the theatre. London. 1801. No. 4 in M.134.10

Dryden, John.
Albion and Albanius. An opera. Set [to music] by Lewis Grabu. M.441.30
Alexander's feast; or, the power of musick. An ode wrote in honour of St. Cecilia. Set to music by Mr Handel. M.441.20
Ode to St. Cecilia. Music by C. H. Mills. No. 2 in M.409.41

Du Barry, La. *Opera.* For the MUSIC see **Camussi,** E. For the LIBRETTO see **Antona-Traversi,** C.

Du bist die Ruh'. *Song.* SCHUBERT. F. P. M.417.40; etc.

Du bist die Sonne. *Song.* HERVEY, A. Neue Liebeslieder. 417.18

Du bist ein Kind. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Du bist wie eine Blume. *Song.* HERVEY, A. Neue Liebeslieder. M.417.18

Du fragst mich. *Song.*
HERVEY, A. Neue Liebeslieder. M.417.18
KJERULF, H. Songs. M.417.20

Du Geist der reinsten Güte. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 48 in M.384.67.17

Du Hirte Israels. *Motet.*
BORTNYANSKI, D. S. No. 25 in M.414.43.5
NAUMANN, E. No. 2 in M.414.43.8

Du lehnest wieder eine Silberweide. *Song.* SCHOENBERG, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62

Du liebst mich nicht. *Song.* SCHUBERT, F. P. Vier Gedichte von Rückert und Graf Platen. No. 15 in M.140.33.3

Du meines Herzens Krönelein. *Song.* REGER, M. Schlichte Weisen. M.450.61

Du milchjunger Knabe. *Song.* WOLF, H. Lieder nach verschiedenen Dichtern. No. 4 in M.415.82

Du Ring an meinem Finger. *Song.*
LOEWE, J. C. G. Werke. Band 17. No. 17 in M.384.67.17
SCHUMANN, R. A. M.417.40

Du schönes Fischermädchen. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 5 in M.384.67.17

Du seigneur pâle fiancée. *Song.* GOUNOD, C. F. Quinze airs de concours. M.417.16

Du späte Rose. *Song.* NOVÁČEK, O. E. Ten songs. M.432.34

„Дубинушка." [Dubinushka.] *For orchestra.* RIMSKI-KORSAKOV, N. A. No. 1 in M.133.37

Dubitzky, Franz.
Paul Scheinpflug. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 231–244. Leipzig. 1907.) M.376.33.2

Dubois, François Clément Théodore.
Douze pièces pour orgue ou piano-pédalier. Paris. Leduc. [188–?] M.443.83
Contents. — Prélude. — Offertoire. — Toccata. — Verset de procession. — Offertoire. — Verset-choral. — Fantaisie. — Méditation. — Marche des rois mages. — Offertoire. — Cantilène nuptiale. — Grand chœur.
Fantaisie. Pour harpe et orchestre. Partition d'orchestre. Paris. Heugel & cie. 1903. M.444.5
Kybèle (choeurs, solo et orchestre). Poème antique de Leconte de Lisle. Musique de Théodore Dubois. Partition piano et chant. Paris. Heugel. 1906. M.441.45
The seven words of Christ. (Les sept paroles du Christ.) Latin and English text. For solo and chorus with pianoforte accompaniment. [Adaptation of English text by Ambrose Davenport.] Music by Th. Dubois. Boston. White Smith Music Publishing Co. 1894. M.415.24
Same. The seven last words of Christ. A cantata for soli, chorus and orchestra. English and Latin text. English version by Isabella G. Parker. Music by Théodore Dubois. [Accomp. for pianoforte.] Boston. Oliver Ditson Co. [1902.] M.415.73
Symphonie française. Partition d'orchestre. Paris. Heugel & cie. 1908. M.434.13
Trio pour piano, violon et violoncelle. [Partition et parties.] Paris. Heugel & cie. 1904. No. 1 in M.133.15
3 pièces pour grand orgue. [Edited by Philip Hale.] Boston. Schmidt. 1890. M.444.78
Contents. — Praeludium grave. — Adorotorio et vox angelica. — Hosannah!
Xavière. Idylle dramatique en trois actes d'après le roman de M. Ferdinand Fabre. Poème (prose et vers) de M. Louis Gallet. Musique de Th. Dubois. [Partition piano et chant. Paris. Heugel & cie. 1895.] M.135.18

Dubor, Georges de.
Les roses du calife. Drame lyrique. Mis en musique par Armande de Polignac. No. 2 in M.379.73
La roussalka. Ballet-pantomime de Hugues Le Roux et G. de Dubor. Musique de Lucien Lambert. No. 2 in M.126.66

Du Boullay, Michel.
Orphée. Tragédie. Les paroles de M. Du Boulay & la musique de M. Louis de Lully. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 4, pp. 1–50.) M.128.47.4
Libretto only.
Zéphire et Flore. Opéra. Les paroles de M. Du Boulay & la musique de Mrs Louis de Lully & Jean-Louis de Lully. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 3, pp. 281–330.)
Libretto only. M.128.47.3

Ducasse, Jean Jules Amable Roger.
Au jardin de Marguerite. Poème symphonique avec chœurs. Réduction pour chant et piano par l'auteur. Paris. Durand & cie. 1912. M.125.66
Same. Interlude extrait de „Au jardin de Marguerite." Partition d'orchestre. Paris. Durand & cie. [1912.] No. 1 in M.412.24
Le joli jeu de furet. Scherzo pour orchestre. Partition d'orchestre. Paris. Durand & cie. [1912.] No. 2 in M.412.24
Orphée. Mimodrame lyrique en trois actes. Partition pour chant et piano réduite par l'auteur. Paris. Durand & cie. [1914.] M.442.58
Petite suite. Pour piano à 4 mains. Paris. Durand. 1911. No. 1 in M.434.97
Contents. — Souvenance. — Berceuse. — Claironnerie.
Same. Partition d'orchestre. M.444.31
Quatuor en ré mineur pour 2 violons, alto et violoncelle. Partition. Paris. Durand. 1909. No. 1 in M.412a.21
Quatuor en sol pour piano, violon, alto et violoncelle. [Partition et parties.] Paris. Durand & cie. [1912.] M.444.79
Sarabande. Poème symphonique pour orchestre et voix. Partition d'orchestre. Paris. Durand & cie. [1911.] M.431.1

Ducasse, Jean Jules Amable Roger. *(Continued.)*
Same. Réduction pour piano à 4 mains par l'auteur. No. 2 in M.434.97
Suite française en ré majeur. Ouverture, bourrée, récitatif & air, menuet vif. Partition d'orchestre. Paris. Durand. 1909. M.412.18
Trois motets pour soprano solo et chœur à 4 voix avec accompagnement d'orgue. Paris. Durand & cie. [1912.] M.450.41
Contents. — Regina cœli lætare. — Crux fidelis. — Alma Redemptoris Mater.
Variations plaisantes sur un thème grave pour harpe obligée et orchestre. Partition d'orchestre. Paris. Durand. 1909. M.431.2

Ducasse, Roger. See Ducasse, Jean Jules Amable Roger.

Duché de Vancy, Joseph François.
Les amours de Momus. Ballet. Paroles sont de M. Duché & la musique de M. Desmarets. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 5, pp. 135–184.) M.128.47.5
Words only.
Cephale et Procris. Tragédie en musique. Suivant la copie imprimée à Paris. [Anon.] À Amsterdam. Chez Antoine Schelte. cIↃ IↃc XCV. Illus. Plate. No. 5 in M.374a.9
Words only. Also to be found in Recueil général des opéras représentez par l'Académie royale de musique.
Les festes galantes. Ballet. Les paroles sont de M. Duché & la musique de M. Desmarets. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 6, pp. 229–290.) M.128.47.6
Words only.
Iphigénie en Tauride. Tragédie. Les paroles de M. Duché & la musique de M. Desmarests. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 8, pp. 233–290.) M.128.47.8
Libretto only.
Scylla. Tragédie. Les paroles de M. Duché & la musique de M. Théobal. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 7, pp. 215–276.) M.128.47.7
Libretto only.
Téagène et Cariclée. Tragédie en musique. Suivant la copie imprimée à Paris. [Anon.] À Amsterdam. Chez Antoine Schelte. cIↃ IↃc XCV. Illus. Plate. No. 6 in M.374a.9
Words only. Also to be found in Recueil général des opéras représentez par l'Académie royale de musique.

Duchesse, La, de la Vallière. *Cantata.* For the Music see Hérold, L. J. F. For the Libretto see Avrigny, C. J. L. d'.

Ducourau, M.
Trio pour violon, violoncelle et piano. [Partition et parties. Paris.] Baudoux & cie. [1907?] No. 2 in M.133.15

Duel, The, at Coventry. *Song.* Bishop, H. R. Historical ballads and songs. M.380.39

Dueringer, Philipp Jakob.
Albert Lortzing: sein Leben und Wirken. Leipzig. Wigand. 1851. Portrait. Autograph facsimile. No. 1 in M.10ga.29
Lortzing was for many years musical director at various German theatres.

Duerr, J.
Kriegerlied. In Musick gesetzt für Männerchor und solo Stimmen mit Begleitung des grossen Orchesters von Joseph Panny. No 5 in M.431.18

Duets. *Vocal.*
Brahms, J. Duette für Sopran und Alt. No. 1 in M.432.46
Clari, G. C. M. Madrigali o duetti. M.441.13
Heffner, C. Six vocal duets. No. 1 in M.137.30
Jackson, W., *of Exeter.* Twelve canzonets for two voices. Opera nona. No. 1 in M.137.31
—— Twelve canzonets for two voices. Opera thirteen. Book 2d. No. 2 in M.137.31
Morley, T. Of Thomas Morley the first booke of canzonets to two voices. M.452.4.1
Spofforth, R. Hark! the goddess Diana. No. 26 in M.441.49

Dukas, Paul Abraham.
Ariane et Barbe-Bleue. Conte en trois actes. Poème de Maurice Maeterlinck. Musique de Paul Dukas. Partition d'orchestre. Paris. Durand. 1907. M.402a.37
Same. Partition pour chant et piano. 1906. M.378.30
La péri. Poème dansé. Partition d'orchestre. Paris. Durand & cie. [1911.] M.412.23
Same. Réduction pour piano par Léon Roques. Paris. Durand & cie. 1911. M.125.55
Polyeucte. Ouverture pour la tragédie de Corneille. Partition d'orchestre. Paris. Durand. 1910. M.412.25
Villanelle. Pour cor et orchestre. [Partition et partie pour] cor et piano. Paris. Durand. 1906. No. 1 in M.434.8

Dukas, Paul Abraham, *editor.*
Rameau, J. P. Les Indes galantes. Ballet héroïque. M.402a.25.7

Duke, The, sounds to horse. *Catch.* Brown, R. No. 5 in M.cab.1.18

Dulce domum. [Deep in a vale. Song, s. or t.] (*In* Boston musical miscellany. Vol. 2, pp. 37–42.) No. 9 in M.370.2.2

Dulcibella when e're I sue. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Dull repining sons. *Glee.* Callcott, J. W. No. 93 in M.430.1.23

Du Mage, ——.
Livre d'orgue. Facsimile. (*In* Archives des maitres de l'orgue des XVIe, XVIIe, et XVIIIe siècles. Vol. 3, pp. 131–152.) M.432.43.3
Contents. — Plain jeu. — Fugue. — Trio. — Tierce en taille. — Basse de trompette. — Récit. — Duo. — Grand jeu.

Dumas, Alexandre. *1802–1870.*
La guerre des femmes. [Par Alexandre Dumas et Auguste Maquet.] For an opera based on this drama, see Poujade, Lucien.
Jeanne d'Arc au bûcher. Scène dramatique. Paroles composées pour mezzo-soprano avec accompagnement d'orchestre ou piano par F. Liszt. No. 4 in M.407.33
La lega. Dramma lirico tratto dal dramma Enrico III e la sua corte. Musica di Giovanni Josse. M.240.37

Dumas, Louis.
Ismaïl. Scène lyrique de Eugène Adenis [pseud.]. Musique de Louis Dumas. [Partition piano et chant.] Paris. Poulalion. [1906.] No. 2 in M.133.42

Dumbarton's drums. [Song, s. or t., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 23.) No. 23 in M.cab.1.50
Also to be found in Thomson's Orpheus Caledonius; The Universal musician.

Dumolard, Henri François Élizabeth Étienne Orcel.
L'exil de Rochester. Opéra-comique. Paroles de Mrs Moreau & Dumolard. Musique de Raphaël Russo. M.431.58

Dumont, Henri.
Messe dite du VIe ton. Les chœurs harmonisés à 4 voix par Alex. Guilmant. [s. s. t. b.] Paris. Schott. 188–?] No. 2 in M.417.61

Dumourier presents his compliments. *Catch.* Callcott, J. W. No. 7 in M.430.1.32

Dumps, The. *Song.* Arne, T. A. No. 95 in M.376.31.3

Duncalfe, ——.
To suck the flowers sweet. [Song, m.-s. or bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 42.) No. 232 in M.cab.1.50

Duncan, Barbara.
[A list of soloists and members of the Orchestra, together with a list of all orchestral compositions performed from 1881–1914.] (*In* Howe, M. A. DeW. The Boston Symphony Orchestra. Pp. 229–274. Boston. 1914.) M.433.23

Duncan, Edmondstoune.
Quintet for flute, clarionet, horn, bassoon and pianoforte. Op. 38. [Score and parts.] London. Rudall Carte & Co. [1898.] M.450.63

Dunham, Henry Morton.
Andantino. [For organ.] Autograph manuscript. [189–?] No. 21 in M.451.2.1

Duni, Egidio Romoaldo.
La clochette. Comédie en un acte en vers par Mr. Anseaume. Musique de M. Duny. Partition piano et chant

Duni, Egidio Romoaldo. *(Continued.)*
arrangée par Ch. Lecocq. Paris. Legouix. [1910?] Portraits. M.443.43
La fille mal gardée. Comédie en un acte, melée d'ariettes. [Paroles par Mme. Favart et Lourdet.] Mise en musique par Mr Duny. [Partition.] Paris. De la Chevardière. [1758.] M.432.13
La veuve indécise. Opéra comique de Monsieur Vadé. Parodie de La veuve coquette. Mis en musique par M. Duny. [Partition.] Paris. L'auteur. [1759.] M.418.13

Dunkle Auge, Das. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 93 in M.384.67.16

Dunkle Wolken. *Song.* REITER, J. M.417.40

Dunlap, William.
Yankee chronology. [Song, BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 174–179.) No. 47 in M.370.2.2

Dunn, John.
The little heart. [When Celia's heart unsettled roves. Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 126, 127.) M.409.37
The swains resolution. [Tho form'd by the tend'rest care. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 81.) No. 59 in M.376.31.1

Dunque crudel. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 7, 8.) No. 3 in M.430.1.25

Duo Seraphim clamabant. *Motet.* VITTORIA, T. L. da. No. 10 in M.414.43.12

Duphly, ——.
Pièces de clavecin. Paris. Farrenc. 1871. [Le trésor des pianistes. Vol. 19.] No. 5 in M.450.48.19

Dupin, Paul.
Le beau jardin. 4 petites pièces pour piano à 4 mains. Paris. Durand & cie. [1912.] M.444.80
Contents. — La pelouse aux marronniers. — La pièce d'eau aux petits poissons rouges. — Aubade au poulailler. — D'où l'on voit la vieille église.
Recueil de mélodies. [Partition piano et chant.] Paris. Senart, Roudanez & cie. 1909. M.442.19
Contents. — Pauvre fou qui songe. (P. Dupin.) — Le convoi. (M. Rollinat.) — La légende du pauvre homme. (P. Dupin.) — Prélude d'automne. (J. Canora.) — La fiancée du Beau Gas. (P. Dupin.) — Claire de lune religieux. (M. Tinayre.) — L'invocation à l'enfant. (P. Dupin.) — Au crépuscule. (M. Rollinat.)—Chanson de Virginius. (E. Hollande.) — Les quatre veillées. (P. Dupin.) — Pensée. (F. Roz.) — Sérénade à la mansarde. (P. Dupin.)
Rythmes berceurs. 3 pièces pour violoncelle et piano. [Partition et partie.] Paris. Durand & cie. [1914.] M.444.185
Contents. — Songerie. — Veillée. — Nocturne.
Sonate (la mineur) pour violon et piano. [Partition et partie.] Paris. Durand & cie. [1912.] M.434.78
Trio en ut majeur pour piano, violon et violoncelle. [Partition et parties.] Paris. Durand & cie. [1914.] M.444.81
Trois chansons dans le caractère populaire. Pour chant & piano. Paroles et musique de Paul Dupin. [Partition piano et chant.] Paris. Durand & cie. [1913.] No. 1 in M.442.83
Contents. — L'homme de la terre. — Les "pourquoi?" de Solange. — Le vieux ménestrier.

Dupont, Auguste.
Morgane. En terre serve, autrefois. Drame lyrique en deux parties. Poème et musique d'Aug. Dupont. Partition pour piano et chant. Bruxelles. Schott. [1905.] No. 187 of an edition of 300 numbered copies. No. 2 in M.379.18

Dupont, Gabriel.
La glu. Drame musical populaire en 4 actes et 5 tableaux de Jean Richepin & Henri Cain. Musique de Gabriel Dupont. Partition piano et chant. Paris. Heugel & cie. [1910.] M.135.19
Les heures dolentes. Partition d'orchestre. Paris. Heugel & cie. 1907. M.434.52
Contents. — Épigraphe. — La mort rôde. — Des enfants jouent au jardin. — Nuit blanche. — Hallucinations.

Dupont, Pierre.
Chants et chansons. (Poésie et musique.) Ornés de gravures sur acier d'après T. Johannot, Andrieux, C. Nanteuil, etc. Tome 1–3. Paris. Houssiaux. 1852, 54. 3 v. Portrait. Plates. Vignettes. M.377.42
Contents. — 1. Les bœufs. — Le chant des ouvriers. — Belzébut. — La blonde. — Le chant des transportés. — Les louis d'or. — La fille du peuple. — 1852. — Le chien de berger. — Les fers à cheval. — Le chant des soldats. — Mon âne. — La châtaine. — Les deux compagnons du devoir. — Le vin de la planète. — Une chaîne. — Le chant des soldats. — Mon âne. — La châtaine. — Les deux com- Le Noël des paysans. — Le cuirassier de Waterloo. — La chanson du blé. — La joueuse de guitare. — Kossuth. — Le braconnier. — L'émigrée de France. — Le dahlia bleu. — Le chant des nations. — La musette neuve. — Je veux battre les noix. — La brune. — La fête. — Hégésippe Morcau. — A un berceau. — Les taureaux. — Le jour des morts à la campagne. — Le chant du pain. — Les filets. 2. Ma mère Jeanne. — Eusèbe. — L'hospitalité. — Le chant du vote. — Le lavoir. — La sérénade. — Le chauffeur de locomotive. — Les journées de juin. — La vache blanche. — Les platanes. — Le gardeur d'oies. — Dieu sauve la république. — Le Tisserand. — La complainte de Claudie. — Le réveillon de Paris. — La romance du peuplier. — Le tonneau. — La fête du curé. — Le cerf. — Mon bien-aimé. — La comtesse Marguerite. — La fille du cabaret. — Le garçon de moulin. — La chanson de Jeannette. — Le rêve que j'ai rêvé. — La France à Pie IX. — Casta. — La chanson de la soie. — Régina. — Les fraises des bois. — La ronde des paysannes. — Le coq du village. — La promenade sur l'eau. — La chanson des prés. — Le nom de ma sœur. — La délaissée. — Barcarolle. — Fleur des perles. — La sibérienne. — Le cochon. 3. Les sapins. — L'aiguille. — La pensée. — Le barbier de village. — La fête du champ de Mars. — Les voyageurs à pied. — La chanson du banquet. — La sérénade du paysan. — Le chant d'amitié. — Vesper. — Entrée au Caveau. — Le roi de la Roche. — Le vague. — La jeune fille d'Inspruck. — Adieux de la mariée. — Les bords de la Saône. — La royauté. — Mon aïeule. — La maladie. — Le repos du soir. — Le chant de la mer. — La Vierge aux oiseaux. — Le peseur d'or. — Le rossignol et les roses. — Les amis. — Prière des enfants. — L'incendie, ou chant des pompiers. — Le bouvreuil. — La nouvelle alliance. — La lyre d'or. — Le tueur de lions. — Marguerite. — La rivière. — Tom, ou chant des noirs. — L'as de cœur. — La fanfare du loup. — Une nuit. — Le mois de mai. — La chanson du jour de l'an. — La chanson des foins.

Dupont, Pierre. *Works about.*
BAUDELAIRE, C. P. Notice sur Pierre Dupont. (*In* Dupont, P. Chants et chansons. Vol. 1, pp. 5–15. Paris. 1852.) M.377.42
REYER, L. É. E. Pierre Dupont, musicien. (*In* Dupont, P. Chants et chansons. Vol. 2, pp. 1–4. Paris. 1852.) M.377.42

Duport, Jean Louis.
Fantaisie avec variations sur la Romance des petits oiseaux pour violoncelle et piano, composée par Rigel et Duport. No. 7 in M.210.2; etc.

Dupuis, Albert.
Le château de la Bretèche. Drame lyrique en quatre actes et cinq tableaux d'après la nouvelle de Balzac. Poème de MM. Paul Milliet & Jacques Dor. Musique de Albert Dupuis. Partition complète pour chant et piano. Paris. Eschig. 1913. M.442.29

Dupuis, Thomas Saunders.
Roll on sweet stream. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 1–4.) No. 1 in M.430.1.21

Durafour, Émile.
Les époux Bonneau. Saynette. Musique de F. Wachs. No. 3 in M.135.27

Durand, Hippolyte.
Loreley. Ballade. Musique de Jules Bordier. No. 2 in M.417.58

Durante, Francesco.
Christe Eleison. [S. A. T. B.] (*In* Musica sacra. Band 14, pp. 41–43.) No. 9 in M.414.43.14
Misericordias [S. S. A. A. T. T. B. B.]. (*In* Musica sacra. Band 5, pp. 30–34.) M.414.43.5
Misericordias [S. S. A. A. T. T. B. B.]. (*In* Musica sacra. Band 7, pp. 9–15.) No. 3 in M.414.43.7
Salve Regina. (Heil dir Königin.) [Motet, B. B.]. (*In* Musica sacra. Band 2, pp. 53–57.) No. 10 in M.414.43.2
Six sonates pour le clavecin. Paris. Farrenc. 1861. [Le trésor des pianistes. Vol. 1.] No. 4 in M.450.48.1
Unser Antlitz. Aus dem Lamentationes Jeremiae. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 43–45.) No. 12 in M.414.43.4
[Vater Du erhöre.] Missa [T. T. B.]. (*In* Musica sacra. Band 2, pp. 58–70.) No. 11 in M.414.43.2

Durch den Wald im Mondenscheine. *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110

OVEREEM. Neuer Frühling. M.415.83

Durch die dunkeln Myrtenwälder. *Song.* SCHROETER, C. E. W. Fünf und zwanzig Lieder. M.430.4

Durfey, Thomas.

[Don Quixote. The songs to the new play of Don Quixote. Set by the most eminent masters of the age, Henry Purcell, John Eccles and Col. Pack. All written by Mr. D'urfey. With continued bass. Parts 1, 2. Printed by J. Heptinstall for S. Briscoe: London, 1694.] M.CAB.2.24

The original title-pages are lacking. A priuted title-page, probably of the nineteenth century, has been inserted. It reads, Two books of songs in the first and second parts of Don Quixote. Composed by Mr. Henry Purcell. Printed for S. Briscoe . . . 1694.

Wonders in the sun, or, the kingdom of the birds; a comick opera. With great variety of songs in all kinds, set to musick by several of the most eminent masters of the age. London, Printed for Jacob Tonson. 1706. M.127.52

Libretto only.

Durollet, Marie François Louis Gand Leblanc, *Bailli.*

Les Danaïdes. Tragédie lirique. [Paroles de Durollet et Baron de Tschudy.] Mise en musique par Salieri. M.134.25

Iphigenie in Aulis. Oper vom Ritter Gluck. M.453.58

Duru, Henri Alfred.

La vie de château. Pièce. Paroles de MM. A. Duru et H. Chivot. Musique de Sylvain Mangeant. No. 4 in M.240.36

Dusky night, The, rides down the sky. Song [s. or T.]. (*In* American musical miscellany. Pp. 23–25.) No. 4 in M.129.111

Dusle, Der, und das Babeli. *Opera.* For the MUSIC see Kaskel, C. von. For the LIBRETTO see **Schriefer.**

Dussek, Jan Ladislav.

Trois grandes sonates pour le piano-forte. Œuvre 35. [Also] Le retour à Paris: sonate pour le piano-forte. Œuvre 64. Par J. L. Dussek. Paris. Farrenc. 1870. [Le trésor des pianistes. Vol. 17.] No. 4 in M.450.48.17

Duval, Alexandre Vincent Pineu.

Le prince troubadour. Opéra-comique. Musique de Méhul. M.418.30

Le prisonnier ou la ressemblance. Opéra. Musique du Cen Domenico Della Maria. M.134.16

[Le trente et quarante. Opéra comique. Musique de Angelo Tarchi.] M.431.57

Duval, Georges.

Cocorico. Opérette de G. Duval, Soulié & P. Jailly. Musique de Louis Ganne. M.442.68

Duval, Paul.

Eros vainqueur. Conte lyrique. Musique de Pierre de Bréville. M.134.14

Narkiss. For a ballet based on this work, see **Nouguès,** Jean.

Duvernoy, Victor Alphonse.

Sonate pour piano & violon. Op. 23. Paris. Girod. 1885. No. 4 in M.133.14

Duvert, Félix Auguste.

Fleur des bois. Opérette. Musique de J. Muller. No. 2 in M.415.80

Duveyrier, Anne Honoré Joseph.

Le lac des fées. Opéra. Paroles de MM. F. Scribe et Mélesville [pseud.]. Musique de D. F. E. Auber. M.418.2

Polichinelle. Opéra-comique. Paroles de MMrs Scribe et Duveyrier. Musique de A. Montfort. M.378.58

Die zwei Prinzen. Oper in 3 Akten. Nach dem Französischen des Scribe und Mélesville [Pseud.] von M. G. Friedrich. Musik von Heinrich Esser. M.418.14

Duyse, Florimond van, *translator.*

HEEMSTEDE, L. van. Katharina. (Ste Catherine d'Alexandrie.) Dramatische Legende. M.415.36

Dvořák, Antonín.

[Der Bauer ein Schelm.] Ouvertüre zur komischen Oper „Der Bauer ein Schelm." Op. 57. Partitur. Berlin. Simrock. 1879. No. 1 in M.344.37

Čert a Káča. Die Teufelskäthe. Opera o 3 jednáních. Text dle národní pohádky české napsal Adolf Wenig, přeložil Dr. Richard Batka. Hudby složil Antonín Dvořák. Klavirnívytah. Oper in 3 Akten. Text nach einem böhmischen Volksmärchen von Adolf Wenig. Deutsch von Dr. Richard Batka. Musik von Antonín Dvořák. Klavierauszug [mit Text]. Prag. Urbánek. 1908. M.379.63

The text is in Bohemian and German.

Pisně milostné. Liebeslieder für eine Singstimme mit Begleitung des Pianoforte von Anton Dvořák. Op. 83. Gedichte von G. Pfleger-Moravský. Deutsch von O. Malybrok-Steiler. [English text by Mrs. John P. Morgan.] Berlin. Simrock. 1889. M.442.84

Contents. — Wird doch die Liebe. — Todt ist's in mancher Menschenbrust. — Ich schleich' um jenes Haus herum. — Ich weiss, dass meiner Lieb'. — Rings die Natur. — Im tiefen Walde. — Im süssen Bann. — Du einzig Theure.

Slavische Tänze für Pianoforte zu vier Händen. Op. 46. Berlin. Simrock. 1878. M.440.23

Suite für Orchester aus dem Nachlasse. Op. 98B. Partitur. Berlin. Simrock. 1911. No. 1 in M.407.58

Vier Lieder (von Gustav Pfleger) in deutscher Uebersetzung von J. S. Debrnov, in Musik gesetzt von Ant. Dvořák. Op. 2. [Mit Pianoforte Begleitung.] Prag. Starý. [190–?] No. 2 in M.450.39

Zwei Symphonien für grosses Orchester aus dem Nachlass von Ant. Dvořák. Partitur. Berlin. Simrock. 1911. 2 v. M.434.89

Contents. — No. 1. Es dur (comp. 1872). No. 2. D moll (comp. 1874).

Dying emigrant's prayer, The. *Song.* LODER, G. No. 6 in M.431.54

Dying nymph, The. *Song.* LAMPE, J. F. No. 130 in M.CAB.1.50

Dying swan. [Twas on a river's verdant side. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 95.) No. 95 in M.CAB.1.50

Also to be found in Universal harmony.

Dying swan, The. *Song.* GREENE, M. M.409.37

Dying virgin's farewel. [Beneath a shady bower. Song, S. or T. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 30 in M.CAB.1.48

Dylan, son of the wave. *Opera.* For the MUSIC see **Holbrooke,** J. C. For the LIBRETTO see **Howard de Walden,** F. G. E.

Dyne, John.

Be calm my Delius. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 137–139.) No. 61 in M.430.1.7

Chloe met Cupid. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 136, 137.) No. 50 in M.430.1.11

Cock match. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 80, 81.) No. 38 in M.430.1.7

Cupid no more. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 30–33.) No. 16 in M.430.1.8

Fill the bowl. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 112–115.) No. 43 in M.430.1.6

Also to be found in Gow's Edinburgh collection.

Tell me thou dear. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 34–37.) No. 17 in M.430.1.8

Wine's a mistress. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 94–101.) No. 36 in M.430.1.9

Dythyrambe. *Song.* SCHUBERT, F. P. Greisen-Gesang. No. 16 in M.140.33.3

E

Each doubt & fear now ending. *Part-song.* BISHOP, H. R. No. 6 in M.235.16

Each time I kiss my mother. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Earle, William Benson.

Cease ye fountains. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 221–223.) No. 77 in M.430.1.24

Love and music. [Whilst I listen.] Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 279–284.) No. 112 in M.430.1.25

No radiant pearl. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 76–79.) No. 23 in M.430.1.32

Oh thou whose love. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 248–255.) No. 107 in M.430.1.25

Underneath this stone. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 265–268.) No. 86 in M.430.1.24

Early Bodleian music. *Songs.* STAINER, J., *editor.* M.20.2

Early horn, The. *Song.* GALLIARD, J. E. No. 91 in M.CAB.1.47

Early morn at the monastery. *For pianoforte.* KLEIN, B. O. No. 17 in M.451.2.3

Early one morning. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 117.) No. 42 in M.430.1.15

Eastcott, Richard.

The harmony of the muses. Being a collection of poetical and musical essays written and composed by the Revd Richd Eastcott of Exeter. Opera 2d. London. Published for the author by Thos Cahusac. [178–?] M.431.11
Contents. — Happy, happy. — The linnet. — How oft with artless steps. — Ye beauteous maids. — Come then my life. — Louisa sure by heav'n design'd. — Lads and lasses, let's be gay. — O Delia peerless maid. — Dear Chloe attend and give ear. — O give me to approach. — Lone bird. — Fame's trumpet sounds.

Easter hymn, The. *Anthem.* ESSEX, T. Collection of original compositions. No. 27 in M.441.100

Eastern serenade. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Eaton, ——.

The happy beggars. [Tho' begging is an honest trade. Song, T., with continuous bass.] (*In* Apollo's cabinet. P. 156.) M.409.37
Also to be found, with figured bass and accomp. for flute, in Calliope, 2d edition; Universal harmony.

Eau vivante. *Song.* FAURÉ, G. U. La chanson d'Ève. M442.85

Eberhart, Nelle Richmond.

Four American Indian songs. Founded upon tribal melodies [collected by Alice C. Fletcher and Dr. Theo Baker]. Harmonized and elaborated by Charles Wakefield Cadman. [Lyrics by Nelle Richmond Eberhart.] M.137.25

Sayōnara. A Japanese romance for one or two voices, solo or duet. Music by Charles Wakefield Cadman. M.432.38

Three songs to Odysseus. The music by Charles Wakefield Cadman. M.137.40

Eberlin, Johann Ernst.

9 Toccaten und Fugen. 21 Stücke. (*In* Musica sacra. Band 1, pp. 38–85.) No. 11–31 in M.414.43.1

Six préludes et fugues pour l'orgue ou le clavecin. 1747. Paris. Farrenc. 1867. [Le trésor des pianistes. Vol. 12.] No. 6 in M.450.48.12

Eccard, Johannes.

Da Jesus an dem Kreuze stund. Choral [S. A. T. T. B.]. (*In* Musica sacra. Band 6, p. 67.) No. 28 in M.414.43.6

Es ist das Heil uns kommen her. Choral [S. A. T. T. B.]. (*In* Musica sacra. Band 6, p. 68.) No. 29 in M.414.43.6

Eccard, Johannes. *(Continued.)*

Fest. Pasch. Zu dieser östlichen Zeit [S. S. A. T. T. B.]. (*In* Musica sacra. Band 6, pp. 74, 75.) No. 33 in M.414.43.6

Festo Pentec. Der heilig Geist vom Himmel kam [S. S. A. T. T. B.]. (*In* Musica sacra. Band 6, pp. 76, 77.) No. 34 in M.414.43.6

Festo purific: Mariae. Maria wallt zum Heiligthum [S. S. A. T. T. B.]. (*In* Musica sacra. Band 6, pp. 72, 73.) No. 32 in M.414.43.6

Ich lag in tiefer Todesnacht. Choral [S. A. T. T. B.]. (*In* Musica sacra. Band 6, p. 69.) No. 30 in M.414.43.6

Lobe den Herrn, meine Seele. Choral [S. A. T. T. B.]. (*In* Musica sacra. Band 6, pp. 70, 71.) No. 31 in M.414.43.6

O Freude über Freud [S. S. A. A. T. T. B. B.]. (*In* Musica sacra. Band 5, pp. 24, 25.) No. 8a in M.414.43.5

O Lamm Gottes. [Motet, S. A. T. T. B.] (*In* Musica sacra. Band 5, pp. 77, 78.) No. 21 in M.414.43.5

Über's Gebirg' Maria geht. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 76, 77.) No. 21 in M.414.43.11

Vom Leiden Christi. [Motet, S. S. A. T. T. B.] (*In* Musica sacra. Band 6, pp. 65, 66.) No. 27 in M.414.43.6

Ecce enim. *Motet.* MARCELLO, B. No. 11 in M.414.43.6

Ecce nunc benedicite. *Anthem.* BERNIER, N. Motets. M.398.1

Ecce panis. *Motet.* GUILMANT, F. A. No. 2 in M.444.189

Ecce quam bonum. *Anthem.* BERNIER, N. Motets. M.398.1
WEBBE, S. No. 16 in M.430.1.20

Ecce quomodo moritur justus. *Motet.* HANDL, J. No. 38 in M.443.23; etc.

Eccles, John.

As Cupid rogishly one day. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, pp. 52, 53.) No. 241 in M.CAB.1.50

Confusion to the pow'r of Cupid. A catch a 3 voc. (*In* The Iovial companions. Fol. 17.) No. 48 in M.CAB.1.18

Ding, dong, bell. A 4 voc. Canon in the unison. (*In* The Iovial companions. Fol. 1.) No. 1 in M.CAB.1.18

[Don Quixote. The songs to the new play of Don Quixote. Set by the most eminent masters of the age, Henry Purcell, John Eccles and Col. Pack.] M.CAB.2.24

Hark Harry. A cach a 3 voc. (*In* The Iovial companions. Fol. 4.) No. 9 in M.CAB.1.18
Also to be found in The Pleasant musical companion.

In seventeen hundred and three. A catch a 3 voc [with accomp. for the flute]. (*In* The Iovial companions. Fol. 16.) No. 45 in M.CAB.1.18

The jolly breeze. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 174.) No. 168 in M.CAB.1.50

Ecclestone, Edward.

Noah's flood: or, the history of the general deluge. An opera. Being the sequel to Mr. Dryden's Fall of man. London: Sold by R. Parker. 1714. Plate. M.128.48
Words only.

Ecco amore scendete o pastorelli. *Part-song.* CLARI, G. C. M. Madrigali o terzetti. M.441.14

Ecco chi si vede. *Catch.* CALLCOTT, J. W. No. 15 in M.430.1.27

Échelonnement, L', des haïes. *Song.* HERMANT, P. Sagesse. 12 poèmes de Verlaine. M.415.31

Echo. [How sweet the answer. Song, S. or T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 8, pp. 100–103.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Echo. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Echoes of Hellas. The tale of Troy & the story of Orestes from Homer & Aeschylus, with introductory essay & sonnets by George C. Warr. Presented in 82 designs by

Echoes of Hellas. *(Continued.)*
Walter Crane. London. Marcus Ward & Co., Limited. 1887, 88. 2 v. Illus. Plates. M.414.50
Contents. — 1. The Iliad. — The Odyssey. — The story of Orestes. 2. Pianoforte arrangement of the music composed by Otto Goldschmidt, Malcolm Lawson, Walter Parratt and W. H. Monk.

Echoing horn, The. *Glee.* SPOFFORTH, R. No. 69 in M.430.1.30

Echoing horn, The. *Song.* ARNE, T. A. No. 6 in M.129.111

Échos d'Espagne. *Songs.* LACOME D'ESTALENX, P. J. J. M.443.56

Échos d' Italie. Vol. 2–4. Paris. Flaxland. [184–?] 3 v. M.157.14
Contents. — 2. Alary: Se per te moro; Quando avvolto; Canzone toscana; Viva Bacco ed Amore. — Campana: La malinconia; Io son con te; Amo; Maria e Rizzio. — Vaccaj: Ah! se tu dormi. — Mozart: Batti, batti; Vedrai carino: Deh! vieni alla finestra; Là ci darem la mano; Voi che sapete; Sull'aria; Crudel, perchè; Un' aura amorosa. — Paisiello: La Rachelina. — Bellini: Tutto è gioja; Meco tu vieni o misera; Ah! non pensar; Orombello! Oh! sciagurato! — Donizetti: Forse un destin. — Bellini: Nel furor delle tempeste. — Mercadante: Dolce conforto: Il sogno. — Salvator Rosa: Vade ben spesso. — Pergolesi: Quando corpus: Tre giorni son che Nina. — Clari: Cantando un dì. — Canzonette napoletane: La Carolina; Ti voglio bene assaje; Michelemma; Alla fenesta affaciata; Chello che tu me dice; Voca, voca; Fenesta vascia; La stella del Arenella; Lu vero Cardillo; La chiajese; Il carrettiere del vomero. — Canzonetta veneziana: Canzone della fritola. 3. Rossini: Una voce poco fà; Non più mesta; Mura felici; Di piacer mi balza il cor; Pensa alla patria; Assisa a piè d'un salice; Ah! quel giorno; Bel raggio lusinghier; In si barbara; Di tanti palpiti. — Bellini: Ma la sola; Se Romeo t'uccise; Casta diva; Care compagne. — Mercadante: Or là, sull' onda. — Zingarelli: Ombra adorata aspetta. — Pacini: Tuoi frequenti palpiti. — Alieneff: Il rosignuolo. 4. Bellini: Angiol di pace; Oh! di qual sei. — Mercadante: Dopo due lustri. — Meyerbeer: Giovinetto cavalier. — Mozart: Soave sia il vento; Ah! taci ingiusto core; Protegga il giusto cielo. — Rossini: Ti parli l'amore; L'usato ardir.—Donizetti: Signor sergente; Ah! tu sai. — Mercadante: Vicino a chi s'adora. — Mozart: Non ti fidar O misera. — Rossini: Mi manca la voce; Dal tuo stellato soglio; Ah! se giusto. — Bellini: D'un pensiero; Parlarti ancor. — Mozart: Di scrivermi ogni giorno. — Rossini: Incerta l'anima. — Garcia: Se mi prestasse. — Florimo: Ave Maria. — Quatuor espagnol avec solo: No tocaran campanas.

Eco di Napoli. *Songs.* MEGLIO, V. de, *compiler.* M.379.17

École supérieure, L'. *Song.* JAQUES-DALCROZE. Chez nous. No. 3 in M.203.37

Écoutez la chanson. *Song.* HERMANT. P. Sagesse. 12 poèmes de Verlaine. M.415.31

Écoutez la chanson. *Songs.* RAULIN, A. de, *editor.* M.453.66

Edelfalk, Der. *Ballad.* LOEWE, J. C. G. Werke. Band 9. No. 15 in M.384.67.9

Edelmann, Johann Friedrich.
A favourite overture for the harpsichord, or piano forte; with accompaniaments [sic] for two violins, two French horns and violoncello ad libitum. Opera 4th. London. Printed and sold by J. Dale. [1783?] M.440.24
The accompaniments are lacking.

Edinburgh collection, The. *Part-songs.* GOW, N., Jr., *editor.* M.377.22

Edmonds, Fred.
Alfred the Great, the inventive king. A historical comic opera. Music by C. T. West. M.416.1
The mandarin. A celestial comic opera. Music by C. T. West. No. 4 in M.135.27

Edmunds, ——.
I cry'd unto the Lord. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 78, 79.) No. 37 in M.430.1.7

Edmunds, Ralph, *translator.*
WAGNER, W. R. [Parsifal.] M.433.4

Edward. *Ballad.* LOEWE, J. C. G. Werke. Band 3. No. 1 in M.384.67.3

Edward III. to the Black Prince. *Song.* BISHOP, H. R. Historical ballads and songs. M.380.39

Edwards, Carl, *pseud.* See McLaughlin, Charles Edward.

Edwards, Frederick George.
The Bodleian Library and its music. [London. 1902.] Portrait. Plate. Facsimiles. No. 1 in M.125.26

Edwards, Henry Sutherland.
The prima donna; her history and surroundings from the seventeenth to the nineteenth century. London. Remington & Co. 1888. 2 v. M.371.52
Contents. — 1. Her origin. — Anastasia Robinson and Lavinia Fenton. — Cuzzoni and Faustina. — Mingotti and Gabrielli. — Sophie Arnould. — Mara. — Catalani. — Colbran-Rossini. — Pasta. — Sontag. — Malibran. — Grisi. 2. Jenny Lind. — Bosio. — Titiens. — Patti. — Pauline Lucca. — Christine Nilsson. — Albani. — A flight of prime donne. — Mdlle Schneider. — The prima donna and some operatic conventions. — The prima donna as a type.

Edwards, Julian.
The gay musician. A comic opera. Book and lyrics by Chas. T. Campbell and Edward Siedle. Music by Julian Edwards. Vocal score. New York. Witmark. 1908. M.379.39
Lazarus. Sacred cantata for soli, chorus, and orchestra. The words selected by George Newman. The music by Julian Edwards. [Vocal score.] New York. The William Maxwell Music Co. [1907.] No. 1 in M.415.74
The Lord of light and love. An Easter cantata for quartet and chorus, with soli for soprano, alto and tenor and orchestral accompaniment. The words by W. H. Gardner. The music by Julian Edwards. Vocal score. New York. Schirmer. [1909.] No. 2 in M.415.74
The mermaid. Cantata for soprano and tenor soli, chorus and orchestra. The poem by Daniel Amadeus Atterbom. The music by Julian Edwards. [Vocal score.] New York. The William Maxwell Music Co. [1906.] M.415.53
The motor girl. A musical comedy. Book and lyrics by Chas. J. Campbell and Ralph M. Skinner. Music by Julian Edwards. Vocal score. New York. Witmark. 1909. No. 2 in M.389.59
The patriot. A tragic opera in one act. Book by Stanislaus Stange. Music by Julian Edwards. [Vocal] score. New York. Witmark. 1907. M.126.85

Edwards, Karl, *editor.*
FRANCK, C. A. Mass [in A]. M.415.28

Eeden, Jean Baptiste van den.
Rhena. Drame lyrique en 4 actes et 5 tableaux de Michel Carré (d'après Ouida). [Musique de] Jean van den Eeden. Partition piano et chant réduite par l'auteur. Paris. Enoch & cie. 1911. Portrait. M.443.44

Effets, Les, de la honte. *Song.* BLAISE, A. No. 1 in M.148.42

Eglogue. *For pianoforte.* LISZT, F. Années de pélerinage. M.441.33

Egner, Philip, *editor.*
BLAKE, J. H., *compiler.* American national anthem. "Star spangled banner." M.432.39

Ego sum panis vivus. *Motet.* CALDARA, A. Kirchenwerke. M.414.14

Ehre, Die, Gottes aus der Natur. *Song.* BEETHOVEN, L. van. M.417.40

Ehre sei Dir Christe. *Motet.* SCHUETZ, H. No. 18 in M.414.43.5

Ehre sei Gott in der Höhe. *Anthem.*
BORTNYANSKI, D. S. No. 8b in M.414.43.5
MENDELSSOHN-BARTHOLDY, J. L. F. No. 17 in M.414.43.7
NICOLAI, O. C. E. No. 30 in M.414.43.5

Ehrenfels, Maria Christian Julius Leopold Carl, *Freiherr* von.
Sängerweihe. Chordrama. In Musik gesetzt von Otto Taubmann. M.397.67

Eibenschuetz, Albert, *editor.*
TAUSIG, C. Ungarische Zigeunerweisen. No. 3 in M.136.33

Eichberg, Julius.
[The doctor of Alcantara. Opera bouffe. Libretto by B. E. Woolf. Music by Julius Eichberg. Vocal score.] Autograph manuscript. Boston. [1862.] M.442.117
There is no title-page. The pages are inlaid.
Serenata for three violins and piano. [Partition et parties.] Boston. White, Smith & Co. 1882. No. 1 in M.450.42
[Sir Marmaduke, or too attentive by half. Operetta. Libretto by B. E. Woolf. Music by Julius Eichberg. Vocal score.] Manuscript. 1875. 2 v. and unbound parts. M.421.23

Eichberg, Julius. *Works about.*
BROWN, A. A., *compiler.* [Programmes of concerts by the Harvard Musical Association, The German Trio, Otto Dresel, Julius Eichberg, etc. 1844–1874.] M.184.15

Eichendorff, Joseph Carl Benedict, *Freiherr* von.
Gedichte. Für eine Singstimme und Klavier von Hugo Wolf. No. 1, 2 in M.415.82

Eichheim, Henry.
Seven songs. [For medium voice, with accompaniments for pianoforte. Boston.] The Boston Music Co. [1910.] M.432.41
Contents. — The heart of the woman. (W. B. Yeats.) — When the dew is falling; The undersong; Across the silent stream. (Fiona Macleod.) — Autumn song. (Dante Gabriel Rossetti.) — The lament of Ian the proud. (Fiona Macleod.) — Aedh wishes his beloved were dead. (W. B. Yeats.)

Eifersucht und Stolz. *Song.* SCHUBERT, F. P. Die schöne Müllerin. No. 7 in M.140.33.2

Eile, Gott, mich zu erreten. *Anthem.* REINTHALER, C. M. No. 8 in M.414.43.10

Einen Brief soll ich schreiben. *Song.* REGER, M. Schlichte Weisen. M.450.61

Einladung, Die. *Song.* LOEWE, J. C. G. Werke. Band 14. No. 26 in M.384.67.14

Einrichtung. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 57 in M.384.67.1

Eins bitte ich vom Herren. *Anthem.* DRESSLER, G. No. 7 in M.414.43.11

Einsame, Der. *Song.* SCHUBERT, F. P. No. 6 in M.140.33.3

Einsegnungslied. *Hymn.* LOEWE, J. C. G. Werke. Band 2. No. 18 in M.384.67.2

Eiser, Otto.
Richard Wagners „Der Ring des Nibelungen." Ein exegetischer Versuch. Chemnitz. Schmeitzner. 1879.
Separatabdruck aus den Bayreuther Blättern. M.453.57

Eithne. *Opera.* For the MUSIC see **O'Dwyer, R.** For the LIBRETTO see **O'Kelly, T.**

Eitner, Robert, *editor.*
SWEELINCK, J. P. Drei Fantasien. drei Toccaten und vier Variationen für Orgel von Sweelinck und Samuel Scheidt, nach einem Manuscripte des grauen Klosters zu Berlin. M.407.88

Ekkehard. (Duchessa di Svevia.) *Opera.* For the MUSIC see **Jaffé, M.** For the LIBRETTO see **Bussler, L.**

Eldorado. *Song.* KELLEY, E. S. Two poems. No. 1 in M.133.46

Elegie. *For organ.* PIUTTI, C. No. 10 in M.451.2.7

Élégie. *For violin and piano.* FAURÉ, G. U. No. 1 in M.444.188

Élégie. *Song.* BERLIOZ, L. H. Werke. Serie 7, Abteilung 2. No. 8 in M.440.3.7.2

MASSENET, J. É. F. Songs. M.417.25

Elegies. *Part-songs.* JACKSON, W., *of Exeter.* No. 1 in M.432.19

Élégies. *Songs.* CRAS, J. M.442.18

Elegy on a butter woman's horse. *Canon.* BATES, W. No. 24 in M.430.1.8

Elektra. *Opera.* For the MUSIC see **Strauss, R.** For the LIBRETTO see **Hofmannsthal, H. von.**

Élémens, Les. *Ballet.* For the WORDS see **Roy, P. C.**

Elena di Tolosa. *Opera.* For the MUSIC see **Petrella, E.** For the LIBRETTO see **Bolognese, D.**

Elephant, Der. *Opera.* For the MUSIC see **Oelsner, B.** For the LIBRETTO see **Schutter, L.**

Elevate judex terræ. *Motet.* CALLCOTT, J. W. No. 86 in M.430.1.25

Elfenkönigin, Die. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 108 in M.384.67.16

Elfenlied. *Part-song.* WOLF, H. M.444.196

Elfenlied. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38

Elfentanz. *For pianoforte.* MACDOWELL. Zwölf Virtuosen-Etüden. No. 2 in M.444.108

Elfentanz. *For violoncello and pianoforte.* POPPER, D. No. 2 in M.445.28

Elfin, *pseud.*
Oberon's court; or songs of the fairies, by Elfin [pseud.]. The music composed [for pianoforte] by Chas. E. Horn. M.450.47

Elfin masquerade, An. *Cantata.* For the MUSIC see **Taylor, H. J.** For the LIBRETTO see **Innes, H. W.**

Elgar, *Sir* Edward William.
Concerto for violin and orchestra. (Op. 61.) [Full score.] London. Novello & Co., Ltd. 1910. M.138.23
Dream children (Charles Lamb). Two pieces for pianoforte or small orchestra. Op. 43. Orchestral score. London. Williams. [1902.] No. 2 in M.407.57

Elgar, *Sir* Edward William. *(Continued.)*
Falstaff. Symphonic study in C minor, with two interludes in A minor for full orchestra. (Op. 28.) [Full score.] London. Novello & Co., Ltd. 1913. M.412.41
Romance for bassoon and orchestra. (Op. 62.) Arrangement for bassoon and pianoforte. London. Novello & Co., Ltd. 1910. No. 2 in M.434.33
Serenade für Streichinstrumente, E moll. Op. 20. Partitur. Leipzig. Breitkopf & Härtel. [1893.] No. 3 in M.133.16
Symphony for full orchestra. Op. 55. [Full score.] London. Novello & Co. 1908. M.412.12
Symphony No. 2 (in E flat) for full orchestra. (Op. 63.) [Full score.] London. Novello & Co., Ltd. 1911. M.412.21
To her beneath whose stedfast star. [Part-song. Accomp. for piano. Words by Frederic W. H. Myers.] *(In* Choral songs in honour of Queen Victoria. Pp. 93–106.) M.398.2
The wand of youth. Music to a child's play. Op. 1. Full score. London. Novello & Co., Ltd. 1908. 2 v. M.431.22
Contents. — Op. 1a. 1st suite. — Op. 1b. 2d suite.

Elgar, *Sir* Edward William. *Works about.*
GORTON, C. V. The Apostles. Sacred oratorio by Edward Elgar. An interpretation of the libretto. London. [190–?] M.128.65

Elhem, Jean Paul.
Chansons de Paris. [Paroles de] Jean Paul Elhem. Musique de Georges Fragerolle. Dessins de E. C. Belville. Paris. Jouvet & cie. [1891.] M.442.21

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Elizabethan lyrics. *Songs.* BROWN, E. A. M.126.82

Елка. [Elka.] *Suite.* REBIKOV, V. Сюита изъ сказки „Елка". [Suite aus dem Märchenspiel „Der Christbaum".] No. 1 in M.407.22

Elkin, R. H., *translator.*
CIVININI, G. The girl of the Golden West (La fanciulla del West). An opera. Italian libretto by Guelfo Civinini and Carlo Zangarini. M.378.72

Elle. *Song.* DELMET, P. Chansons de femmes. M.442.45

Ellen, the Richmond primrose girl. [Song, with pianoforte accompaniment.] Philadelphia. Printed and sold at B: Carr's Musical Repositories. [1797.] No. 20 in M.441.49

Ellerton, John Lodge.
Duo pour piano et violon. Op. 56. London. Augener & Co. [185–?] No. 7 in M.411.58
Quatuor (en fa mineur) pour deux violons, alto et violoncelle. No. 4. Op. 60. Partitur. Mayence. Schott. [186–?] No. 1 in M.407.81
Trio (en la majeur) pour piano, violon et violoncelle. Op. 27. [Partition.] 2de édition. London. Augener & Co. [185–?] No. 1 in M.411.58
Trio, en sol majeur, pour piano, violon et violoncelle. Op. 45. [Partition.] 2de édition. London. Augener & Co. [185–?] No. 2 in M.411.58
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Trio, en fa, pour piano, violon et violoncelle. Op. 48. [Partition.] London. Augener & Co. [185–?] No. 5 in M.411.58
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Ellis, Alexander John, *translator.*
HELMHOLTZ, H. L. F. von. On the sensations of tone as a physiological basis for the theory of music. London. 1875. Illus. M.371.48

Ellis, T. E., *pseud.* See **Howard de Walden,** Frederick George Ellis, *Baron.*

Eloisa to Abelard. *Glee.* CALLCOTT, J W. No. 110 in M.430.1.23

Elpin. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Elsen. *Opera.* For the Music see **Mercier, A.** For the Libretto see **Ferval, J.**

Elsholz, Franz von.
Tony [der Wildschütz]. Romantische Oper. In Musik gesetzt von E. H. z. S. M.125.53

Elson, Louis Charles.
Dragon-fly day. [A children's operetta for summer entertainments. Libretto by George B. Bartlett.] Music by Louis C. Elson. [Accomp. for pianoforte.] Boston. Schmidt & Co. 1883. No. 3 in M.379.14
The rebellion of the daisies. [A humorous operetta.] Words and music by Louis C. Elson. Illustrated by R. B. Birch and "Boz." [Accomp. for pianoforte.] Boston. Schmidt & Co. 1883. Illus. No. 2 in M.379.14

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Dickson, W. E. A catalogue of ancient choral services and anthems, preserved among the manuscript scores and part-books in the Cathedral Church of Ely. Cambridge. 1861. M.376.36

Elysian fields, The. *Glee.* Worgan, J. No. 42 in M.430.1.25

Embryons desséchés. *For pianoforte.* Satie, E. No. 3 in M.445.61

Emerson, Caleb.
A discourse on music, pronounced at Amherst, N. H., before The Handellian Musical Society, September 13, 1808. Amherst, N. H. Cushing. 1808. M.453.14

Émeute, L'. *Opera.* For the Music see **Malherbe, E.** For the Libretto see **Spitzmueller, G.**

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Emlyn, Charles Willmore.
Rip Van Winkle, Junr. An operetta. Music by Herbert Blatch. M.442.27

Emma. *Song.* Schubert, F. P. Hektors Abschied. No. 14 in M.140.33.3

Emmanuel, Maurice.
In memoriam. Poème pour voix, piano, violon et violoncelle [de] Robert Vallery-Radot. [Musique de] Maurice Emmanuel. [Partition et parties. Paris. Durand & cie. 1909.] No. 3 in M.450.39
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Suite sur des airs populaires grecs pour violon et piano. [Partition et partie de violon.] Paris. Durand & cie. [1914.] No. 1 in M.444.186

Emmanuel, Maurice, *editor.*
[Commentaire sur les ballets, Pygmalion, Les surprises de l'amour, Anacréon et Les sybarites, de Rameau. Par Maurice Emmanuel et Martial Teneo.] (*In* Rameau, J. P. Œuvres complètes. Tome 17, partie 1, pp. ix–clix. Paris. 1913.) M.402a.25.17

Empire, L', de l'amour. *Ballet.* For the Words see **Moncrif, F. A. P. de.**

Empire, L', des plaisirs. [En vain j'oppose à vos charmes. T.] (*In* Dessert, Le, des petits soupers. Pp. 69–71.) No. 1 in M.148.42

En Bohême. *Symphonic poem.* Balakirev. V Cechách. No. 1 in M.407.10

En Bretagne. *For pianoforte.* Rhené-Baton. M.434.62

En face. *Song.* Legay, M. Chansons rouges. M.377.51

En grand' garde. *Song.* Georges, A. Chants de guerre. M.442.22

En m'en allant puiser de l'iau. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3

En marche. *For pianoforte.* Indy, P. M. T. V. d'. "Tableaux de voyage." M.417.81

En passant la rivière. *Song.* Raulin, A. de, *editor.* Écoutez la chanson. M.453.66

En prenant le cââfé. *Song.* Jaques-Dalcroze. Chansons romandes. No. 1 in M.203.37

En revenant de la foire. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3

En tartane. *For pianoforte.* Sévérac, D. de. Cerdaña. M.440.9

En vain j'interroge. *Song.* Gounod, C. F. Quinze airs de concours. M.417.16

En vain j'oppose à vos charmes. *Song.* Empire, L', des plaisirs. No. 1 in M.148.42

Encensoirs, Les. *Anthems.* Hubert, J. M.125.54

Enchantress, The. *Opera.* For the Music see **Herbert, V.** For the Libretto see **Maurel, *Mrs.* V.**

Enchiridion chorale. *Chants.* Mettenleiter, J. G., *editor.* M.430.25

Encompass'd in an angel's frame. *Duet.* Anna's urn. No. 85 in M.129.111

Encore qu'il fut fête. *Song.* Heureuse recontre, L'. No. 1 in M.148.42

Endymion. *Opera.* For the Music see **Leroux, X. H. N.** For the Libretto see **Augé de Lassus, L.**; also **Fontenelle, B. Le B. de.**

Énée et Lavinie. *Opera.* For the Libretto see **Fontenelle, B. Le B. de.**

Enesco, Georges.
Sonate pour piano et violon. Op. 2. [Partition et partie de violon. Paris.] Enoch & Co. 1898. No. 1 in M.411.74
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Trois rhapsodies roumaines. [No. 1, 2.] Op. 11. Partition d'orchestre. Paris. Enoch & Co. [1911?] M.434.14
Contents. — No. 1 in la majeur. — No. 2 in ré majeur.

Enfance, L', du Christ. *Oratorio.* For the Music see **Berlioz, L. H.** Werke. Serie 4, Abtheilung 3.

Enfants, Les, à Bethléem. *Cantata.* For the Music sce **Pierné, H. C. G.** For the Libretto see **Nigond, G.**

Enfants, Les, à la communion, chœur d'enfants. *Anthem.* Hubert, J. Les encensoirs. M.125.54

Enfin la charmante Lisette. *Song.* Moullé, É. Chansons tendres. M.442.97

Engel, David Hermann.
Singet fröhlich Gott. Der 81ste Psalm [S. A. T. B.]. (*In* Musica sacra. Band 9, pp. 202–207.) No. 10 in M.414.43.9

Engelhard, Philippine.
Der späte Winter. Gedicht. Konzertstück für gemischten Chor und [Klavier] componiert von C. Jos. Brambach. No. 3 in M.379.15

Engelreigen. *For orchestra.* Pittrich, G. W. No. 1 in M.133.47

Engelsstimmen am Krankenbette. *Song.* Loewe, J. C. G. Werke. Band 15. No. 6 in M.384.67.15

Engerth, Eduard, *Ritter* von.
Zwischenbilder zu Figaro's Hochzeit. Wandgemälde im K. k. Opernhause zu Wien. München. Bruckmann. [188–?] 17 photographs in a portfolio. M.430.16
Silver prints.

England, Paul, *translator.*
Shakespeare, W. Elfenlied (Fairy song) aus Shakespeare's Sommernachtstraum. M.444.196
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England. *Music.*
Dennis, J. An essay on the opera's after the Italian manner, which are about to be establish'd on the English stage: with some reflections on the damage which they may bring to the publick. London. 1706. M.101.43

England's lamentation for the loss of Farinelli. [What dire misfortune hath befell. Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1. p. 178.) No. 172 in M.cab.1.50

England und Dänemark. *Mazurka.* Oliver, C. M. E. No. 1 in M.411.48

English literature. *Poetry. Collections.* See **Songs. *Without music.***

English madrigal school, The. *Part-songs.* Fellowes, E. H., *editor.* M.452.4

English padlock, The. *Song.* Arne, T. A. No. 91 in M.376.31.3; etc.

Englishman's wish, The. *Catch.* Carey, H. No. 49 in M.cab.1.48

Engramelle, Marie Dominique Joseph.
La tonotechnie ou l'art de noter les cylindres, et tout ce qui est susceptible de notage dans les instruments de

Engramelle, Marie Dominique Joseph. *(Continued.)*
concerts méchaniques. À Paris. Delaguette. M.DCC.-LXXV. Illus. Folded plates. M.376.60
Engste Nähe, Die. *Song.* Loewe, J. C. G. Werke. Band 2. No. 10 in M.384.67.2
Enjoyment, The. [Know I shan't envy him. Song, M.-s. or bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 50.) No. 50 in M.cab.1.50
Enoch Arden. *Incidental music.* Strauss, R. No. 3 in M.410.59
Enterrement, L', d'Ophélie. *For orchestra.* Bourgault-Ducoudray, L. A. No. 1 in M.450.49
Entflohenes Glück. *Song.* Bennett, W. S. Sechs Gesaenge. No. 1 in M.450.33
Entre cousine et cousin. *Song.* Bérat, F. Chansons. M.376.48
Entre deux airs. *Criticism.* Gauthier-Villars, H. M.453.49
Entrée au Caveau. *Song.* Dupont, P. Chants et chansons. Vol. 3. M.377.42.3
Entrée dans le style classique. *For organ.* Pierné, H. C. G. No. 24 in M.451.2.4
Entretiens, Les, de la belle et de la bête. *For orchestra.* Ravel, J. M. M.431.5; etc.
Entsagung. *Song.* Humperdinck, E. Junge Lieder. M.416.12
Entschluss, Der. *Song.* Barkworth, J. E. Eine ereignissvolle Ferienreise. M.440.5
Entschwundene Tage. *Song.* Kjerulf, H. Songs. M.417.20
Entschwundenes Glück. *Song.* Meyer. A. Aus des Knaben Wunderhorn. M.137.33
Entusiasmo, L'. *Song.* Marras, G. Italia. M.450.15
Épave, L'. *Opera.* For the Music see Pessard, É. L. F. For the Libretto see Depré, E.
Épigraphe. *For orchestra.* Dupont, G. Les heures dolentes. M.434.52
Épingle, L'. *Song.* Blaise, A. No. 1 in M.148.42
Episoden. *For pianoforte.* Reger, M M.137.37
Epitaph, The. *Song.* Hook, J. Petrach's sonnets. M.402b.22
Épitaphe. *Song.* Esclavy, R. Mélodies. 1er recueil. M.417.68
Époux Bonneau, Les. *Opera.* For the Music see Wachs, F. For the Libretto see Durafour, É.
Épreuve dernière, L'. *Opera.* For the Music see Nerini, É. For the Libretto see Stern, *Mme* L.
Er, der Herrlichste von allen. Loewe, J. C. G. Werke. Band 17. No. 15 in M.384.67.17
Er giebt Speise. *Duet.* Naumann, A. M.128.66
Er ist's. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38
Er lebt, der unbezwungne Held! *Easter hymn.* Hiller, J. A. Vierstimmige Motetten. No. 48 in M.443.23
Er war verschmähet. *Aria.* Handel, G. F. No. 2 in M.414.43.4
Er weidet seine Herde. *Aria.* Handel, G. F. Arie. M.417.40
Erano i capei d'or. *Madrigal.* Nanino, G. M. M.149a.37
Erbfehler. Volksweise [s. a. Mit Klavierbegleitung]. (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. Pp. 44, 45.) M.128.66
Erblühen im Frühling. *Duet.* Haupt, C. A. Sammlung zweistimmiger Lieder und Gesänge. M.128.66
Erdbeerliedchen. *Song.* Loewe, J. C. G. Werke. Band 1. No. 47 in M.384.67.1
Erde, Die, ist des Herrn. *Anthem.* Neithardt, A. H. No. 1 in M.414.43.8
Ereignissvolle Ferienreise, Eine. *Songs.* Barkworth, J. E. M.440.5
Ergo, Emil.
Dans les propylées de l'instrumentation. Anvers. Librairie néerlandaise. 1908. Plates. Diagrams. M.453.2
Erhebe den Herrn. *Hymn.* Tag, C. G. No. 19 in M.443.23
Erhoere die Stimme meines Flehens. *Aria.* Hasse, J. A. P. No. 18 in M.414.43.4
Erin is my home. [Oh, I have roam'd in many lands. Song, bar.] (*In* Annie Laurie melodist. P. 52.) No. 58 in M.129.52
Erin, oh! Erin. [Like the bright lamp. Song, s., and trio, s. a. b. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 3, pp. 7–11.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.
Erin, or I love thee, dear Erin. *Ballad.* Peters, W. C. No. 10 in M.431.54
Erin! the tear and the smile in thine eyes. [Song, s. Also] Harmonized for four voices [s.a.t.b. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 14–19.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.
Erinnerung. *Song.* Brahms, J. Lieder und Gesänge. No. 1 in M.442.79
Eris, ——.
The beauties of Hampstead. [Summer's heat the town invades. Song, a. or b. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 151.) M.409.37
Erkennen, Das. *Ballad.* Loewe, J. C. G. Werke. Band 10. No. 14 in M.384.67.10
Erlafsee. *Song.* Schubert, F. P. Der Jüngling auf dem Hügel. No. 8 in M.140.33.1
Erlanger, Camille.
L'aube rouge. Drame lyrique en quatre actes de Arthur Bernède et Paul de Choudens. Musique de Camille Erlanger. Partition chant et piano Paris. Choudens. 1911. M.125.57
Bacchus triomphant. Poème lyrique en 3 parties de Henri Cain. Musique de Camille Erlanger. [Partition piano et chant.] Paris. Gounouilhou. 1909. M.240.34
Icare. Épopée lyrique en 4 tableaux. Poème de Henri Cain. Orchestration de Camille Erlanger. [Partition piano et chant.] Paris. Astruc & cie. 1911. Plate. M.125.67
Le juif polonais. Conte populaire d'Alsace en trois actes et six tableaux d'après Erckmann-Chatrian. Poème de Henri Cain et P. B. Gheusi. Musique de Camille Erlanger. Partition, chant et piano réduite par l'auteur. Paris. Dupont. 1900. M.cab.2.26
In French and German. This volume was once the property of Albert Vizentini of Paris, under whose direction the opera was produced at the Théâtre national de l'opéra-comique. He has inserted autograph letters, portraits, etc.
Erlanger, Frédéric d'.
Noël. Drame lyrique en trois tableaux. Poème de Jeanne et Paul Ferrier. Musique de Frédéric d'Erlanger. Partition chant et piano. Paris. Ricordi & c. 1910. M.415.84
Erlanger, Jules.
L'arbre de Robinson. Opérette bouffe en un acte. Paroles de Mr A. Bourdois. Musique de Jules Erlanger. Partition piano et chant. Paris. Heu. [1857.] No. 1 in M.240.35
Erler, Hermann.
Der Zauberlehrling. Ein dramatisches Capriccio (nach Joh. Wolfg. v. Goethe) von Hermann Erler und Johannes Doebber. Musik von Johannes Doebber. M.442.13
Erlking, The. *Song.* Schubert, F. P. Le roi des aulnes. No. 5 in M.440.3.9.1
Erlkoenig. *Song.* Schubert, F. P. No. 1 in M.140.33.1
Erminie. *Opera.* For the Libretto see Bellamy, C.
Erminy. *Opera.* For the Music see Jakobowski, E. For the Libretto see Bellamy, C.
Ermunterung zum Singen. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47
Ernelinde. *Opera.* For the Music see Danican, F. A. For the Libretto see Poinsinet, A. A. H.
Ernest, Gustav.
All the year round. Cantata for female voices (suitable for school use). The words by Charles Karlyle and Amy Briand. The music by Gustav Ernest. Op. 19. [Vocal score.] London. Novello, Ewer & Co. 1892. M.417.67
Concerto pour violon avec accompagnement d'orchestre ou de piano. [Partition violon et piano.] Mayence. Schott & Co. 1909. No. 1 in M.434.33
Love's conquest. A village idyl written by J. Stewart. Music by Gustav Ernest. [Vocal score.] London. Hutchings & Co. [189–?] No. 2 in M.379.11
Mary Stuart; or, the captive of Lochleven. A cantata for ladies' voices. Written by J. Stewart. Composed by Gustav Ernest. (Op. 14.) [Vocal score.] London. Hopkinson. [189–?] No. 1 in M.417.13

Ernst, Wilhelm Eberhard.
Liane. Dichtung unter Benutzung der Idee eines Andersenschen Märchens. Musik von Walter Rabl. M.125.81

Ernst August Carl Johannes Leopold Alexander Eduard, *Herzog von Sachsen-Coburg-Gotha.*
Diana von Solange. Oper in fünf Akten von Otto Prechtler. Musik von Ernst II. Klavierauszug mit Text. Autograph manuscript. [186–?] M.441.41
Tony [der Wildschütz]. Romantische Oper in drei Aufzügen von Fr. von Elsholz. In Musik gesetzt von E. H. z. S. Vollständiger Clavierauszug eingerichtet von E. Lampert. Wien. Spina. [185–?] M.125.53
Zaire. Grosse Oper in 3 Acten, von E. H. Z. S. C. G. Vollständiger Klavierauszug. Erfurt. Faust. [184–?] M.262.27

Ernst ist der Frühling. *Song.* Overeem. Neuer Frühling. M.415.83

Eros vainqueur. *Opera.* For the Music see **Breville, P. O. de.** For the Libretto see **Duval, P.**

Erotemata musicæ praticæ. *Theory.* Lossius, L. M.149a.70

Erstarrung. *For pianoforte.* Schubert, F. P. Lieder für das Piano-Forte. M.452.5.2

Erste Abend, Der, an der See. *Song.* Barkworth, J. E. Eine ereignissvolle Ferienreise. M.440.5

Erste Blick, Der. *Song.* Barkworth, J. E. Eine ereignissvolle Ferienreise. M.440.5

Erste Liebe, Die. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47
Loewe, J. C. G. Werke. Band 17. No. 3 in M.384.67.17

Erste May, Der. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Erste Walpurgisnacht, Die. *Ballad.* Loewe, J. C. G. Werke. Band 12. No. 9 in M.384.67.12

Erster Verlust. *Song.* Schubert, F. P. Rastlose Liebe. No. 5 in M.140.33.1

Erstes Liebeslied eines Mädchens. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

Ertel, Jean Paul.
Belsazar. Sinfonische Dichtung für grosses Orchester. Op. 12. Partitur. Leipzig. Rahter. [190–?] No. 2 in M.444.4
Lithographic script.
Der Mensch. Eine symphonische Dichtung für grosses Orchester und Orgel in Form eines Präludiums und einer Tripel Fuge nach dem Triptychon von Lesser Ury. Komponiert von Paul Ertel. Op. 9. Partitur. Leipzig. Kahnt. [1905.] No. 1 in M.411.75
Die nächtliche Heerschau. Sinfonische Dichtung für grosses Orchester (nach dem Gedicht des Ch. von Zedlitz) von Paul Ertel. Op. 16. Partitur. Berlin. Bote & Bock. [1907.] No. 2 in M.411.75

Ertel, Paul. See **Ertel, Jean Paul.**

Erwartung. *Song.* Spohr, L. M.417.40
Wolf, H. Gedichte von J. von Eichendorff. No. 2 in M.415.82

Erythraeus, Gotthard.
Dank sagen wir Alle Gott. [Motet, S. A. T. B.] (*In* Musica sacra. Band 13, pp. 27, 28.) No. 48 in M.414.43.13

Es blüht ein Blümlein rosenrot. *Song.* Reger, M. Schlichte Weisen. M.450.61

Es drängt die Not. *Song.* Overeem. Neuer Frühling. M.415.83

Es erklingen alle Bäume. *Song.* Overeem. Neuer Frühling. M.415.83

Es fürchte die Götter das Menschengeschlecht. *Part-song.* Hiller, F. No. 2 in M.444.28

Es haben unsre Herzen geschlossen. *Song.* Overeem. Neuer Frühling. M.415.83

Es hat die warme Frühlingsnacht. *Song.* Overeem. Neuer Frühling. M.415.83

Es ist bestimmt in Gottes Rat. *Song.* Mendelssohn-Bartholdy, J. L. F. M.417.40

Es ist das Heil uns kommen her. *Anthem.* Eccard, J. No. 29 in M.414.43.6

Es ist ein Ros' entsprungen. *Part-song.* Praetorius, M. No. 19 in M.414.43.12

Es klingt eine Regel. *Song.* Loewe, J. C. G. Werke. Band 1. No. 9 in M.384.67.1

Es ragt ins Meer der Runenstein. *Song.* Franz, R. 35 Lieder und Gesänge. M.443.110

Es war ein alter König. *Song.* Overeem. Neuer Frühling. M.415.83

Es war ein Ritt'r. *Song.* Schroeter, C. E. W. Fünf und zwanzig Lieder. M.430.4

Es war so still. *Song.* Kjerulf, H. Songs. M.417.20

Es war zur ersten Frühlingszeit. *Song.* Tchaikovski, P. I. Tchaikovski-Album. M.417.32

Es woll uns Gott gnädig sein. *Anthem.*
Hasler, H. L. von. No. 45 in M.414.43.13
Walliser, C. T. No. 76 in M.414.43.13

Esbeer, Lina, *translator.*
Rosen, E. F. Жизнь за Царя. Das Leben für den Zaren. Oper. M.379.64

Esclavy, René.
Mélodies. 1er recueil. Voix moyennes. [Partition piano et chant.] Paris. Poulalion. [1912?] Portrait. M.417.68
Contents. — 1. Pour votre fête. — Prière de l'ami. — Pourquoi.—Union d'âmes. — L'heure douce. — Départ d'hirondelles. — Ton cœur. — L'été c'est toute la lumière. — Chant d'amour. — Le nuage. — Chant de la mutualité. — Nocturne. — Bouquet triste. — Invocation. — Épitaphe. — Laissons tomber la douce nuit. — Tes yeux. — Berceuse.

Escudier, Gaston.
Au port. Opéra comique. Paroles de Jules Ruelle et Gaston Escudier. Musqiue de Étienne Rey. No. 3 in M.379.73

Espada. *Ballet.* For the Music see **Massenet.** For the Scenario see **Maugars, R.**

España. *Ballet.* For the Music see **Chabrier.** For the Scenario see **Mendès, J. C.**

Españaña. *For pianoforte.* Satie, E. Croquis et agaceries d'un gros bonhomme en bois. No. 2 in M.445.61

Espoir, L', luit. *Song.* Cras, J. Six mélodies. M.441.87
Hermant, P. Sagesse. 12 poèmes de Verlaine. M.415.31

Esposito, Michael.
Deirdre. Prize cantata by Michael Esposito. Words by T. W. Rolleston. Vocal score. Chicago. Syndicate Publishing Co. 1906. No. 2 in M.379.16

Esquimaux. *Music.*
Thuren, H. L. The Eskimo music. [By] Hjalmar Thuren and William Thalbitzer. Copenhagen. 1911. M.433.2

Esquisses caucasiennes. *Suite.* Ippolitov-Ivanov. M.407.63

Esser, Heinrich.
Die zwei Prinzen. Oper in 3 Akten. Nach dem Französischen des Scribe und Mélesville [Pseud.] von M. G. Friedrich. Musik von Heinrich Esser. Op. 15. [Partitur. Als Manuscript gedruckt. Mainz. Schott. 1845.] M.418.14

Essex, Timothy.
[Collection of original compositions and arrangements by T. Essex. London. 179–?–180–?] 32 parts in 1 v. M.441.100
The first six marches are in full score as well as pianoforte arrangement.
Contents. — A grand march . . . for the pianoforte. — The Angus Fencibles March and quick step. — The Royal Westminster Volunteers march. — The Royal Westminster Volunteers quick march. — March of the Hampstead Loyal Association. — The Hampstead Volunteers quick march. — Six English songs. Op. 2, No. 1: A juvenile song. — A declaration to the commissioners of the income & property tax. [Song.] — The seaside sonnet. [Song.] — How sweet's the verdant vale. For one, or two voices. — Eight English canzonetts for a single voice. Op. 3: Mine be a cot; Now at moonlight's fairy hour; The martial maid; When I know that your heart; How sweet when the nightingale sings; Absence; Wilt thou be my dearie?; Happiness. — A military sonata for the pianoforte. Op. 4. — Eight lessons and four sonatinas. Op. 6. — The primrose. [Song.] — The lilly [sic]. [Song.] — The gift. [Song.] — The rose. Duett for two voices. — Same, arranged for one voice. — La tourterelle et les pigeons. [Song.] — An address to Spring. [Song.] — A grand duett, for two performers on one pianoforte with accompaniments for two flutes, ad libitum. Op. 9. — Five sonatas . . . for the pianoforte. Op. 10. — A duett for two performers on one pianoforte. Op. 11. — An air with variations . . . for the pianoforte with an accompaniment for a flute or violin, ad libitum. Op. 12. — The morning hymn. (Awake my soul.) — The pastoral hymn. — The Easter hymn. — A favorite hymn. — The 104th psalm. — The evening hymn. Arranged . . . by Essex. — Handel's overture to The occasional oratorio as a duett for two performers on one pianoforte or organ. — Handel's overture to Samson arranged for two performers on the piano forte or organ. — Twelve dances, as duetts for two performers on one piano forte.

Estampes. *For pianoforte.* Debussy, A. C. No. 2 in M.133.14

Este, Michael.
How merrily we live. Glee [T. T B.]. (*In* Gow. Edinburgh collection. Vol. 1, pp. 62–66.) No. 26 in M.377.22
Also to be found in Warren's An eighth collection of catches.

Ester d'Engaddi. *Opera.* For the Music see **Peri, A.** For the Libretto see **Cammarano, S.**

Esther. *Incidental music.* For the Music see **Hahn.** For the Scenario see **Racine.**

Esther. *Overture.* Albert, E. F. C. d'. No. 1 in M.407.27

Esther. *Songs.* Loewe, J. C. G. Werke. Band 7. No. 8 in M.384.67.7

Et expecto resurectionem. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 96, 97.) No. 45 in M.430.1.5

Et in sembiante. *Madrigal.* Lassus, R. de. M.149a.37

Et puis après. *Song.* Legay, M. Chansons rouges. M.377.51

Et s'il revenait un jour. *Song.* Deutsch de la Meurthe, H. Mélodies. M.440.10

Étang, L'. *For piano, oboe and viola.* Loeffler, C. M. Deux rapsodies. No. 2 in M.434.56

Été, L'. *Part-song.* Kastner, J. G. Les chants de la vie. M.121.34

Été, L'. *Song.* Chaminade, C. L. S. Twenty melodies. M.417.7

Été, L', c'est toute la lumière. *Song.* Esclavy, R. Mélodies. 1er recueil. M.417.68

Eternal city, The. *Incidental music.* For the Music see **Mascagni.** For the Scenario see **Caine.**

Ethiopian melodies. *Songs without music.* Buckley's Ethiopian melodies. M.129.92

Étienne, Charles Guillaume.
Le grand deuil. Opéra. Paroles des citoyens Vial et Étienne. Musique d' H. Berton. M.133.12
Joconde ou les coureurs d'avantures [sic]. Opéra comique. Musique de Nicolò [Isouard]. M.416.6

Étienne, Victor Joseph, *called* Jouy.
Les aubergistes de qualité. Opéra-comique. [Musique] par Catel. M.432.10
Guillaume Tell. Opéra. Paroles de MM. Jouy [pseud.] & Hypolite Bis. Musique de G. Rossini. M.134.24

Étoile, L'. *Ballet.* For the Music see **Wormser, A. A. T.** For the Scenario see **Aderer, A.**

Étoile, L'. *Song.* Samuel, L. 3 mélodies. No. 2 in M.450.21

Étoile, L', de Séville. *Opera.* For the Music see **Balfe.** For the Libretto see **Lucas, H. J. J.**

Étoile, L', du Nord. *Opera.* For the Music see **Meyerbeer, G.** For the Libretto see **Scribe, A. E.**

Étoile rouge, L'. *Song.* Legay, M. Chansons rouges. M.377.51

Étoiles filantes, Les. *Song.* Jaques-Dalcroze. Chansons romandes. No. 1 in M.203.37

Étrennes, Les, de Mercure. *Opera.* For the Libretto see **Piis, P. A. A. de.** Théâtre.

Etrick banks. *Song.* Thomson, W. Orpheus Caledonius. Vol. 2. No. 45 in M.376.32.2

Ettlinger, Carl.
Die Heimkehr des Odysseus. Burleske Operette von Karl Ettlinger und Erich Motz. Musik aus Werken J. Offenbachs zusammengestellt u. bearbeitet von Leopold Schmidt. M.441.70

Etude. *For strings.* Sinigaglia, L. Zwei Charakterstücke. No. 3 in M.357.30

Étudiant, L', d'Heidelberg. *Opera.* For the Music see **Henrion, P.** For the Libretto see **Bedeau, H.**

Eulalie. *Song.* Hopkins, F. Twenty songs. M.137.41

Euripides.
Bacchae. For a hallet founded on this work, see **Bruneau, Alfred.** Les bacchantes.

Europe galante, L'. *Ballet.* For the Words see **Houdart de La Motte, A.**

Eusèbe. *Song.* Dupont, P. Chants et chansons. Vol. 2. M.377.42.2

Euterpe, L'. *Songs and part-songs.* Brunetti, D. No. 3 in M.396.74

Eva. *Opera.* For the Music see **Lehár, F.** For the Libretto see **MacDonough, G.**

Evangeline. *Opera.* For the Music see **Leroux, X. H. N.** For the Libretto see **Grammont, L. de.**

Evangelisches Choral-Buch. *Chorals.* Dretzel, C. H., *compiler.* Des evangelischen Zions musicalische Harmonie. M.430.6

Eve, The, of St. Agnes. *Cantata.* For the Music see **Barnett, J. F.** For the Libretto see **Keats, J.**

Eveleen's bower. [Oh! weep for the hour. Song, s. Also] Harmonized for three voices [s. t. b. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 91–97.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

Evening hymn, The. *Anthem.* Essex, T. Collection of original compositions. No. 29 in M.441.100

Evening hymn. *For organ.* Bridge, J. C. No. 15 in M.451.2.1

Evening prayer. *For organ.* Klein, B. O. No. 18 in M.451.2.3

Evening primrose, The. *Song.* Weingartner, P. F. Album of songs. M.443.61

Evening sky, The. *Song.* Goltermann, G. E. Songs. M.417.15

Evening song. *Song.* Bantock, G. Sappho. No. 2 in M.136.17

Éventail. *Song.* Debussy, A. C. Trois poèmes. M.445.10

Ever of thee. *Song.* Hall, H. F. No. 11 in M.129.52

Ever with thee. *Song.* Lassen, E. Song album. Vol. 2. M.443.84.2

Every bush new springing. *Madrigal.* Cavendish, M. No. 44 in M.377.22

Ev'ry nymph and shepherd. *Song.* Oswald, J. No. 41 in M.376.31.2

Everyman. *Cantata.* For the Music see **Davies, H. W.**

Eviradnus. Par Nedje Xanilef (d'après Victor Hugo). Action lyrique en deux parties. Mise en musique par ***. Partition piano et chant. Paris. Quinzard & cie. [1899?]
Lithographic script. M.135.41

Évocation sidérale. *For orchestra.* Camondo, I. de. No. 2 in M.434.2

Évocations. *For orchestra.* Roussel, A. M.412.28

Evro gentil. *Madrigal.* Lassus, R. de. M.149a.37

Ewa la folle. *Cantata.* For the Music see **Boisdeffre, C. H. R. de.** For the Libretto see **Collin, P.**

Ew-bughts Marion. *Song.* Thomson, W. Orpheus Caledonius. Vol. 2. No. 15 in M.376.32.2

Ewige Jude, Der. *Song.* Loewe, J. C. G. Werke. Band 13. No. 9 in M.384.67.13

Exaltabo Te. *Anthem.* Jannaconi, G. No. 13 in M.414.43.6

Exaudi Domine. *Canon.* Alcock, J. No. 53 in M.430.1.19

Excelsior. *Song.* Perkins, C. C. Eight melodies. M.441.79

Excuse, An, for drinking. [I'm often ask'd by plodding souls. Song, bar.] (*In* Boston musical miscellany. Vol. 2, pp. 58–61.) No. 16 in M.370.2.2

Exhortation. *Song.* Brunel, R. Poème des mois. No. 4 in M.417.58

Exil, L', de Rochester. *Opera.* For the Music see **Russo, R.** For the Libretto see **Moreau, C. F. J. B.**

Experienced heart. *Song.* Weingartner, P. F. Album of songs. M.443.61

Explorers, The. *Opera.* For the Music see **Lewis, W. H.** For the Libretto see **Taylor, B. L.**

Expostulation, The. *Song.* Carey, H. No. 24 in M.cab.1.48

Extase. *Song.*
Fairchild, B. Les amours de Hafiz. No. 2 in M.442.119
Jongen, L. Trois poèmes d'Albert Samain. No. 1 in M.432.37

Extases. *Song.* Coquard, A. Joies & douleurs. No. 3 in M.417.58

Exultent superi. *Anthem.* Bernier, N. Motets. M.398.1

Exurgat Deus. *Canon.* Webbe, S. No. 4 in M.430.1.4

Eysler, Edmund S.
Die Schützenliesel. Operette in drei Akten von Leo Stein [Pseud.] und Carl Lindau. Musik von Edmund Eysler. Arrangement von Hofmusikus M. Schöniger. Vollständiger Klavier-Auszug mit Text. Leipzig. Weinberger. 1905. M.442.123

F

Faber, Heinrich.
Ad mvsicam practicam introdvctio, non modo præcepta, sed exempla quoqȝ ad vsum puerorum accommodata, quàm breuissime continens. Impressa Norimbergæ in officina Iohannis Montani, & Vlrici Neuber, Anno Domini M.D.L. M.149a.66

Compendiolvm mvsicæ pro incipientibus. Nunc denuo, cum additione alterius compendioli recognitum. Noribergae, in off. typ. C. Heusleri. 1573. M.149a.57

Faber, Jacobus. See Lefebvre, Jacques.

Fabio, E.
Miserere mei Deus. (Erbarme dich meiner O Gott.) [Motet. T. T. B.] (*In* Musica sacra. Band 2, pp. 71–75.) No. 12 in M.414.43.2

Fabre, Ferdinand.
Xavière. For an opera based on this work, see Dubois, François Clément Théodore.

Fabre-d'Olivet, Antoine.
La musique. Expliquée comme science et comme art et considérée dans ses rapports analogiques avec les mystères religieux, la mythologie ancienne et l'histoire de la terre. Œuvre posthume. Publiée par les soins de René Philipon. Paris. Édition de l'initiation. 1896. Portrait. M.453.65
No. 111 of an edition of 330 copies.

Fac me cruce. *Anthem.* Loewe, J. C. G. Werke. Band 2. No. 29 in M.384.67.2

Fac me plagis. *Anthem.* Loewe, J. C. G. Werke. Band 2. No. 28 in M.384.67.2

Faelten, Carl.
The Faelten system of fundamental pianoforte instruction. By Carl and Reinhold Faelten. Book 1–4. Boston. Schmidt. 1904. 4 parts in 1 v. M.415.25

Fundamental training course for pianoforte. By Carl and Reinhold Faelten. Boston. Schmidt. [1896.] M.444.187
Contents. — [1.] Transposition reader.

Faelten Pianoforte School, *Boston.*
[Programmes of pupils' recitals. Season of 1897/98–1912/13. September 14, 1897 – June 23, 1913.] Boston. 1897–1913. 6 v. Portraits. M.440.4

Fahrende Schüler, Der. *Opera.* For the Music and Libretto see Istel.

Fain woud I in lofty verse. *Glee.* Cooke, B. No. 6 in M.430.1.14

Faintly as tolls the ev'ning chime. *Song.* Moore, T. Canadian boat song. No. 28 in M.129.52

Fair & soft. *Song.* Inconstant, The. No. 132 in M.cab.1.50; etc.

Fair and ugly. *Part-song.* Travers, J. Eighteen canzonets. M.442.10

Fair Celia. *Song.* Arne, T. A. The syren. M.440.21.1

Fair Cloe my breast so alarms. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Fair decency. *Glee.* Stevens, R. J. S. No. 86 in M.430.1.10

Fair Delia. *Song.* Jackson, W., *of Exeter.* Twelve songs. No. 2 in M.432.19

Fair English rose, The. [The lillies of France. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 3, pp. 26, 27.) No. 14 in M.376.31.3

Fair enslaver. *Catch.* Atterbury, L. No. 21 in M.377.22

Fair Flora. *Glee.* Danby, J. No. 7 in M.430.1.21

Fair Iris and her swain. *Musical dialogue.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Fair is my love. *Part-song.* Davy, J. Six madrigals. M.450.7

Fair is my love. *Song.* Simpson, R. Sonnets of Shakspeare. M.441.97

Fair is the rose. *Part-song.* Gibbons, O. The first set of madrigals. M.452.4.5

Fair is yᵉ swan. *Song.* Arne, T. A. Isabel. M.409.37

Fair Kitty, beautifull & young. *Song.* Arne, T. A. The female Phaeton. No. 119 in M.376.31.1

Fair ladies that to love. *Part-song.* Gibbons, O. The first set of madrigals. M.452.4.5

Fair nymph I heard one telling. *Part-song.* Farmer, J. The first set of English madrigals. M.452.4.8

Fair Phillis I saw. *Madrigal.* Morley, T. No. 62 in M.377.22

Fair Phyllis I saw. *Part-song.* Farmer, J. The first set of English madrigals. M.452.4.8

Fair Rosamond. *Overture.* Barnett, J. M.cab.2.22

Fair Sally. *Song.* Greene, M. M.409.37; etc.

Fair sex, The, vindicated. *Song.* Arne, T. A. The agreeable musical choice. M.440.21.2

Fair Susan made a noble stand. *Catch.* Baildon, J. No. 17 in M.430.1.3

Fair the op'ning lilly blows. *Glee.* Arne, T. A. The love rapture. No. 23 in M.430.1.2

Fair thief, The. *Song.* Worgan, J. M.409.37; etc.

Fair Ursley. *Catch.* Berg, G. No. 22 in M.430.1.3

Fair young Mary. *Song.* Lawson, M. L. Songs of the North. M.442.106

Fairchild, Blair.
Les amours de Hafiz. Sept mélodies. Parôles de Hafiz. Version française par Paul de Stoecklin. [Musique de] Blair Fairchild. Op. 38. [Partition chant et piano.] London. Augener Ltd. [1914.] No. 2 in M.442.119
Contents. — Une très douce mélodie. — Le soir parfumé. — L'heure merveilleuse. — Dans la nuit profonde. — L'aimer toujours. — Oh! regarde-moi. — Extase.

5 Greek sea prayers. Op. 35. [Songs, with accompaniments for pianoforte.] London. Augener, Ltd. [1913.] No. 2 in M.442.81
Contents. — Spring on the coast. — Worship in spring. — To the gods of sea and weather. — The Apollo of Leucas. — To the gods of harbour and headland.

Tamineh. Esquisse pour orchestre d'après une légende persane. Partition d'orchestre. London. Augener, Ltd. [1913.] M.444.6
Contents. — Songe d'amour. — Paysage.

Fairest daughter of the year. *Glee.* Danby, J. No. 43 in M.430.1.21

Fairest flow'r all flow'rs excelling. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 156–159.) No. 53 in M.430.1.14

Fairest flow'rs, The. *Glee.* Danby, J. No. 7 in M.430.1.24

Fairest isle. *Glee.* Purcell, H. No. 25 in M.430.1.1; etc.

Fairest month, The, of the fair year. *Glee.* Smith, J. S. No. 4 in M.430.1.12; etc.

Fairest of jades. *Song.* Carey, H. The musical century. M.414.46

Fairest of the virgin throng. *Song.* Boyce, W. No. 297 in M.cab.1.50; etc.

Fairest! put on awhile. [Song, A. or B. Also] Harmonized for two voices [A. B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 9, pp. 8–13.) M.441.48.2
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

Fairies' song, The [S. A. B.]. New words to the old Irish melody of Dennis don't be threat'ning. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) M.441.54
The music is the same as that of the song beginning Nay tell me not, in Stevenson and Bishop's Selection.

Fairy bridal, The. *Cantata.* For the Music see Hewitt, J. H.

Fairy prince, The. *Masque.* For the Music see **Arne, T. A.** For the Libretto see **Colman, G., *the Elder.***

Faithful courtship, The. See **Lampe, J. F.** My Lesbia let us live.

Faithful lover, The. *Song.* Arne, T. A. No. 1 in M.376.31.3

Faithful shepherdess, The. *Incidental music.* For the Music see **Williams, J.** For the Scenario see **Fletcher, John.**

Faithful shepherdess, The. *Song.* Howard, S. M.409.37; etc.

Faktor, Der. *Opera.* For the Music see **Lvovski, B.**

Falke, Gustav.

Zwiegesang in der Sommernacht. Hört die lauten Liebessänger. Gedicht. Für sechsstimmigen gemischten Chor mit Orchester oder Pianoforte zu vier Händen von Julius Spengel. M.444.14

Fall, Leo.

The dollar princess. A musical play in three acts by A. M. Willner and F. Grünbaum. Adapted for the English stage by Basil Hood. Lyrics by Adrian Ross [pseud.]. Music by Leo Fall. Vocal score. London. Ascherberg, Hopwood & Crew. 1909. M.379.40

„Der fidele Bauer." Operette in einem Vorspiel und zwei Akten von Victor Léon [Pseud.]. Musik von Leo Fall. Klavier-Auszug mit deutschem Text. Berlin. Harmonie. [1907.] M.441.67

Irrlicht. Oper. Vorspiel zum 2. Akt. Partitur. Berlin. Harmonie. 1904. No. 3 in M.444.23
Lithographic script.

Die Studentengräfin oder die stille Stadt. Ein Singspiel aus der guten alten Zeit (nach Ideen von Georg Fuchs). Drei Akte von Viktor Léon [Pseud.]. Musik von Leo Fall. Klavierauszug mit Text. München. Drei Masken-Verlag. [1913.] M.442.66

Fall, Siegfried, *editor.*

Delius, F. Im Meerestreiben (Sea-drift). [Cantata.] No. 1 in M.137.28

Falla, Manuel de.

La vie brève. (La vida breve.) Drame lyrique en 2 actes et 4 tableaux. Poème de Carlos Fernández Shaw. Adaptation de Paul Milliet. Musique de Manuel de Falla. Partition complète pour chant et piano (avec paroles françaises et espagnoles). Paris. Eschig. 1913. M.442.67

False Damon. *Song.* Carey, H. No. 308 in M.cab.1.50

False foolish heart. *Duet.* King, R. A second booke of songs. M.430.2

False love did me inveigle. *Part-song.* Morley, T. Canzonets to five and sixe voices. M.452.4.3

False Philander. *Song.* Oswald, J. No. 109 in M.cab.1.47

False tho' she be. *Song.* Gunn, B. The grateful lover. No. 82 in M.cab.1.50

Falstaff. *Opera.* For the Music see **Verdi.** For the Libretto see **Boito.**

Falstaff. *Symphonic poem.* Elgar, E. W. M.412.41

Fame, let thy trumpet sound. *Song.* Crome, R. No. 16 in M.376.31.1

Fame lift thy clarion. *Glee.* Fishfr, A. No. 35 in M.430.1.13

Fame's trumpet sounds. *Song.* Eastcott, R. The harmony of the muses. M.431.11

Famille. *Song.* Jaques-Dalcroze. Des chansons. No. 2 in M.203.37

Famille américaine, La. *Opera.* For the Music see **Dalayrac, N.** For the Libretto see **Bouilly, J. N.**

Famille, La, de Paméla. *Opera.* For the Music see **Chassaigne, F.** For the Libretto see **Péricaud, J. L.**

Famille suisse, La. *Opera.* For the Music see **Boieldieu, F. A.** For the Libretto see **Godard d'Aucour de Saint-Just, C.**

Family Bible, The. *Song.* Rickard, T. No. 18 in M.129.52

Fance la prova. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Fanchette. *Song.* Bérat, F. Chansons. M.376.48

Fanciulla, La, del West. *Opera.* For the Music see **Puccini, G.** For the Libretto see **Civinini, G.**

Fanfare, La, des pantins. [Brioché revit dans Paris. Song, t.] (*In* Dessert, Le, des petits soupers. Pp. 45–48.) No. 1 in M.148.42

Fanfare, La, du loup. *Song.* Dufont, P. Chants et chansons. Vol. 3. M.377.42.3

Fanfreluche. *Opera.* For the Music see **Mauke, W.** For the Libretto see **Gautier, T.**

Fanfreluches. *Song.* Delmet, P. Chansons de femmes. M.442.45

Fanfulla. *Opera.* For the Music see **Parelli, A.** For the Libretto see **Colantuoni, A.**

Fanny, blooming fair. See **Boyce, W.** When Fanny, blooming fair.

Fanny Murray. [Tho' Pollys and tho' Peggys. Song, t. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 104.) No. 63 in M.376.31.2

Fantasias. *For flute and piano.*

Tulou, J. L. L'Italie & l'Irlande. Opéra 59. No. 2 in M.450.32

Fantasias. *For harp and orchestra.*

Dubois, F. C. T. Fantaisie. Pour harpe et orchestre. M.444.5

Fantasias. *For oboe and orchestra.*

Indy, P. M. T. V. d'. Fantaisie pour orchestre et hautbois principal [sur des thèmes populaires français]. (Op. 31.) M.421.18

Fantasias. *For orchestra.*

Balakirev, M. A. Islamey. Fantaisie orientale pour piano. Instrumentée pour grand orchestre. No. 1 in M.434.1

Converse, F. S. The mystic trumpeter. Orchestral fantasy after the poem by Walt Whitman. M.431.21

Glazunov, A. K. Fantaisie finnoise. Op. 88. No. 2 in M.434.51

Gounod, C. F. Cinq-Mars. Opéra de Ch. Gounod. Grande fantaisie. No. 1 in M.411.34

Hadley, H. K. Symphonic fantasia for orchestra. Op. 46. M.133.22

Jongen, J. Fantaisie sur deux noëls populaires wallons. Op. 24. M.431.3

Louis, R. Proteus (nach Hebbel). Symphonische Phantasie. M.444.43

Rakhmaninov, S. V. [The cliff.] Fantaisie. Op. 7. M.407.64

Selmer, J. P. In den Bergen. Dans les montagnes. Norwegische Orchesterphantasie. Op. 35. No. 2 in M.444.19

Stravinski, I. Feuerwerk. Eine Fantasie. [Op. 4.] No. 2 in M.136.33

Wagner, W. R. [Rienzi.] Grosse Fantasie aus der Oper Rienzi. M.133.32

Fantasias. *For orchestra and voice.*

Ingenhoven, J. Symphonische Fantasie über Zarathustra's Nachtlied (Fr. Nietsche). M.445.15

Fantasias. *For organ.*

Bunnett, E. Fantasia for the organ. No. 2 in M.451.2.7

Zachau, F. W. Fantasia. No. 152 in M.414.43.1

Fantasias. *For pianoforte.*

Bach, W. F. Dramatic fantasia (in C major). No. 2 in M.444.64

—— Grand fantasia (in E and A minor and major). No. 1 in M.444.64

—— Une suite et quatre fantaisies pour le clavecin. No. 2 in M.450.48.13

Balakirev, M. A. Islamey. Fantaisie orientale. No. 1 in M.444.182

Hummel, J. N. Fantaisie pour le piano-forte. Œuvre 18. No. 4 in M.450.48.19

Jongen, J. Fantaisie sur deux noëls populaires wallons. Partition piano à 4 mains. No. 1 in M.434.101

Thalberg, S. Fantaisie sur les thèmes de l'opéra Moise de G. Rossini. No. 1 in M.440.17

Fantasias. *For pianoforte and orchestra.*

Aubert, L. Fantaisie pour piano et orchestre. Op. 8. M.411.68

Busoni, F. B. Indianische Fantasie. Op. 44. Partitur. M.440.31

Périlhou, A. Fantaisie, 2me, pour piano et orchestre (et orgue ad libitum). M.411.84

Fantasias. *For violin, clarinet and orchestra.*

Garcin, J. A. Fantaisie pour violon et clarinette [avec accompagnement d'orchestre] sur les motifs de La somnambule. M.444.88

Fantasias. *For violin and orchestra.*
GARCIN, J. A. Fantaisie sur Le Freischütz. Op. 15. M.444.87

Fantasias. *For violin and piano.*
SAMAZEUILH, G. M. V. F. Fantaisie élégiaque. No. 2 in M.444.171

Far from her hallow'd grot. *Glee.* ROCK, M. Isis. No. 45 in M.430.1.24

Far from me my Delia goes. *Glee.* FERGUS, J. No. 1 in M.430.1.31

Far from the arms. *Song.* JACKSON, W., *of Exeter.* Twelve songs. No. 2 in M.432.19

Far off I hear a lover's flute. *Song.* CADMAN, C. W. Four American Indian songs. M.137.25

Far remov'd from noise and smoke. *Song.* WOODMAN, The. No. 8 in M.370.2.1

Faraday, Philip Michael.
"Amasis," an Egyptian princess. A comic opera in 2 acts. Written by Frederick Fenn. Composed by Philip Michael Faraday. Vocal score. London. Metzler & Co., Ltd. 1906. M.443.45

The islander. A musical comedy in two acts written by Frank Marshall. Composed by Philip Michael Faraday. Vocal score. London. Metzler & Co., Ltd. 1910. M.443.92

Farben, Die, Helgolands. *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110

Fare thee well, what tho' I leave thee. *Song.* MOTHER'S farewell, The. No. 1 in M.129.52

Farewell. *Song.* FOERSTER, A. M. Album of lyrics. No. 3 in M.432.36

Farewell, all joys. *Part-song.* GIBBONS, O. The first set of madrigals. M.452.4.5

Farewell! — but whenever you welcome the hour. [Song, T. Also] Harmonized for two voices [S. T. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 5, pp. 41–45.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

Farewell, dear Glenowen. See Charming Nancy.

Farewell, disdainful. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.

Farewell, farewell, a long farewell. Glee [T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 58–60.) No. 26 in M.430.1.19

Farewell my Pastora. *Song.* BOYCE, W. Palæmon and Pastora. No. 31 in M.376.31.3

Farewell, my peaceful vale. *Song.* W., C. W. The Italian maid. No. 5 in M.129.52

Farewell to Fiunary. *Song.* LAWSON, M. L. Songs of the North. M.442.106

Farewell to Lochaber. *Duet.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 20 in M.376.32.2

Farewell to Lochaber. *Glee.* CALLCOTT, J. W. No. 21 in M.430.1.24

Farewell to Northmaven. *Sona.* FLOWER, E. Musical illustrations of the Waverley novels. M.441.29

Farewell to the forest. *Part-song.* MENDELSSOHN-BARTHOLDY, J. L. F. A selection of 8 Mendelssohn's four-part songs. No. 2 in M.415.89

Farewel ye hills & valleys. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 45.) No. 45 in M.CAB.1.50
This song is entitled The country girl's farewel. Also to be found in The Universal musician.

Farigoul, J.
Hymenée. Méditation pour cor et flûte avec acct. de piano ou orgue. [Partition et parties.] Paris. Millereau. [1895.] No. 1 in M.434.86

Farinelli. *Opera.* For the MUSIC see Barnett, J. For the LIBRETTO see Barnett, C. Z.

Farmer, Emily Bardsley.
"Nell." An operetta for children. Words by J. Fletcher, & others. Set to music by Emily Bardsley Farmer. [Vocal score.] London. Williams. 1892. No. 2 in M.378.44

Farmer, John.
The coming of Christ. (Companion work to the sacred oratorio, "Christ and His soldiers.") A carol service in two parts by John Farmer. Arranged for treble voices. Vocal score. Old notation and tonic sol-fa combined. London. Williams. [189–?] No. 1 in M.415.87

The first set of English madrigals: to foure voices: newly composed by Iohn Farmer. London. Stainer & Bell, Ltd. 1914. [Fellowes. The English madrigal school. Vol. 8.] M.452.4.8
A reprint of the London edition published by William Barley in 1599. *Contents.* — Madrigals to four voices: You pretty flowers that smile. — Now each creature joys the other. — You'll never leave still tossing. — Lady my flame still burning. — Sweet Lord your flame. — Soon as the hungry lion. — O stay sweet love. — I thought my love. — Compare me to the child. — Who would have thought that face? — Sweet friend thy absence. — The flattering words. — Cease now thy mourning. — A little pretty bonny lass. — Fair Phyllis I saw. — Take time while time doth last. — You blessed bowers. — Madrigal for six voices, from "Triumphs of Oriana": Fair nymph I heard one telling.

Farmer, The. *Opera.* For the MUSIC see Shield, W. For the LIBRETTO see O'Keeffe, J.

Farmer, The, and his son. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Farmer's boy, The. [The sun had sunk behind the hill. Song, M.-S. or BAR.] (*In* Annie Laurie melodist. P. 26.) No. 24 in M.129.52

Farmer's old cat, The. *Part-song.* CALLCOTT, J. W. No. 35 in M.430.1.30

Farmer's wish, The. *Song.* CAREY, H. No. 122 in M.CAB.1.50; etc.

Farnie, Henry Brougham, *translator.*
PONSARD, F. Ulysses. Tragedy. M.266.21

Farrant, Richard.
Call to remembrance. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 19–21.) M.444.20

Hide not Thou Thy face. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 22, 23.) M.444.20

Farrat, L., *editor.*
RANZ, Le, des vaches (Kuhreigen) de Gruyère. M.443.57

Farrenc, Jacques Hippolyte Aristide, *editor.*
Le trésor des pianistes. Collection des œuvres choisies des maîtres de tous les pays et de toutes les époques depuis le XVI^e siècle jusqu'à la moitié du XIX^e. Accompagnées de notices biographiques, de renseignements bibliographiques et historiques, d'observations sur le caractère d'exécution qui convient à chaque auteur. Recueillies et transcrites en notation moderne par Aristide Farrenc avec le concours de M^me Louise Farrenc. 20 v. M.450.48

Fasch, Carl Friedrich Christian.
Deux sonates et une pièce intitulée: La cecchina, pour le clavecin. Paris. Farrenc. 1868. [Le trésor des pianistes. Vol. 14.] No. 6 in M.450.48.14

Fasch, Johann Friedrich.
Sonata a 4 in D moll für 2 Violinen, Viola und Violoncell. [Von Johann Friedrich Fasch. Bearbeitung] von Hugo Riemann. [Partitur.] Leipzig. Breitkopf & Härtel. [1908?] No. 4 in M.133.16

Fasching. *For orchestra.* WEINER, L. No. 2 in M.444.8

Fashionable lady, The. *Opera.* For the LIBRETTO see Ralph, J.

Fast by the margin of the sea. *Song.* HEIGHINGTON, M. On a lady being drown'd. No. 355 in M.CAB.1.50

Fastidiosa, La. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Fata, La, d'Amalfi. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Fata, La, dello scodillo. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Fatal hour, The, comes on. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Fate, The, of Rufus. *Song.* BISHOP, H. R. Historical ballads and songs. M.380.39

Father brave, The, as e'er was Dane. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Father Miller's Comic songster. Containing all the choice new melodies of Thos. G. Booth. New York. [187–?] M.129.109

Father of all. *Hymn.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9

Father of heroes. *Glee.* CALLCOTT, J. W. No. 16 in M.430.1.30

Fauchois, René.

Le double voile. Drame lyrique. Musique de Louis Vuillemin. M.443.55

Pénélope. Poème lyrique. Musique de Gabriel Fauré. M.443.46

Faune, Le. *Song.* DEBUSSY, A. C. Douze chants. No. in M.379.23

Fauré, Gabriel Urbain.

La chanson d'Ève. Sur des poésies de Charles Van Lerberghe. Musique de Gabriel Fauré. [Partition piano et chant.] Paris. Heugel & cie. 1908. M.442.85

Contents. — Paradis. — Prima verba. — Roses ardentes. — Comme Dieu rayonne. — L'aube blanche. — Eau vivante. — Veilles-tu, ma senteur de soleil. — Dans un parfum de roses blanches. — Crépuscule.

Élégie pour violoncelle transcrite pour violon et piano. Op. 24. [Partition et partie.] Paris. Hamelle. 1897. No. 1 in M.444.188

Le jardin clos. Huit poèmes de Van Lerberghe. Musique de Gabriel Fauré. (Op. 106.) [Partition piano et chant.] Paris. Durand & cie. 1915. M.445.57

La jeunesse dorée. Opérette de MM. Henri Verne et Gabriel Fauré. Musique de Marcel Lattès. M.443.68

Pénélope. Poème lyrique en trois actes de René Fauchois. Musique de Gabriel Fauré. Partition chant et piano. Paris. Heugel & cie. [1913.] M.443.46

Quatuor, 2me (sol mineur), pour piano, violon, alto et violoncelle. Op. 45. [Partition et parties.] Paris. Hamelle. [188–?] M.411.76

Quintette en ré mineur pour piano, deux violons, alto et violoncelle. Op. 89. [Partition et parties.] New York. Schirmer. [1907.] M.133.17

Requiem. Pour soli, chœurs & orchestre. Partition d'orchestre. Paris. Hamelle. 1900. M.434.7

Romance en si ♭ pour violon avec accompagnement de piano (ou d'orchestre). Op. 28. [Partition violon et piano.] Paris. Hamelle. [189–?] No. 2 in M.434.86

Faust. *For pianoforte.* GRÉGOIR, J. M. J. No. 3 in M.240.35

Faust. *Opera.* For the MUSIC see **Gounod**; also Spohr, L.; also **Weingartner.** For the LIBRETTO see Barbier, P. J.; also **Goethe.**

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Festin, Le, de l'araignée. *For orchestra.* Roussel, A. No. 2 in M.412.36

Festing, Michael Christian.

If beauty's lure alone. [Song, B., with figured bass and accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 78.) No. 261 in M.CAB.1.50

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Also to be found in Clio and Euterpe.

Love, imag'd blind by idle bards. [Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 135, 136.) M.409.37

This song is here entitled To Salinda. Also to be found in The Universal musician.

On tree-top'd hill. [Song, S. or T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 71.) M.409.37

To Salinda. See his Love imag'd blind.

Festival hymn. *Anthem.* Morrison, C. P. No. 2 in M.442.121

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Festival overture. *For orchestra.* Speer, W. H. M.445.36

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Festival vaudois. *Cantata.* For the Music and Libretto see **Jaques-Dalcroze**, É.

Fest-Marsch. *For orchestra.* Lendvai, E. No. 2 in M.444.1

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Fête, La, du curé. *Song.* Dupont. P. Chants et chansons. Vol. 2. M.377.42.2

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Fêtes, Les, de Polymnie. *Opera.* For the Music see **Rameau**, J. P. For the Libretto see **Cahusac**, L. de.

Fétis, François Joseph.

Mémoire sur cette question: les Grecs et les Romains ont-ils connu l'harmonie simultanée des sons? En ont-ils fait usage dans leur musique? [Bruxelles. Hayez. 1859.] Illus. Plates. Diagram. M.137.58

Cut from Mémoires de l'Académie royale des sciences, des lettres et des beaux-arts de Belgique, Tome 31.

Fétis, François Joseph, *alleged author.*

Air d'église du célèbre chanteur Stradella, 1667, pour piano et violon solo ou violoncelle avec orgue ad lib. par Lefébure-Wély. [Partition et parties.] Mayence. Schott. [186–?] No. 2 in M.450.42

Extra parts for violin, violoncello and viola have been added in manuscript. This work is generally considered a forgery and is attributed by some authorities to F. J. Fétis.

Feue Palmyre. *Opera.* For the Music see **Hillier**, L. For the Libretto see **Amor**, P. d'.

Feuerreiter, Der. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

Feuersgedanken. *Song.* Loewe, J. C. G. Werke. Band 15. No. 5 in M.384.67.15

Feuerwerk. *For orchestra.* Stravinski, I. No. 2 in M.136.33

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Février, Henry.

Agnès, dame galante. Entr'actes, chanson et musique de scène dans le style ancien pour la comédie de Henri Cain et Louis Payen. [Partition piano et chant.] Paris. Heugel & cie. [1912.] M.442.86

Carmosine. Conte romanesque en quatre actes d'après Boccace & Musset. Poème de Henri Cain & Louis Payen. Musique de Henry Février. Partition piano et chant. Paris. Heugel & cie. [1913.] M.443.47

Monna Vanna. Drame lyrique en quatre actes de Maurice Maeterlinck. Musique de Henry Février. Partition piano et chant. Paris. Heugel & cie. 1908. M.379.41

Same. 2me entr'acte: L'angoisse de Guido. Partition d'orchestre. Paris. Heugel & cie. [1908.] M.444.16

Few are the vales. *Glee.* Webbe, S., Jr. No. 12 in M.430.1.22

Feyther and I. [Song, B.] (*In* Boston musical miscellany. Vol. 2, pp. 138–141.) No. 39 in M.370.2.2

Feyther put me to the school. *Song.* Great booby, The. No. 17 in M.370.2.2

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Fiancée, La, du Beau Gas. *Song.* Dupin, P. Recueil de mélodies. M.442.19

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Fiancée, La, du Scaphandrier. *Opera.* For the Music see **Terrasse**, C. For the Libretto see **Le Grand**, M.

Fiancée, La, du soldat. *Song.* Chaminade, C. L. S. Twenty melodies. M.417.7

Fibich, Zdenko.

Dargun. Zpěvohra o 3 jednáních. Díl II. opery „Pád Arkuna." Hudbu složil Zdenko Fibich. Op. 60. Slova napsala Anežka Schulzová. [Klavírní výtah.] V Praze. Urbánek. [1900?] M.443.64

Hedy. Zpěvohra o 4 jednáních. Slova dle episody z Byronova „Dona Juana" napsala Anežka Schulzová. Hudbu složil Zdenko Fibich. Op. 43. Oper in 4 Acten. Dichtung nach einer Episode aus Byron's „Don Juan" von Agnes Schulz. Musik von Zdenko Fibich. [Klavierauszug mit Text.] Prag. Urbánek. [1896?] M.415.26

Námluvy Pelopovy. Pelop's Brautwerbung. Melodram o čtyřech jednáních. Melodrama in vier Akten. Báseň napsal (Dichtung von) Jaroslav Vrchlický [Pseud.]. Hudbu složil (Musik von) Zdeněk Fibich. Op. 31. Deutsch von Ed. Grün. [Trilogie „Hippodamia." Theil 1. Klavierauszug mit Text.] V Praze. Urbánek. [1890.] M.443.107

The text is in Bohemian and German.

[Noc na Karlštejně.] Ouvertura k veselohře Noc na Karlštejně. Une nuit à Carlstein. Pro velký orchestr. Op. 26. Arrangement à 4 ms. par l'auteur. V Praze. Urbánek. [190–?] No. 1 in M.445.30

Smĭr Tantalův. Die Sühne des Tantalus. Trilogie „Hippodamia." Theil 2. Melodrama o čtyřech jednáních. Melodramm in 4 Acten. Báseň napsal (Dichtung von) Jaroslav Vrchlický [Pseud.]. Hudbu složil (Musik von) Zdeněk Fibich. Op. 32. Deutsch von Edmund Grün. [Klavierauszug mit Text.] V Praze. Urbánek. [1891.] M.443.108

The text is in Bohemian and German.

Smrt' Hippodamie. Hippodamia's Tod. Trilogie „Hippodamia." Theil 3. Melodrama o čtyřech jednáních. Melodram in 4 Acten. Báseň napsal (Dichtung von) Jaroslav Vrchlický [Pseud.]. Hudbu složil (Musik von) Zdeněk Fibich. Op. 33. Deutsch von Edmund Grün. [Klavierauszug mit Text.] V Praze. Urbánek. [1891.] M.443.109

The text is in Bohemian and German.

Symphonie, II., Es dur, pro velký orchestr. Op. 38. [Partitura.] V Praze. Urbánek. 1911. M.434.79

The title-page is in Bohemian and German.

Fibich, Zdenko. *(Continued.)*
Trio, F moll, für Violine, Violoncello und Klavier. [Partitur und Stimmen.] Prag. Urbánek. 1908. No. 1 in M.133.18

Fickle swain, The. *Song.* Hodson, H. No. 361 in M.cab.1.50

Fiction.
Spitzer, D. Verliebte Wagnerianer. Wien. 1880. M.128.49

Fiddler's song, The. *Song.* Weingartner, P. F. Album of songs. M.443.61

Fidele Bauer, Der. *Opera.* For the Music see **Fall, L.** For the Libretto see **Hirschfeld, V.**

Fidèle berger, Le. *Opera.* For the Music see **Adam, Adolphe C.** For the Libretto see **Scribe.**

Fidelio. *For pianoforte.* Beethoven. No. 1, 4 in M.444.159

Fiedler, Friedrich, *translator.*
Pushkin, A. S. „Скупой рыцарь." Опера. „Der geizige Ritter." Oper. M.432.40; etc.

Field, Eugene.
Listen to my tale of woe [or Johnny Jones and his sister Sue. Song]. Music by Hubbard T. Smith. No. 1 in M.444.136; etc.

Fields abroad, The. *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

Fields, The, were green. *Song.* He stole my tender heart away. No. 16 in M.129.11

Fiera, La, di Mast' Andrea. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Fife, The, and all the harmony of war. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Fifth Avenue songster. *Songs without music.* Beadle's Dime song book. M.129.47

Fig, A, for care. *Glee.* Bates, W. No. 81 in M.430.1.11

Fijan, André.
Les fugitifs. Drame lyrique en 2 actes de François de Nion et Georges Loiseau. Musique de André Fijan. Réduction pour chant et piano. Nouvelle édition. Paris. Ricordi & cie. 1911. M.126.77
Manette. Opérette en trois actes. Livret de Fernand Beissier et Louis Le Bel. Musique de André Fijan. Partition piano et chant. Paris. Eschig. 1913. M.442.30

Filets, Les. *Song.* Dupont, P. Chants et chansons. Vol. 1. M.377.42.1

Fileuses près de Carantec. *For pianoforte.* Rhené-Baton. En Bretagne. M.434.62

Fill a brimming glass. *Song.* Carey, H. The musical century. M.414.46

Fill each bowl. *Song.* Galliard, J. E. No. 346 in M.cab.1.50

Fill it up. *Catch.* Cooke, B. No. 41 in M.430.1.12

Fill, kind females. Glee [s. a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 74–78.) No. 23 in M.430.1.15

Fill me a bowl. *Song.* Corfe, J. No. 347 in M.cab.1.50

Fill me a bumper. *Catch.* Webbe. S. No. 28 in M.430.1.14

Fill, my friend. *Glee.* Hook, J. No. 33 in M.430.1.18

Fill the bowl. *Glee.* Dyne, J. No. 43 in M.430.1.6; etc.

Fill the bumper fair. [Song, t. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 6, pp. 119–121.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Fill up your glass. *Canon.* Wellesley, G. C. No. 49 in M.430.1.15

Fill your glasses. *Part-song.*
Callcott, J. W. No. 46 in M.430.1.25
Paxton, S. No. 51 in M.430.1.17; etc.
Stevens, R. J. S. No. 53 in M.430.1.24

Fill your glasses. *Song.* Happy bacchanalian, The. M.409.37

Fille, La, aux cheveux de lin. *For pianoforte.* Debussy, A. C. Préludes. M.357.26

Fille, La, de Figaro. *Opera.* For the Music see **Leroux, X. H. N.** For the Libretto see **Hennequin, M.**

Fille, La, de Jaïre. *Oratorio.* Habert, F. M.450.46

Fille, La, de l'émir. *Song.* Labarre, T. Album lyrique. M.123.16

Fille, La, de Tabarin. *Opera.* For the Music see **Pierné, H. C. G.** For the Libretto see **Sardou, V.**

Fille, La, du cabaret. *Song.* Dupont, P. Chants et chansons. Vol. 2. M.377.42.2

Fille, La, du peuple. *Song.* Dupont, P. Chants et chansons. Vol. 1. M.377.42.1

Fille, La, du roi de Chine. *Song.* Hüe, G. A. Croquis d' Orient. M.442.104

Fille, La, mal gardée. *Opera.* For the Music see **Duni, E. R.** For the Libretto see **Favart, M. J. B. Du R.**

Fille, sage, La. [Dans le printemps de mes jeunes ans. Song, s.] (*In* Dessert, Le, des petits soupers. P. 68.) No. 1 in M.148.42

Filli mirando il cielo. *Song.* Caccini, G. Le nvove mvsiche. No. 2 in M.396.74

Fillide mia, mia fillide bella. *Song.* Caccini, G. Le nvove mvsiche. No. 2 in M.395.74

Fillide mia se di beltà. *Song.* Caccini, G. Le nvove mvsiche. No. 2 in M.396.74

Fillmore, John Comfort, *translator.*
Riemann, H. The nature of harmony. Philadelphia. 1886. M.128.74

„Filmzauber." *Opera.* For the Music see **Kollo, W.** For the Libretto see **Bernauer, R.**

Fils de la vièrge. *Song.* Schmitt, F. Trois mélodies. No. 3 in M.442.81

Fils, Le, du mandarin. *Opera.* For the Music see **Kui.**

Fils prodigue, Le. *Oratorio.* Bourges, J. M. M.415.23

Fin d'automne. *Song.* Lecocq, A. C. Les chansons d'amour. M.126.48

Findlay. *Song.* Loewe, J. C. G. Werke. Band 2. No. 42 in M.384.67.2

Findon, B. W.
Sir Arthur Sullivan and his operas. London. Sisley's Ltd. [1909?] Portratis. M.377.33

Fine arts. *Catalogues.*
Bodleian Library, *Oxford, England.* Catalogue of the portraits and pictures in the Music School, Oxford. [Oxford. 1892.] No. 4 in M.125.26

Fine old English gentleman, The. *Song.* Brougham, J. No. 41 in M.129.52

Fingering.
Essex, T. Five sonatas on a peculiar plan intended to establish a proper method of fingering on the piano forte. No. 22 in M.441.100
—— Eight lessons and four sonatinas, on a peculiar plan, intended to establish a proper method of fingering on the piano forte. No. 13 in M.441.100

Finlaendische Festklänge. *For orchestra.* Selmer, J. P. No. 1 in M.434.107

Fino, Giocondo.
Das Fest der Ernte. Tragisches Gedicht in einem Prolog und zwei Akten von Fausto Salvatori. Ins deutsche frei übertragen von Max Kalbeck. Musik von Giocondo Fino. [Klavierauszug mit Text.] Mailand. Sonzogno. 1911. M.442.20

Fior angelico di musica. *Theory.* Angelo *da Picitone.* M.149a.41

Fiorella. *Opera.* For the Music see **Webber, A.** For the Libretto see **Sardou, V.**

Fiorentino, Pier Angelo.
Les grands guignols. Série 1, 2. Paris. Lévy. 1870, 72. 2 v. M.377.38

Fir tree, The. *Song.* Lassen, E. Song album. M.443.84

Fire and lightning from heaven. *Duet.* Morley, T. Of Thomas Morley the first booke of canzonets for two voices. No. 1 in M.452.4.1

Fire, fire. *Part-song.* Morley, T. Of Thomas Morley the first booke of balletts. M.452.4.4

Firefly, The. *Opera.* For the Music see **Friml, R.** For the Libretto see **Hauerbach, O. H.**

First, The, of May. *Song.* Taylor, R. No. 10 in M.441.24

Fischer, Jacob.
Ein Liebesleben. Cyclus von Gesängen für 2 Singstimmen, Tenor u. Sopran. Op. 5. [Mit Klavierbegleitung.] Wien. Gotthard. [187–?] No. 1 in M.415.27

Fischer, P. Clemens.
Missa brevis pro defunctis quatuor vocibus imparibus concinenda. Opus 1. Ratisbonæ. Pustet. 1881. No. 2 in M.126.47

Fischer, Wilhelm, *editor.*
Wiener Instrumentalmusik vor und um 1750. Vorläufer der Wiener Klassiker . . . Bearbeitet von Karl Horwitz und Karl Riedel [und Wilhelm Fischer]. 2 v. M.414.26

Fischer, Der. *Song.* Schubert, F. P. Rastlose Liebe. No. 5 in M.140.33.1

Fischer und Zöllner sind's gewes'n. *Motet.* Moller, J. No. 24 in M.414.43.11

Fischergewerbe, Das. *Song.* Loewe, J. C. G. Werke. Band 16. No. 74 in M.384.67.16

Fischerin und Jägerbursch. *Song.* Loewe, J. C. G. Werke. Band 16. No. 73 in M.384.67.16

Fischerlied. *Cantata.* For the Music see Panny, J. For the Libretto see Salis-Seewiss, J. G. G. von.

Fischermädchen, Das. *For pianoforte.* Schubert, F. P. Lieder für das Piano-Forte. M.452.5.1

Fischl, Ludwig.
Der Lebemann. Operette von Alex. Landesberg und Ludwig Fischl. Musik von Alfred Grünfeld. M.389.60

Fish, H. D.
Tabasco-Land. A musical comedy. Presented by the Triangle Club of Princeton University. Book by J. F. Macpherson & H. D. Fish. Lyrics & music by Kenneth S. Clark, Russell C. Veit and Herbert L. Dillon. No. 2 in M.378.41

Fisher, Abraham. See Fisher, John Abraham.

Fisher, John Abraham.
Ah whither is my fair one fled. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 198–200.) No. 80 in M.430.1.10
Fame lift thy clarion. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 96–99.) No. 35 in M.430.1.13
[The sylphs.] The songs, chorusses, and comic-tunes in the entertainment of The sylphs. Composed by A. Fisher. [With accompaniment for pianoforte.] London. Longman, Lukey & Co. [1774.] No. 2 in M.420.2

Fisher, Theodor.
Die Liebesjagd. Operette. Musik von Hermann Ritzau. M.137.43

Fisher, William.
The betray'd maid. [Why d'os my looks. Song, M.-S. or BAR. with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 89.) No. 89 in M.CAB.1.50
The northern lass. [Come take your glass. Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 81.) No. 81 in M.CAB.1.50
Also to be found in Universal harmony.

Fitelberg, Georg.
Das Lied vom Falken. Tondichtung für grosses Orchester (nach Gorki). Op. 18. Partitur. Berlin. Stahl. [1907.] Lithographic script. M.441.50
Trio en fa mineur. Pour violon, violoncelle et piano. Op. 10. [Partition et parties.] Varsovie. Gebethner & Wolff. [1901.] M.434.110

Fitz, Asa, *editor.*
Orpheus; or musical anthology: a collection of elegant papers, original and selected, on the science and literature of music. Interspersed with poetry, anecdotes, etc., and illustrated by engravings of musical instruments. Edited by a Boston professor. Boston. Fitz & Hobbs. 1850. Plates. Music. M.433.14

Fitzenhagen, Wilhelm Carl Friedrich, *editor.*
Bach, J. S. Adagio für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium. No. 7 in M.133.8
—— Adagio ma non troppo für Violoncello mit Begleitung des Pianoforte oder Orgel oder Harmonium. No. 4 in M.133.8
—— Andante [B dur] für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium. No. 2 in M.133.8

Fitzenhagen, Wilhelm Carl Friedrich, *editor. (Continued.)*
—— Andante [D dur] für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium. No. 6 in M.133.8
—— Largo für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium. No. 3 in M.133.8
—— Sarabande für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium. No. 5 in M.133.8
Handel. Largo für die Violoncello mit Begleitung des Pianoforte oder Orgel. No. 4 in M.133.23
—— Sarabande für die Violoncello mit Begleitung des Pianoforte oder Orgel. No. 2 in M.133.23

Fitzgerald, Edward, *translator.*
Omar Khayyám. The Ruba'iyat. Set to music by Granville Bantock. M.415.22

Fitz-Gerald, Shafto Justin Adair.
The bric-à-brac will. An original comedy-opera. Libretto by S. J. Adair Fitz-Gerald and Hugh Moss. Lyrics by S. J. Adair Fitz-Gerald. Music by Emilio Pizzi. M.443.54

[Five] Greek sea prayers. *Songs.* Fairchild, B. No. 2 in M.442.81

Flacton, William.
Here rests his head. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 4.) No. 4 in M.430.1.5
Also to be found in Warren's An eighth collection of catches.
What ails you, ye smoakers. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 73.) No. 37 in M.430.1.4
Why, cruel creature. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 63.) No. 63 in M.CAB.1.50

Flagler, Isaac van Vleck.
Meditation [for organ]. Autograph manuscript. [189–?] No. 12 in M.451.2.2
Prelude [for organ]. Autograph manuscript. [189–?] No. 13 in M.451.2.2

Flambées. *Song.* Brunel, R. Poème des mois. No. 4 in M.417.58

Flame, The, of love. *Song.* Boyce, W. No. 73 in M.376.31.3

Flaminio, Giovanni Antonio, *translator.*
Aron, P. Libri tres de institvtione harmonica. Bononiæ. MCCCCC XVI. M.149a.39

Flammentod. *Song.* Nováček, O. E. Ten songs. M.432.34

Flattering words, The. *Part-song.* Farmer, J. The first set of English madrigals. M.452.4.8

Flattern. *Song.* Humperdinck, E. Junge Lieder. M.416.12

Fled are the hours. *Glee.* Smith, J. S. No. 15 in M.430.1.18

Fleg, Edmond.
Macbeth. Drame lyrique d'après Shakespeare. [Musique par] Ernest Bloch. M.125.39

Fleischer, Oskar.
Königliche Hochschule für Musik zu Berlin. Führer durch die Sammlung alter Musik-Instrumente. Berlin. Haack. 1892. M.453.15

Fleischmann, Benno.
Gabriel Pierné. Der Kinderkreuzzug (La croisade des enfants). Musikalische Legende in vier Teilen für Soli, Chöre und Orchester. Erläutert. Berlin. Schlesinger. [1910?] M.217.12.364
Max Reger. Der 100. Psalm für gemischten Chor, Orchester und Orgel. Op. 106. Erläutert. Berlin. Schlesinger. 1910. M.217.12.368
These two works form respectively Nos. 364 and 368 of Der Musikführer.

Flemmich, Heinrich, *translator.*
Hiel, E. Een laatste zonnestraal. Lijrisch gedicht. M.415.32

Flers, Marie Joseph Louis Camille Robert de La Motte Ango, *Comte* de.
Béatrice. Légende lyrique. Poème de Robert de Flers et Gaston A. de Caillavet d'après Charles Nodier. Musique de André Messager. M.442.73
Fortunio. Comédie lyrique d'après "Le chandelier" d'Alfred de Musset, par G. A. de Caillavet et Robert de Flers. Musique de André Messager. M.431.20

Flers, Marie Joseph Louis Camille Robert de La Motte Ango, *Comte* de. *(Continued.)*
La vendetta. Drame lyrique. Tiré d'une nouvelle de Loriot-Lecaudey, par Robert de Flers et G.-A. de Caillavet. [Musique de] Jean Nouguès. M.126.42

Flers, P. L., *pseud.* See **Puyol, P. L.**

Fletcher, Alice Cunningham.
Four American Indian songs. Founded upon tribal melodies [collected by Alice C. Fletcher and Dr. Theo Baker]. Harmonized and elaborated by Charles Wakefield Cadman. M.137.25

Fletcher, J.
"Nell." An operetta for children. Words by J. Fletcher & others. Set to music by Emily Bardsley Farmer. No. 2 in M.378.44

Fletcher, John.
[The faithful shepherdess.] Music to The faithful shepherdess. Composed by Florian Pascal [pseud.]. M.417.35

Fleur de distinction. *Song.* Jaques-Dalcroze. Chez nous. No. 3 in M.203.37

Fleur des bois. *Opera.* For the Music see **Mueller, J.** For the Libretto see **Duvert, F. A.**

Fleur des perles. *Song.* Dupont, P. Chants et chansons. Vol. 2. M.377.42.2

Fleur jetée. *Song.* Chaminade, C. L. S. Twenty melodies. M.417.7

Fleurs coiffées. *Song.* Labori, M. Mélodies. Vol. 1. M.442.24.1

Fleurs de deuil. *Song.* Doret, G. Dix mélodies. No. 2 in M.417.12

Fleury, ——.
Biblis. Tragédie. Paroles de M. Fleury. Musique de M. La Coste. *(In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 15, pp. 205–264.)
Libretto only. M.128.47.15
Les génies. Ballet. Paroles de Mr Fleuri. Musique de Melle Duval. *(In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 16, pp. 371–428.)
Words only. M.128.47.16

Floating on the wind. *Song.* Glover, S. No. 17 in M.129.52

Flocks are sporting. *Song.* Carey, H. No. 149 in M.cab.1.50; etc.

Flocks, The, shall leave. *Part-song.* Handel, G. F. No. 19 in M.376.31.1

Flocons, Les. *Song.* Doret, G. Jardin d'enfants. M.137.57

Floersheim, Otto.
Suite miniature. Liebesnovelle. Für grosses Orchester. Partitur. Leipzig. Breitkopf & Härtel. 1897. No. 2 in M.434.3
Contents. — Serenade. — Idylle. — Auf dem Ball. — Geständnis. — Glücksrausch. — Brautzug.

Flonzaley Quartet.
Addresses made at a supper to Mr. and Mrs. Edward J. de Coppet and the Flonzaley quartet, New York, March ninth, 1914, at Sherry's. [New York. 1914.] Plates. M.409.36
[Programmes and notices of Boston concerts. Compiled by Allen A. Brown. Boston. 1908–1915.] Portraits. M.cab.1.39

Flora gave me fairest flowers. *Madrigal.* Wilbye, J. No. 43 in M.377.22; etc.

Flora, goddess, sweetly blooming. *Song.* Boyce, W. M.409.37; etc.

Flora now calleth. *Glee.* Smith, J S. No. 50 in M.430.1.20

Flora wilt thou torment me? *Duet.* Morley, T. Of Thomas Morley the first booke of canzonets for two voices. No. 1 in M.452.4.1

Flora's nosegay. *Catch.* Callcott J. W. No. 16 in M.430.1.25

Flora's Queen. *Part-song.* Stainer, J. M.398.2

Florella. [Why will Florella when I gaze. Song, m.-s. or bar., with accomp. for the German flute.] *(In* Calliope. 2d edition. Vol. 1, p. 91.) No. 91 in M.cab.1.50
Also to be found in The Universal musician.

Florella, lovely nymph. *Song.* Kilburn, J. M.409.37; etc.
Worgan, J. No. 352 in M.cab.1.50

Florello and Daphne. *Song.* Howard, S. No. 315 in M.cab.1.50

Floridia, Pietro.
Paoletta. A romantic opera in four acts. (From Paul Jones's original story "The sacred mirror.") Libretto by Paul Jones. Music by Pietro Floridia. [Vocal score.] New York. Feist. [1910.] Portrait. Autograph facsimile. M.125.38

Florimel. *Song.* Greene, M. No. 32 in M.cab.1.50; etc.

Florimo, Francesco.
Ave Maria. Quartetto [s. a. t. b. Accomp. di piano]. *(In* Échos d'Italie. Vol. 4, pp. 154–166.) M.157.14.4
Cenno storico sulla scuola musicale di Napoli. Napoli. Rocco. 1869, 71. 2 v. Tables. M.113.14

Flotow, Friedrich Ferdinand Adolf, *Graf* von.
Heaven may forgive. [Song, t.] From Martha. *(In* Annie Laurie melodist. P. 30.) No. 31 in M.129.52
Like a dream bright and fair. [Song, t., from] Martha. *(In* Annie Laurie melodist. P. 53.) No. 59 in M.129.52

Flourish, ye hillocks. *Part-song.* Wilbye, J. The second set of madrigals. M.452.4.7

Flow my tears. *Canon.* Fergus, J. No. 28 in M.430.1.29

Flower, Eliza.
Musical illustrations of the Waverley novels. [Songs with pianoforte accompaniment.] London. Novello, Ewer & Co. 1897. M.441.29
Contents. — Hail to thee, thou holy herb. (Waverley.) — Rose Bradwardine's song or St. Swithin's chair. (Waverley.) —Lucy Ashton's song "Look not thou." (Bride of Lammermoor.) — Norman the Forester's song. (Bride of Lammermoor.) — Meg Merrilies' chant. (Guy Mannering.) — Louis Kerneguy's song. (Woodstock.) — A health to King Charles. (Woodstock.) — Death of Madge Wildfire. (Heart of Midlothian.) — Rebecca's hymn. (Ivanhoe.) — Friar Tuck's song and drinking chorus. (Ivanhoe.)—Annot Lyle's ballad. (Legend of Montrose.) — "Farewell to Northmaven." (Pirate.) — "Love wakes and weeps," serenade. (Pirate.) — "Then in my gown of sober grey." (Monastery.)

Flower girl, The. *Song.* Weingartner, P. F. Album of songs. M.443.61

Flower, The, of Edinburgh. *Song.* Rizzio, D. M.409.37

Flowing can, The. *Song.* Dibdin, C. No. 2 in M.129.111

Flug, Der, der Zeit. *Song.* Schubert, F. P. Die abgeblühte Linde. No. 7 in M.140.33.1

Flute. *Music.*
See also sub-headings relating to the flute under **Serenades; Sonatas; Suites.**
Musica curiosa, or a curious collection of celebrated airs compos'd by Messrs Granno, Weideman and other eminent masters. Added, two choice sonatas of Sigr Brivia and the favourite concerto of Sigr Hasse's all set for two German flutes or two violins and a bass. No. 8 in M.149a.51

Flute. *Music. Flute and harpsichord.*
Reid, J. A second sett of six solos for a German flute or violin with a thorough bass for the harpsicord. M.430.27

Flute. *Music. Flute and orchestra.*
Wagner, S. R. Concertstück für Flöte und kleines Orchester. M.440.29

Flute. *Music. Flute and pianoforte.*
Tulou, J. L. L'Italie & l'Irlande. Fantaisie concertante. Opéra 59. No. 2 in M.450.32

Flute. *Music. Two flutes.*
Arne, T. A. Duetto I for two German flutes. No. 1 in M.cab.1.3.1

Flûte enchantée, La. *Song.* Ravel, J. M. Sheherazade. M.137.36

Flutt'ring spread thy purple pinions. *Song.* Butler, ——. The unhappy lover. No. 79 in M.376.31.1; etc.

Fly, The. *Song.* Arne, T. A. M.409.37

Fly, The. [See that insect proud and vain. Song, s. or t. With figured bass.] *(In* Clio and Euterpe. Vol. 2, p. 49.) No. 29 in M.376.31.2

Fly away to my native land. *Song.* Johnson, D. The carrier dove. No. 35 in M.129.52

Fly care to the winds. *Song.* Lampe, J. F. The power of drinking. No. 231 in M.cab.1.50

Fly, fly to yon vale. *Song.* Arne, T. A. The agreeable musical choice. M.440.21.2

Fly love that art so sprightly. *Part-song.* Morley, T. Canzonets to five and sixe voices. M.452.4.3

Fly love to heaven. *Madrigal.* WILBYE, J.
No. 40 in M.377.22; etc.

Fly me not. *Glee.* WEBBE, S. Jr. No. 60 in M.430.1.24

Fly not so swift, my dear. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

Fly not yet. [Song, T. Also] Harmonized for two voices [S. A. or T. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 31–37.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies; Boston musical miscellany. P. 204 of the last-named collection contains the words of another song set to the same music.

Fly, oh fly the fatal fair. *Song.* CAREY, H. The musical century. M.414.46

Fly swift ye hours. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Fly swiftly ye moments. *Song.* ARNE, T. A.
No. 94 in M.CAB.1.47

Flying trapeze songster. *Songs without music.* BERRY, J. S. M.129.60

Fock, Alfred.
Le serment de Pierrette. Pantomime en 3 actes et 4 tableaux de Stéphen Lemonnier. Mise à la scène par Alexandre Guyon. Musique de Alfred Fock. Partition [piano] avec livret. Paris. Mackar & Noël. 1892.
No. 2 in M.240.35

Foerster, Adolph Martin.
Album of lyrics. Op. 53. Medium voice. [With pianoforte accompaniment.] German and English words. Pittsburg. Kleber. [1908.] No. 3 in M.432.36
Contents. — Nature and song. — The water-lily. — Dreaming. — An old melody. — Love seemeth terrible. — Sleeping love. — Stars everywhere. — A suggestion. — Nights of music. — Farewell.
Four love songs. Op. 65. High voice. [With pianoforte accompaniment.] Pittsburg. Kleber. [1908.]
No. 2 in M.432.36
Contents. — I love thee. — Love thee, dearest? — Love's litany. — To see thee, to love thee.
On the sea. [For pianoforte.] Autograph manuscript. [1894.] No. 14 in M.451.2.2
Two songs for medium voice with violin, piano or harp. Poems by Thomas Moore. [Music by] Adolph M. Foerster. Op. 71. New York. Fischer. [1911.]
Contents. — My harp. — If in loving singing. No. 1 in M.432.36
Woodland sounds. [For pianoforte.] Autograph manuscript. [1893.] No. 15 in M.451.2.2

Foerster, Alban.
Zigeuner-Ständchen für Pianoforte zu 2 Händen. Op. 152. Ausgabe für Orchester. Partitur. Leipzig. Geidel. [19—?]
Lithograph script. No. 1 in M.133.19

Foerster, Christoph.
Suite in G dur für Streichorchester. [Von Christoph Foerster. Bearbeitung von] Hugo Riemann. Partitur. Leipzig. Breitkopf & Härtel. [1908?] No. 3 in M.434.86

Foerster, Josef B.
Jessika. Komische Oper in drei Aufzügen nach Shakespeares „Kaufmann von Venedig" von J. Vrchlický [Pseud.]. Deutsch von R. Batka. Musik von Jos. B. Foerster. Klavierauszug mit Text. Wien. „Universal-Edition." 1909. M.125.33

Fogli volanti. *For pianoforte.* SGAMBATI, G. M.442.122

Foi, La. *For orchestra.*
SAINT-SAËNS, C. C. Trois tableaux symphoniques d'après La foi. M.431.7

Foins, Les. *Song.* LECOCQ, A. C. Les chansons d'amour. M.126.48

Foleij, Charles.
Vendée! Drame lyrique. Poème en vers libres de Charles Foleÿ [sic] et Adolphe Brisson. Musique de Gabriel Pierné. M.CAB.2.34

Foleÿ, Charles [misprint]. See **Foleij,** Charles.

Folie espagnolle, Une. *Opera.* For the MUSIC see **Rieffler,** T. H. For the LIBRETTO see **Lemirre,** A.

Folk dances.
GERMAN, J. E. [As you like it.] Masque from the music to Shakespeare's As you like it. Full score. M.445.47
—— [King Henry VIII.] Three dances from the music to Shakespeare's Henry VIII. Full score. M.445.48

Folksong. *Song.* MACDOWELL, E. A. Eight songs.
No. 1 in M.417.24

Folksongs.
BAILES, Los, y canciones españolas populares.
No. 8–10, 12–17 in M.391.57
BOUGHTON, R. Two sets of unaccompanied choral variations upon English folk songs. Op. 23. 2 v. M.443.99
BOURGAULT-DUCOUDRAY, L. A., *editor.* Quatorze mélodies celtiques (écossaises, irlandaises, galloïsse). M.432.47
INDY, P. M. T. V. d'. Fantaisie pour orchestre et hautbois principal [sur des thèmes populaires français]. M.421.18
LAWSON, M. L., *editor.* Songs of the North, gathered together from the Highlands and Lowlands of Scotland. M.442.106
MAUTNER, C., *editor.* Steyerisches Raspelwerk. Vierzeiler, Lieder, und Gasslreime aus Goessl am Grundlsee. M.128.53
MEYER, A., *editor.* Aus des Knaben Wunderhorn. 40 ausgewählte alte Minneweisen und Volkslieder aus dem 15.–19. Jahrhundert. M.137.33
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MOULLÉ, É., *editor.* Chansons tendres du 12me au 18me siècle. M.442.97
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PÉRILHOU, A. Chants de France M.137.34
RIMSKI-KORSAKOV, N. A., *editor.* Chants nationaux russes. Сборникъ русскихъ народныхъ пѣсенъ составленный Н. А. Римскимъ-Корсаковымъ. Op. 24 (1876). [Переложеніе для фортепьяно и голосовъ.] M.433.25
VERSEPUY, M., *editor.* Chansons d'Auvergne. (En dialecte et avec traduction française.) M.417.55
—— Vieilles chansons d'Auvergne et du Velay. M.417.56

Foll, Ferdinand, *editor.*
WOLF, H. Das Fest auf Solhaug. Schauspiel.
No. 2 in M.134.23

Follow a shadow. *Canon.* BARTHÉLEMON, F. H.
No. 16 in M.430.1.13

Follow my path. *Canon.* ARNE, T. A. No. 14 in M.430.1.2

Fond eccho, forbear thy light strain. *Glee.* ATTERBURY, L.
No. 67 in M.430.1.20

Fond eccho, forbear thy light strain. *Song.* GOUGE, ——. The forsaken maid. No. 66 in M.CAB.1.50; etc.

Fond lover, The. [Dear Cloe, come give me sweet kisses. Song, T. With thorough bass.] (*In* Cloe and Euterpe. Vol. 2, p. 145.) No. 91 in M.376.31.2
See also **Vincent,** R. See, Phillis, yonder bower.

Fond Philander. *Song.* GREENE, M. No. 66 in M.376.31.2

Fontainbleau, or our way in France. *Opera.* For the MUSIC see **Shield,** W. For the LIBRETTO see **O'Keefe,** J.

Fontaine, La. *Song.* DORET, G. Jardin d'enfants. M.137.57

Fontaine, La, de pitié. *Song.* BRUNEAU. Les chants de la vie. M.441.85

Fontana, Ferdinando.
Le villi. Opera-ballo. Musica di Giacomo Puccini. M.126.44
Weihnachten. (Natale.) Oper nach dem Schauspiel „On di de natal" von E. Righetti. Musik von Alberto Gentili. M.379.43

Fontanes, Louis, *Marquis* de.
Chant national [à trois choeurs] du 14 Juillet 1800. Musique de Méhul. M.134.20

Fontenailles, H. de.
La légende de Miana. Soli & chœur pour voix de femmes avec accompagnement de piano. Poème de Stéphan Bordèse. Musique de H. de Fontenailles. Paris. Durand. [190–?] No. 1 in M.126.46

Fontenelle, Bernard Le Bouyer de.
Endymion. Pastorale héroïque. Paroles de M. de Fontenelle. Musique de M. Collin de Blamont. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 15, pp. 1–50.) M.128.47.15
Libretto only.
Énée et Lavinie. Tragédie. Les paroles de M. de Fontenelle & la musique de M. Collasse. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 4, pp. 51–112.) M.128.47.4
Libretto only.

Fontenelle, Bernard Le Bouyer de. *(Continued.)*
Thétis et Pélée. Tragédie. Les paroles de M. de Fontenelle & la musique de M. Collasse. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 3, pp. 331–394.) M.128.47.3
Libretto only.

Font-sainte, La. *Song.* Versepuy, M. Chansons d'Auvergne. M.417.55

Fool, The, that is wealthy. *Glee.* Alcock, J. No. 47 in M.430.1.16

Fool, The, that is wealthy. [Song, t. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 136.) No. 105 in M.376.31.1

Foolish woman, fly mens charms. *Song.* Ravenscroft, J. No. 79 in M.cab.1.50

Foote, Arthur William.
Four character pieces after the Rubáiyát of Omar Khayyám. For orchestra. Score. Op. 48. Boston. Schmidt. 1912. M.407.56
Pierrette. [For pianoforte.] Op. 34, No. 2. Autograph manuscript. [189–?] No. 17 in M.451.2.2
Pierrot. [For pianoforte.] Op. 34, No. 1. Autograph manuscript. [189–?] No. 16 in M.451.2.2
Postlude in C major [for organ]. Autograph manuscript. [189–?] No. 6 in M.451.2.7
Quartet in D for two violins, viola and violoncello. Op. 70. [Score. Boston.] Schmidt. 1911. No. 2 in M.434.96
Suite in E dur (Praeludium-Pizzicato und Adagietto-Fuge) für Streich-Orchester. Op. 63. Partitur. Boston. Schmidt. 1909. No. 3 in M.407.29
Tema con variazioni (A minor) for string quartette. Op. 32. [Score.] Boston. Schmidt. 1901. No. 2 in M.434.98
This may be found on shelf-number No. 2 in M.338.9, as the third movement of the string quartet No. 2.
Trio in B dur (N° 2) für Klavier, Violine und Violoncell. Op. 65. [Partitur und Stimmen.] Boston. Schmidt. 1909. No. 1 in M.434.98
Vita nostra plena bellis. (Mortal life is full of battle.) A Latin hymn of Alanus Insulanus, the translation by John Lord Hayes. Motet for mixed voices (a capella) composed by Arthur Foote. Op. 47. Boston. Schmidt. 1901. No. 1 in M.126.86
There is a pianoforte accompaniment to be used only in rehearsal.

For a name unknown. *Song.* Hopkins, F. Twenty songs. M.137.41

For all the wonder of thy regal day. *Part-song.* Bridge, J. F. M.398.2

For England, when with fav'ring gale. *Song.* Heaving, The, of the lead. No. 54 in M.129.111

For folded flocks. *Part-song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

For haughty Phillis, Thyrsis pines. *Song.* Tatling shepherd, The. No. 94 in M.cab.1.50

For love ev'ry creature is form'd. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

For me deceas'd. Canon four in two [a. t. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 110, 111.) No. 49 in M.430.1.18

For one who fell in battle. *Part-song.* For the Music see **Loeffler, C. M.** For the Words see **Parsons, T. W.**

For our lang biding here. *Song.* Thomson, W. Orpheus Caledonius. Vol. 2. No. 10 in M.376.32.2

For the Catch Club at Almacks. *Catch.* Long, S. No. 61 in M.430.1.1

For tho' the sun has all. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Forbear, fond god. *Song.* Arne, M. Chloe's power. No. 86 in M.376.31.2

Forbear, my friends. *Part-song.* Sophronia. No. 73 in M.129.111

Force, The, of love. [Ah! cruel bloody fate. Song, m.-s. or bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 50.) No. 239 in M.cab.1.50

Forebodings of spring. *Song.* Humperdinck, E. Junge Lieder. M.416.12

Forelle, Die. *Song.* Schubert, F. P. No. 2 in M.140.33.3

Forest idyll, The, sinks to rest. *Song.* Korbay, F. A. Three songs. No. 2 in M.440.8

Forêt, La. *Opera.* For the Music see **Savard, A.** For the Libretto see **Tailhade, L.**

Forêt bleue, La. *Opera.* For the Music see **Aubert, L. F. M.** For the Libretto see **Chenevière, J.**

Forêt, La, bruisse. *Symphonic poem.* Konius, G. M.434.31

Forêt, La, de Sénart ou la partie de chasse de Henri IV. *Opera.* For the Music see **Blaze, F. H. J.** For the Libretto see **Collé, C.**

Forêt rouge, La. *Song.* Legay, M. Chansons rouges. M.377.51

Forever, fortune, wilt thou prove. [Song, t.] (*In* American musical miscellany. Pp. 175, 176.) No. 68 in M.129.111

Forever, fortune, wilt thou prove. *Song.* Howard, S. To Amanda. No. 104 in M.cab.1.48

Thomson, W. Orpheus Caledonius. Vol. 2. No. 23 in M.376.32.2

Forge, La. *Opera.* For the Music see **Fourdrain, F.** For the Libretto see **Bernède, A.**

Forget-me-not. *Song.* Bennett, W. S. Twelve songs. M.415.50

Forget not the field. [Song, bar. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 7, pp. 52–55.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Forgive blest shade. *Glee.* Callcott, J. W. No. 57 in M.377.22

Forkel, Johann Nikolaus, *editor.*
Bach, W. F. Douze polonaises pour le clavecin, avec les nuances indiquées à J. N. Forkel par l'auteur. No. 3 in M.450.48.6

Forlorn from shade to shade. *Glee.* Callcott, J. W. No. 109 in M.430.1.25

Foroni, Jacopo.
I gladiatori. Tragedia lirica in un prologo e tre atti di Giovanni Peruzzini. Posta in musica dal maestro Jacopo Foroni. Riduzione per canto con accomp. di pianoforte. Milano. Lucca. [1851? Opere teatrali complete per canto e per piano-forte.] M.140.7
Margherita. Melodramma semiserio in due atti di G. Giacchetti. Musica di Jacopo Foroni. [Riduzione per canto e pianoforte.] Milano. Ricordi & C. [1847? Opere teatrali complete per canto e per piano-forte.] M.140.8

Forsake me not. *Canon.* Harington, H. No. 14 in M.430.1.4

Forsaken, The. *Song.* Handel, G. F. No. 62 in M.cab.1.50

Forsaken maid, The. *Song.* Gouge, ——. No. 66 in M.cab.1.50; etc.
See also **Glide** gently on.

Forse un destin. *Cavatina.* Donizetti, G. M.157.14.2

Forth from my dark and dismal cell. *Song.* Lawes, H. Mad Tom. No. 48 in M.370.2.2

Forth from yonder sable cloud. *Glee.* Danby, J. No. 58 in M.430.1.23

Fortolis, Ludovic.
Le diable galant. Opéra-comique. Musique de Paul Pierné. M.137.48

Fortunato augellino. *Song.* Caccini, G. Le nvove mvsiche No. 2 in M.396.74

Fortune made up of toys. *Catch.* Webbe, S. No. 23 in M.430.1.7

Fortune-teller, The. [Down in the valley. Song, a. or b. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 8, pp. 80–82.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Fortunio. *Opera.* For the Music see **Messager.** For the Libretto see **Caillavet, G.**

Fortura la scarparella. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2 M.379.17.2

Forturella. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Foster, Myles Birket.
Adagio religioso [for organ]. Autograph manuscript. [1896.] No. 18 in M.451.2.2
The bonnie fishwives. Cantata for female voices. Written by Edward Oxenford. Composed by Myles B. Foster. [Vocal score.] London. Novello, Ewer & Co. [189–?] No. 1 in M.379.25
Funeral march. [For organ.] Autograph manuscript. [189–?] No. 19 in M.451.2.2

Foster, Myles Birket. *(Continued.)*
The lady of the isles. A jubilee cantata. The words by Clara Thwaites. Music by Myles Birket Foster. Vocal score. London. Novello, Ewer & Co. [1897.] No. 2 in M.379.25
The seven last words of the blessed Saviour upon the cross. A short service suitable to Lent and Passiontide, for tenor and bass soli and choir (together with well-known hymns to be sung by the congregation). The words selected and music composed by Myles B. Foster. [Accomp. for organ.] London. Weekes & Co. [189–?] No. 2 in M.415.87
Snow fairies. A cantata for female voices. The words written by Shapcott Wensley. The music composed by Myles B. Foster. [Vocal score.] London. Novello, Ewer & Co. 1893. No. 2 in M.379.22

Foster, Stephen Collins.
Come where my love lies dreaming. Solo and quartet [arranged by T. Westrop with pianoforte accompaniment]. London. Musical Bouquet Office. [186–?] No. 9a in M.380.41.1
The love and sentimental songster. A choice collection of popular love and sentimental songs. By Stephen C. Foster and others. New York. Dick & Fitzgerald. [1862.] M.129.78

Fountains and ye that warble. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 78.) No. 26 in M.430.1.10

Four winds, The. *Cantata.* For the Music see Busch, C. For the Libretto see Longfellow, H. W.

Fourcaud, Louis de Boussès de.
Renaud d'Arles. Tragédie lyrique de Louis de Fourcaud et Noël Desjoyeaux. M.135.17

Fourchette harmonique, *Paris.*
Heulhard, L. O. A. La Fourchette harmonique. Histoire de cette société musicale, littéraire et gastronomique. Avec des notes sur la musicologie en France. Paris. 1872. M.128.82

Fourdrain, Félix.
Les contes de Perrault. Fèerie lyrique en 4 actes. Poème de Arthur Bernède et Paul de Choudens. Musique de Félix Fourdrain. Partition chant et piano. Paris. Choudens. 1913. M.443.72
La forge. Drame musical en cinq actes. Poème de Arthur Bernède et Paul de Choudens Musique de Félix Fourdrain. Partition chant et piano. Paris. Choudens. 1908. M.126.80
La glaneuse. Pièce lyrique en trois actes. Poème de Arthur Bernède et Paul de Choudens. Musique de Félix Fourdrain. Partition chant et piano. Paris. Choudens. 1909. M.379.42
La légende du point d'Argentan. Pièce en un acte de Henri Cain et A. Bernède. Musique de Félix Fourdrain. Partition chant et piano. Paris. Choudens. 1906. No. 4 in M.379.15
Madame Roland. Drame lyrique en trois actes et cinq tableaux. Poème de Arthur Bernède et Paul de Choudens. Musique de Félix Fourdrain. Partition chant et piano. Paris. Choudens. 1913. M.443.20
Vercingetorix. Drame musical en quatre actes et sept tableaux. Poème de Arthur Bernède et Paul de Choudens. Musique de Félix Fourdrain. Partition chant et piano. Paris. Choudens. 1912. M.126.60

Fourneau, Léon.
[Les petites étoiles. Opérette de MM. Pierre Veber et L. Fourneau. Musique de Henri Hirschmann.] M.443.67

Fournery-Coquard, Cécile.
Joies & douleurs. Poème d'amour. Musique de Arthur Coquard. No. 3 in M.417.58

Fournier, Paul.
Adagio pour violoncelle et piano. Paris. Durand. 1907. No. 1 in M.133.26

Fowle, Edward A.
A bouquet of artists rehearsing for the great Peace Jubilee. [Caricatures.] Boston. Daniels. 1872. (6) plates. M.377.62

Fowler, A. N. C.
The tattooed man. A comic opera. Book by Harry B. Smith and A. N. C. Fowler. Music by Victor Herbert. M.126.38

Fox, Charles H.
Bijou songster. Series 2. Philadelphia. Winch. [1858.] Plates. M.129.85
Ethiopian comicalities. Containing strange sayings, eccentric doings [etc.]. Arranged and compiled by M. C. Campbell. New York. Dick & Fitzgerald. [1859.] Portrait. Plates. M.129.89
Sable songster. Containing banjo songs, jokes, and gems of wit. Selected and arranged by Urastix Bust [pseud.]. Philadelphia. Winch. [1859.] Plates. M.129.67
Cushing gives Urastix Bust as a pseudonym for Charles H. Fox, but several of these songs indicate that the name was used by J. Barbour.

Fox, Florence Cornelius.
Art song cycles. [Music] by W. Otto Miessner. M.417.73

Fox, George.
"The bells." A cantata. The poetry by Edgar Allan Poe. The music composed by George Fox. [Vocal score.] London. Chappell & Co. [189–?] M.417.69
The knight and the lady. Humorous cantata for mixed voices. Written by Thomas Ingoldsby [pseud.]. Music by George Fox. [Vocal score.] London. Mathias & Strickland. [1893.] No. 1 in M.415.54

Fox, Harry.
Vaughn and Fox's Banjo songster; or minstrel dime melodist. M.129.91

Fra Diavolo ou l'hôtellerie de Terracine. *Opera.* For the Music see Auber, D. F. E. For the Libretto see Scribe, A. E.

Fraeulein Loreley. *Opera.* For the Music see Lincke, P. For the Libretto see Bolten-Bäckers.

Frage nicht. *Song.* Loewe, J. C. G. Werke. Band 2. No. 1 in M.384.67.2

Frage und Antwort. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

Fragen. *Part-song.* Brahms, J. Zwölf Lieder und Romanzen. No. 2 in M.432.46

Frager, Marcel.
Ghyslaine. Drame lyrique. Poème de Gustave Guiches et Marcel Frager. Musique de Marcel Bertrand. M.378.40

Fragerolle, Georges Auguste.
Chansons de Paris. [Paroles de] Jean Paul Elhem. Musique de Georges Fragerolle. Dessins de E. C. Belville. Paris. Jouvet & cie. [1891.] M.442.21
Contents. — Tout-Paris. — La ballade de l'ours. — Une première. — Les Champs-Élysées. — A la caserne. — La Butte Montmartre. — Jeune fille. — Vieille fille. — Les grands boulevards. — La lettre et l'esprit.

Fragrant painting, The. *Glee.* Webbe, S. No. 48 in M.430.1.22

Fraises, Les, des bois. *Song.* Dupont, P. Chants et chansons. Vol. 2. M.377.42.2

Français, Les. Canon for six [voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 2, 3.) No. 3 in M.430.1.2

France. *Music.*
See also Folk-songs; Soldiers' songs.
Ferris, G. T. The great Italian and French composers. New York. 1879. M.208.26
Jullien, J. L. A. La ville et la cour au XVIII^e siècle. [Eaux-fortes par De Malval.] Paris. 1881. Plates. M.376.49
Ortigue, J. L. d'. Du théâtre italien et de son influence sur le goût musical françois. Paris. 1840. M.433.17

France, La, à Pie IX. *Song.* Dupont, P. Chants et chansons. Vol. 2. M.377.42.2

Francesca da Rimini. *Opera.* For the Music see Cagnoni; also Leoni, F.; also Zandonai, R. For the Libretto see Ghislanzoni, A.; also Crawford, F. M.; also Annunzio, Gabriele d'.

Francis of Assisi, *Saint.*
Song of Saint Francis. [Cantata] set to music by Walford Davies. M.443.90

Francis, W. T.
The rollicking girl. A musical comedy in three acts. Book & lyrics by Sydney Rosenfeld. Music by W. T. Francis. Vocal score. New York. Witmark. 1905. M.126.61

Franck, César Auguste.
[Fugues vocales.] Autograph manuscript. [Paris? 188–?] M.CAB.1.6
Hulda. Opéra en 4 actes et un épilogue. [Légende scandinave d'après Bjœrnstjerne Bjœrnson. Poème de Ch. Grandmougin. Musique de César Franck. Partition orchestre. [Paris.] Choudens. [1894?] 2 v. M.418.15
Lithographic script.
Mass [in A] for three or four voices, soprano (alto) tenor and bass. With accompaniment of organ, harp, violoncello and double bass. [Op. 12. Edited and arranged by Charles Edward McLaughlin.] Vocal score. Boston. Schirmer. 1904. M.415.28
Same. Messe à trois voix, pour soprano, ténor et basse, avec accompagnement d'orgue, harpe, violoncelle et contrebasse. [Op. 12.] Partition. Paris. Repos. [188–?] No. 2 in M.126.86
Offertoire pour les fêtes de L'Assomption, de La Conception et du Mois de Marie. [s. t. b., avec accompagnement d'orgue, harpe et contrebasse. Partition.] Paris. Repos. [1861?] No. 1 in M.417.61
La procession. Mélodie pour voix de ténor ou de soprano avec accompagnement d'orchestre. Poésie de Ch. Brizeux. Musique de César Franck. Partition. Paris. Leduc. [188–?] No. 2 in M.379.12
Rédemption. Poème symphonique. Morceau symphonique. Extrait. Partition d'orchestre. Paris. Heugel & cie. 1895. No. 2 in M.133.19
Trois chorals pour grand orgue avec pédale obligée. Paris. Durand. 1892. M.450.71

Franck, César Auguste. *Works about.*
Borren, C. van den. L'œuvre dramatique de César Franck. Hulda et Ghiselle. Bruxelles. 1907. Music. M.128.76
Destranges, L. A. É. R. L'œuvre lyrique de César Franck. Paris. 1896. M.128.63
Garnier, P. L. L'héroïsme de César Franck. Psychologie musicale. Paris. 1900. M.128.64
Hinton, J. W. César Franck. Some personal reminiscences. London. [1912.] M.127.61

Franck, Joseph.
Choix de huit motets avec accompagnement d'orgue et de quatuor. Oeuvre I. Paris. L'auteur. [1852.] M.444.83
Contents. — O sacrum convivium, t. ou s. — Deus meminerit, t. ou s. — Ave Maria à deux voix, t. b. — Ave verum à trois voix, t. bar. b. — O salutaris, à quatre voix, s. t. bar. b. — Ave verum, à quatre voix, avec quatuor ou orgue. — Sub tuum præsidium, à quatre voix, avec quatuor et orgue. — Ecce Panis et Bone Pastor, à deux chœurs avec quatuor ou orgue.
Messe facile à deux voix égales. (No. 4.) Op: 136. Partition avec accompagnement d'orgue. Paris. Gautier. [188–?] M.417.14

Franck, Melchior.
Ich weiss dass mein Erlöser lebet. Motette [s. a. t. t. b.]. (*In* Musica sacra. Band 14, pp. 69–73.) No. 15 in M.414.43.14
In den Armen dein. [Motet, s. a. a. t. b.] (*In* Musica sacra. Band 7, pp. 43–46.) No. 10 in M.414.43.7
O Domine Jesu Christe. [Motet, t. t. b. b.] (*In* Musica sacra. Band 12, pp. 45–47.) No. 12 in M.414.43.12
Unsers Herzens Freude. Lamentation [t. t. b. b.]. (*In* Musica sacra. Band 12, pp. 49–52.) No. 14 in M.414.43.12
Wenn ich in Todes Nothen. Choral [t. t. b. b.]. (*In* Musica sacra. Band 12, p. 48.) No. 13 in M.414.43.12

Franck, Richard.
Dramatische Ouverture (C dur) für grosses Orchester. Op. 37. Partitur. Berlin. Schlesinger. [189–?] M.444.33
Lithographic script.
Liebesidyll (Amor und Psyche). Tondichtung für grosses Orchester. Opus 40. Partitur. Berlin. Schlesinger. [1906.] No. 3 in M.133.19
Quartett in einem Satz für Pianoforte, Violine, Viola und Violoncell. Op. 41. [Partitur und Stimmen.] Berlin. Schlesinger. [188–?] M.444.84

Franck, Richard. *(Continued.)*
Sonate No 2 (C moll), für Violine und Pianoforte. Op. 35. Berlin. Schlesinger. [188–?] M.444.85

Francke, Richard.
Skirnisför (Skirnir's Fahrt) oder im Reiche Wotans. Pantomime & Ballet nach der Edda von Richard Francke. [Partitur.] Berlin. Wernthal. 1900. M.431.15
Lithographic script. The title is in German, French and English.

Francœur, François.
Pirame et Thisbé. Tragédie mise en musique par Mrs Rebel fils, et Francœur cadet. [Paroles de J. L. I. de La Serre.] M.440.2
Sonata in D moll. Für Violine & Klavier. Nach der Original-Ausgabe bearbeitet von Alfred Moffat. Mainz. Schott. 1909. [Kammer-Sonaten für Violine & Klavier des 17ten & 18ten Jahrhunderts. 14.] No. 4 in M.432.42.3

François Ier à Chambord. *Opera.* For the Music see **Ginestet**, F. R. P. de. For the Libretto see **Moline**, P. L.

François Ier à Graville. *Opera.* For the Libretto see **Morlent**, J.

François Ier ou la fête mistérieuse. *Opera.* For the Music see **Kreutzer**, R. For the Libretto see **Sewrin**, C. A.

Francs juges, Les. *Overture.* Berlioz, L. H. Werke. Serie 2, Abtheilung 1. No. 2 in M.440.3.2.1; etc.

Frank, ——.
Vampire et loup-garou [ou le violon de voyage]. Opérette. [Paroles de MMrs E. de Richemont et Frank. Musique de Ate Blangy.] No. 2 in M.379.66

Frank what shall we do. *Catch.* Willis, ——. No. 10 in M.CAB.1.18

Franke-Harling, W. See **Harling**, William Frank.

Franz, Robert.
35 Lieder und Gesänge für eine Singstimme mit Begleitung des Pianoforte. Op. 2, 3, 8, 38, 39, 41. Neue Ausgabe mit beigefügter englischer Uebersetzung von M. A. Robinson. Leipzig. Breitkopf & Härtel. [187–?] M.443.110
Contents. — Auf geheimem Waldespfade. — Drüben geht die Sonne scheiden. — Trübe wird's, die Wolken jagen. — Sonnenuntergang. — Auf dem Teich, den regungslosen. — Der Schalk.—Die Farben Helgolands. — Frühling und Liebe. — Frühlingsliebe. — Der Sommer ist so schön. — Ach, wenn ich doch ein Immchen wär'. — Der Bote. — Meeresstille. — Durch den Wald im Mondenscheine. — Das ist ein Brausen und Heulen. — Treibt der Sommer seinen Rosen. — Gewitternacht. — Frühling. — Der Schmetterling ist in die Rose verliebt. — Childe Harold. — Sag mir! — Güldne Sternlein schauen nieder. — In der Fremde. — Frühlingsfeier. — Es ragt ins Meer der Runenstein. — Das Meer erstrahlt im Sonnenschein. — Wandl' ich in dem Wald des Abends. — Mir fehlt das Beste. — Altes Lied. — Leise zieht durch mein Gemüth. — Ach, wie komm' ich da hinüber? — Wohl waren es Tage, der Sonne.—Stille Liebe.—Lehre.—Die grüne Rast im Haine. Pages 25–32 are missing.
Offener Brief an Eduard Hanslick. Über Bearbeitungen älterer Tonwerke, namentlich Bach'scher und Händel'scher Vocalmusik. Leipzig. Leuckart. 1871. Music. M.453.16

Franz, Robert, *editor.*
Bach, J. S. Zur Todtenfeier. „Wer weiss, wie nahe mir mein Ende." Cantate. M.444.65

Franz von Assisi. *Oratorio.* For the Music see **Loewe**, J. C. G. Werke. Band 14.

Frau Holle. *Opera.* For the Music see **Spangenberg**, H. For the Libretto see **Wendel-Marburg**, A.

Frau Luna. *Opera.* For the Music see **Lincke**, P. For the Libretto see **Bolten-Bäckers.**

Frau Twardowska. *Ballad.* Loewe, J. C. G. Werke. Band 7. No. 7 in M.384.67.7

Frauenlob, the last of the minnesingers. *Song.* Bishop, H. R. Lays and legends of the Rhine. M.441.12

Frédricx, Constant.
Golgotha. Oratorio. Scènes bibliques. Musique de Paul d'Acosta. M.415.66

Freedom, The, of the seas. See **Yankee** thunders.

Freeman, Nicholas.
Of all the brave birds. Glee [t. t. b.]. (*In* Gow. Edinburgh collection. Vol. 1, pp. 71–73.) No. 30 in M.377.22

Frégolinette. *Opera.* For the Music see **Varney**, L. For the Libretto see **Cottens**, V. de.

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Frêle comme un harmonica. *Song.* Rhené-Baton. Les heures d'été. M.125.74

Freneò Tirsi. *Madrigal.* Marenzio, L. M.149a.37

Frescobaldi, Girolamo.

Diverses pièces pour le clavecin. 1627. Paris. Farrenc. 1870. [Le trésor des pianistes. Vol. 17.] No. 5 in M.450.48.17

13 kurze Orgelstücke. (*In* Musica sacra. Band 1, pp. 86–95.) Nos. 32–44 in M.414.43.1

Trois fugues et six canzone pour le clavecin ou l'orgue. Paris. Farrenc. 1868. [Le trésor des pianistes. Vol. 13.] No. 1 in M.450.48.13

Vijf capricen, vier canzonen en acht ricercaren uit il primo libro di capricci, canzon francese e recercari di Girolamo Frescobaldi. Voor orgel bewerkt en met geschiedkundige ophelderingen voorzien door J. B. Litzau. Cahier 1. Rotterdam. Alsbach & Co. 1873. M.430.20

Fresh and strong the breeze is blowing. [Duet, A. T.] (*In* American musical miscellany. Pp. 125–127.) No. 48 in M.129.111

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Freudenlose, Die. *Song.* Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Freund, Julius.

Mandanika. Romantische Oper (nach einer indischen Sage) von Gustav Lazarus. No. 1 in M.389.62

Freund, Der. *Song.* Wolf, H. Gedichte von J. von Eichendorff. No. 1 in M.415.82

Freundschaft, Die. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Freundschaft, Die, treue Gabe bringt. *Song.* Schroeter, C. E. W. Fünf und zwanzig Lieder. M.430.4

Freut euch heut' Alle gleich. *Anthem.* Praetorius, M. No. 58 in M.414.43.13

Freut euch, ihr lieben Christen. *Motet.* Schroeter, L. No. 23 in M.414.43.6

Friar John dy'd of late. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 82, 83.) No. 40 in M.430.1.20

Friar John dy'd of late. *Catch.* Aylward, T. No. 25 in M.430.1.15

Friar Tuck's song and drinking chorus. *Song.* Flower, E. Musical illustrations of the Waverley novels. M.441.29

Frida, Emil Bohuš.

Jessika. Komische Oper nach Shakespeares „Kaufmann von Venedig." Musik von Jos. B. Foerster. M.125.33

Námluvy Pelopovy. Pelop's Brautwerbung. Melodrama. Hudbu složil (Musik von) Zdeněk Fibich. M.443.107

Smŕr Tantalův. Die Sühne des Tantalus. Trilogie „Hippodamia." Theil 2. Melodramm. Hudbu složil (Musik von) Zdeněk Fibich. M.443.108

Smrt' Hippodamie. Hippodamia's Tod. Trilogie „Hippodamia." Theil 3. Melodrama. Hudbu složil (Musik von) Zdeněk Fibich. M.443.109

Fridericus rex. *Ballad.* Loewe, J. C. G. Werke. Band 5. No. 5 in M.384.67.5

Fridericus rex. *Opera.* For the Music see Geisler.

Fried, Oskar.

Das trunkne Lied. Aus dem „Zarathustra" von Friedrich Nietzsche. Für Soli, gemischten Chor und Orchester componirt von Oskar Fried. Op. 11. Klavierauszug mit Text. Breslau. Hainauer. [190–?] M.440.12

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Leichtentritt, H. Oskar Fried. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 46–58. Leipzig. 1906.) M.376.33.1

Friede. *Song.* Reger, M. Schlichte Weisen. M.450.61

Friede und Ruhe in Gott. *Hymn.* Loewe, J. C. G. Werke. Band 2. No. 20 in M.384.67.2

Friedhof, Der. *Song.* Loewe, J. C. G. Werke. Band 8. No. 12 in M.384.67.8

Friedmann-Frederik, F.

Der Strohmann. Vaudeville Operette von F. Friedmann-Frederik und G. Okonkowski. Musik von Franz Wagner. No. 3 in M.135.28

Friedrich, M. G., *translator.*

Scribe, A. E. Die zwei Prinzen. Oper. Nach dem Französischen des Scribe und Mélesville [Pseud.]. M.418.14

Friend and pitcher. [The wealthy fool. Song, bar.] (*In* Boston musical miscellany. Vol. 2, pp. 206, 207.) No. 53 in M.370.2.2

Friend Easy one night. *Catch.* Danby, J. No. 38 in M.430.1.22

Friendly adviser, The. *Song.* Carey, H. No. 240 in M.cab.1.50

Friends of play. *Song.* Chilcot, T. No. 112 in M.cab.1.47

Friendship. [Duet, bar. b.] (*In* American musical miscellany. Pp. 249–252.) No. 94 in M.129.111

Friendship is the joy. *Glee.* Alcock, J. No. 3 in M.430.1.19

Friendship thou dearest blessing. *Glee.* Alcock, J. No. 25 in M.430.1.13

Friendship united. *Song.* Bell, J. No. 19 in M.376.31.2

Friml, Rudolf.

The firefly. A comedy-opera in three acts. The book & lyrics by Otto Hauerbach. The music by Rudolf Friml. Vocal score. New York. Schirmer. [1912.] M.442.3

Frisky Irish songster, The. A collection of gay, rollicking, comic and eccentric songs, as sung by Fred May. New York. Dick & Fitzgerald. [1862.] M.129.65

Fritz, Caspar. See Fritz, Gaspard.

Fritz, Gaspard.

Sei sonate a quatro stromenti a violino primo, secondo, alto viola, cembalo o violoncello . . . Opera prima. [Parti.] London. Printed for the Author. MDCCXLII. 3 v. M.440.25

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Froberger, Johann Jakob.

Cinq caprices pour le clavecin ou l'orgue. 1696. Composés par Jean Jacques Froberger. [Also] Six suites pour le clavecin ou l'orgue. Paris. Farrenc. 1866. [Le trésor des pianistes. Vol. 11.] No. 4 in M.450.48.11

Huit toccates pour le clavecin ou l'orgue. 1696. [Also] Six suites pour le clavecin ou l'orgue. Paris. Farrenc. 1868. [Le trésor des pianistes. Vol. 14.] No. 3 in M.450.48.14

Toccata [pour l'orgue]. (*In* Musica sacra. Band 1, pp. 96–99.) No. 45 in M.414.43.1

Frohe Lieder. *Song.* Hervey, A. Neue Liebeslieder. M.417.18

Frohlocket mit Händen. *Anthem.*

Naumann, E. No. 13 in M.414.43.9

Neithardt, A. H. No. 4 in M.414.43.10

Froideur. *Song.* Jaques-Dalcroze. Chez nous. No. 3 in M.203.37

Frolic and free. *Glee.* Berg, G. No. 30 in M.430.1.4

Frolick and free. *Cantata.* For the Music see Arne, T. A. Six cantatas.

From all the snares of love. *Glee.* Webbe, S. No. 53 in M.430.1.29

From an old garden. *Songs.* MacDowell, E. A. No. 2 in M.417.24

From Aud'nard fam'd battel. *Catch.* Brown, R. No. 7 in M.cab.1.18

From barren Caledonian lands. A loyal song [bar., with accomp. for flute]. (*In* Calliope. 2d edition. Vol. 2, p. 155.) No. 325 in M.cab.1.50

From clime to clime. *Song.* Hodson, H. No. 361 in M.cab.1.50

From everlasting to everlasting. *Canon.* Webbe, S. No. 22 in M.430.1.6

From flow'r to flow'r. *Song.* Boyce, W. No. 25 in M.376.31.3

From flow'ry meads. *Catch.* Hutcheson, F. No. 30 in M.430.1.8

From good liquor ne'er shrink. *Song.* Leveridge, R. No. 132 in M.cab.1.48

From grave lessons. *Song.* Weldon, J. The lady's ramble to Mayfair. No. 174 in M.cab.1.50

From peace and social joy. *Glee.* Webbe, S. No. 41 in M.430.1.21

From place to place. *Song.* Dear little cottage maiden. No. 66 in M.129.111

From place to place forlorn I go. A song in the Conscious lovers [A. or BAR., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 1, p. 10.) No. 10 in M.CAB.1.50

From rosie bow'rs. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

From silent shades. *Song.* PURCELL, H. Mad Bess. No. 114 in M.CAB.1.48; etc.

From sweet bewitching tricks. *Song.* ARNE, T. A. The caution. No. 95 in M.376.31.1

From the court to the cottage. *Song.* CAREY, H. The musical century. M.414.46

From the land of the sky-blue water. *Song.* CADMAN, C. W. Four American Indian songs. M.137.25

From the man whom I love. *Song.* OSWALD, J. No. 71 in M.376.31.1

From the plains. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 9. No. 1 in M.137.31

From the white-blossom'd sloe. *Song.* THORN, The. No. 10 in M.370.2.1

From thee, Eliza, I must part. *Song.* SCHARFENBERG, W. No. 7 in M.431.54

From this bleeding hand of mine. *Song.* SIMPSON, R. Sonnets of Shakspeare. M.441.97

From this hour the pledge is given. [Song, T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, supplement, pp. 130–138.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

From twenty to thirty. *Catch.* WISE, M. No. 60 in M.CAB.1.53

From White's and Will's. *Song.* VANBRUGHE, G. The coquet. No. 118 in M.CAB.1.50; etc.

Fromage de Gruyère, Le. *Song.* JAQUES-DALCROZE. Chansons romandes. No. 1 in M.203.37

Frommer Heiland, hör' mein Klagen. *Aria.* HASSE, J. A. P. Arien aus dem Requiem. Nos. 3, 4 in M.414.43.4

Frost, Charles Joseph.
- A fancy sketch [for organ]. Autograph manuscript. [London. 189–?] No. 20 in M.451.2.2
- Idylle [for organ]. Autograph manuscript. [London. 189–?] No. 21 in M.451.2.2
- Postlude [for organ]. Autograph manuscript. [London. 189–?] No. 22 in M.451.2.2

Froude, ——.
- The confession. [Wherever I am. Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 105.) No. 105 in M.CAB.1.50
- The lass of Broomhall green. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 30.) No. 30 in M.CAB.1.50

Also to be found in The Universal musician.

Frown not, my dear. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 7.) No. 7 in M.CAB.1.50
Also to be found in The Universal musician.

Frozen streets, The, in moonshine glitter. *Song.* ORPHAN's prayer, The. No. 46 in M.370.2.2

Frueh-Lied am Meere. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 24 in M.384.67.1

Fruehling. *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110

Fruehling, Der. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47
LOEWE, J. C. G. Werke. Band 17. No. 52 in M.384.67.17

Fruehling. *Symphonic poem.* SCHEINPFLUG, P. M.431.14

Fruehling über's Jahr. *Song.* LOEWE, J. C. G. Werke. Band 11. No. 8 in M.384.67.11

Fruehling und Liebe. *Song.*
- FRANZ, R. 35 Lieder und Gesänge. M.443.110
- GOLTERMANN, G. E. Songs. M.417.15

Fruehling währt nicht immer. *Song.* SCHROETER, C. E. W. Fünf und zwanzig Lieder. M.430.4

Fruehlings Seele. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 70 in M.384.67.16

Fruehlingsankunft. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 57 in M.384.67.17

Fruehlingserwachen. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 98 in M.384.67.16

Fruehlingsfeier. *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110

Fruehlingsglaube. *Song.* SCHUBERT. F. P. Drey Lieder. 20. Werk. No. 12 in M.140.33.1

Fruehlingsliebe. *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110

Fruehlingslied. *Duet.* HAUPT, C. A. Sammlung zweistimmiger Lieder und Gesänge. M.128.66

Fruehlingslied. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 45, 46 in M.384.67.1

Fruehlingslust. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 65 in M.384.67.16

Fruehlingsnacht, Eine. *Song.* KJERULF, H. Songs. M.417.20

Fruehlingsnahen. *Duet.* HAUPT, C. A. Sammlung zweistimmiger Lieder und Gesänge. M.128.66

Fruehlingsrauschen. *For pianoforte.* SINDING, C. No. 3 in M.445.35

Fruehlings-Sehnsucht. *For pianoforte.* SCHUBERT, F. P. Lieder für das Piano-Forte. M.452.5.1

Fruehlingstrost. *Song.* BRAHMS, J. Lieder und Gesänge. No. 1 in M.442.79

Fruehlingsweihe. *Song.* LOEWE, J. C. G. Werke. Band 2. No. 11 in M.384.67.2

Fruehzeitiger Fruehling. *Song.* LOEWE, J. C. G. Werke. Band 11. No. 7 in M.384.67.11

Fruit of Aurora's tears. *Glee.* ROCK, M. No. 34 in M.430.1.28

Fruitfull earth drinks up. *Glee.* COOKE, B. No. 5 in M.430.1.16

Fuchs, Georg.
- Don Quijote der sinnreiche Junker von der Mancha. Musikalische Tragikomödie. Musik von Anton Beer-Walbrunn. M.442.57

Fuchs, Robert.
- Quartett (A moll) für zwei Violinen, Viola und Violoncello. Op. 62. Partitur. Berlin. Schlesinger. [189–?] No. 1 in M.407.73

Fuehlt meine Seele. *Song.* WOLF, H. 3 Gedichte von Michelangelo. No. 5 in M.415.82

Fuehrer, Der, durch die Oper des Theatres der Gegenwart. *Criticism.* NEITZEL, O. M.376.63

Fuenf Hühnerchen, Die. *Children's song.* REGER, M. „Aus der Kinderwelt." No. 2 in M.137.30

Fuenf Sinne, Die. *Song.* LOEWE, J. C. G. Werke. Band 2. No. 45 in M.384.67.2

Fuenfte Mai, Der. *Ballad.* LOEWE, J. C. G. Werke. Band 6. No. 3 in M.384.67.6

Fuer und wider. *Criticism.* TAPPERT, W., *compiler.* M.453.35

Fuerchte dich nicht. *Motet.* DRESSLER, G. No. 16 in M.414.43.11
GAEHRICH, W. No. 32 in M.414.43.5

Fuerstin, Die, von Grenada, oder der Zauberblick. *Opera.* For the MUSIC and LIBRETTO see **Lobe, J. C.**

Fuerwahr, Er trug uns're Krankheit. *Anthem.* GRAUN, C. H. No. 23 in M.414.43.5

Fuga a 8. Con l'istessa cantilena. [Without words.] (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 21–25.) No. 14 in M.430.1.19

Fugitifs, Les. *Opera.* For the MUSIC see **Fijan, A.** For the LIBRETTO see **Nion, F. de.**

Fugues. *For orchestra.*
- BERGER, W. R. Variationen und Fugen über ein eigenes Thema. M.434.22
- NOREN, H. G. „Kaleidoskop." Variationen und Doppelfuge über ein eigenes Thema. M.411.59
- RHEINBERGER, J. G. Akademische Ouverture. In Form einer Fuge zu sechs Themen. No. 2 in M.357.30
- SCHUMANN, G. A. Variationen und Doppelfuge über ein lustiges Thema. M.411.51

Fugues. *For organ.*
- ALBRECHTSBERGER, J. G. [Fugues.] 1er recueil: Douze fugues pour le clavecin ou l'orgue extraites des œuvres 1, 4, 6. No. 1 in M.450.48.10
- —— Same. 2me recueil: Dix-huit fugues pour l'orgue ou le pianoforte extraites des œuvres 8, 10, 11, 16 et 17. No. 4 in M.450.48.14
- —— Präludium und Fuge, D-dur, A-dur. Instrumentalwerke. M.414.22

Fugues. *For organ. (Continued.)*
—— [Vier Fügen: D-dur, E-moll, B-dur, über B-A-C-H.] Instrumentalwerke. M.414.22
Buxtehude, D. Toccata und Fuga. No. 7, 8 in M.414.43.1
Dobenecker, ——. Toccata [und] Fuga. No. 9, 10 in M.414.43.1
Eberlin, J. E. 9 Toccaten und Fugen. (21 Stücke.) No. 11–31 in M.414.43.1
Muffat, G. Fuga. No. 47 in M.414.43.1
Pachelbel, J. 94 Compositionen, zumeist Fugen über das Magnificat für Orgel oder Clavier. M.414.18
Pasterwitz, G. von. VIII fughe per l'organo, o clavicembalo. Opera III. M.430.26
Rheinberger, J. G. Zwölf Fughetten strengen Styls für die Orgel. Op. 123. M.430.28
Roberday, F. Fugues et caprices. M.432.43.3

Fugues. *For organ and orchestra.*
Ertel, P. Der Mensch. Eine symphonische Dichtung für grosses Orchester und Orgel in Form eines Präludiums und einer Tripelfuge nach dem Triptychon von Lesser Ury. No. 1 in M.411.75

Fugues. *For pianoforte.*
Albrechtsberger, J. G. [Fugues.] 1er recueil: Douze fugues pour le clavecin ou l'orgue extraites des œuvres 1, 4, 6. No. 1 in M.450.48.10
—— Same. 2me recueil: Dix-huit fugues pour l'orgue ou le pianoforte extraites des œuvres 8, 10, 11, 16 et 17. No. 4 in M.450.48.14
Bach, W. F. Huit fugues pour le clavecin. No. 1 in M.450.48.9
Eberlin, J. E. Six préludes et fugues pour l'orgue ou le clavecin. 1747. No. 6 in M.450.48.12
Frescobaldi, G. Trois fugues et six canzone pour le clavecin ou l'orgue. No. 1 in M.450.48.13
Goldberg, J. G. Prélude et fugue pour le clavecin. No. 7 in M.450.48.14
Handel, G. F. Six fugues pour le clavecin. 1735. No. 3 in M.450.48.4
Kirnberger, J. P. Six fugues pour le clavecin ou l'orgue. 1777. No. 5 in M.450.48.10
Kreps, J. L. Trois fugues pour le clavecin. No. 6 in M.450.48.17
Porpora, N. A. Six fugues pour le clavecin. No. 5 in M.450.48.1

Fugues. *For strings.*
Bach, J. S. Fuge (A-moll) für Streichorchester. No. 1 in M.407.68
Stojowski, S. Variations et fugue pour deux violons, alto et violoncelle. Op. 6. No. 2 in M.407.78

Fugues. *For violin.*
Reger, M. Präludium und Fuge (E moll). No. 2 in M.434.45

Fugues. *For voice.*
Franck, C. A. [Fugues vocales.] M.cab.1.6

Fuite, La, en Égypte. *Overture.* Berlioz, L. H. Werke. Serie 2, Abtheilung 2. No. 3 in M.440.3.2.2

Fulda, Ludwig.
Schlaraffenland. For an opera based on this work, see **Weinberger, Carl Rudolf.**

Full bags, a brisk bottle. *Catch.* Purcell, H. No. 69 in M.cab.1.53

Full true and particular account. A. *Glee.* Pegge, S. No. 14 in M.430.1.12

Fumier, Le. *Song.* Jaques-Dalcrgze. Chansons romandes. No. 1 in M.203.37

Funeral music.
See also **Liturgical music.** *Masses. Requiem.*
Berlioz, L. H. Marche funèbre pour la dernière scène d'Hamlet. Werke. Serie 3. No. 7 in M.440.3.3
Bononcini, G. B. The anthem which was performed in King Henry the Seventh's chapel at the funeral of the most noble & victorious prince, Iohn, Duke of Marlborough. M.450.57
Cohen, J. Marche funèbre. Transcrite pour orchestre symphonique par Léon Jehin. No. 2 in M.444.23
Foster, M. B. Funeral march. [For organ.] No. 19 in M.451.2.2

Funeral music. *(Continued.)*
Graun, C. H. Sonnet for the 14th of October, 1793. When were entombed the remains of His Excellency, John Hancock, Esq. [The music for S. A. T. B.] M.cab.1.54
Grieg, E. H. Trauermarsch zum Andenken an Rikard Nordraak. Für Orchester gesetzt von Johan Halvorsen. No. 2 in M.357.29
Sibelius, J. In memoriam. Trauermarsch für Orchester. No. 1 in M.136.48

Fuoco à la chioma bionda. *Duet.* Clari, G. C. M. Madrigali o duetti. M.441.13

Furies, The. *Glee.* Churchill, G. S. No. 18 in M.430.1.32

Fuseaux, Les. *Song.* Versepuy, M. Chansons d'Auvergne. M.417.55

Fusilier, L. See **Fuzelier, Louis.**

Fussreise. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

Futurist music.
Pratella, F. B. Musica futurista per orchestra. Riduzione per pianoforte. Precedono: Il manifesto dei musicisti futuristi. Il manifesto tecnico della musica futurista. La distruzione della quadratura. Bologna. 1912. M.417.79

Fux, Johann Josef.
Costanza e fortezza. Festa teatrale in drei Akten. Dichtung von Pietro Pariati. Die Tänze von Nicola Matheis. [Musik von] Johann Josef Fux. Mit sieben Illustrationen. Bearbeitet von Egon Wellesz. Partitur. Wien. Artaria & Co. 1910. Folded plates. Facsimile. [Denkmäler der Tonkunst in Österreich. Jahrgang 17.] M.414.15
Gradus ad Parnassum, sive manuductio ad compositionem musicæ regularem, methodo novâ, ac certâ, nondum antè tam exacto ordine in lucem edita. Viennæ Austriæ, Typis Joannis Petri van Ghelen. 1725. M.388.21
Mehrfach besetzte Instrumentalwerke. [Bearbeitet von Guido Adler.] Wien. Artaria & Co. 1902. [Denkmäler der Tonkunst in Österreich. Jahrgang 9, Theil 2.] M.414.16
Contents. — Zwei Kirchensonaten. — Zwei Ouverturen (Suiten).

Fuzelier, Louis.
Les âges. Ballet. Paroles de M. Fusilier. Musique de M. Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 12, pp. 317–376.) Words only. M.128.47.12
Les amours déguisez. Balet. Les paroles de M. Fuselier & la musique de M. Bourgeris. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 11, pp. 1–48.) M.128.47.11
Libretto only.
Les amours des déesses. Ballet héroïque. Paroles de M. Fuselier. Musique de M. Quinault. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 14, pp. 345–396.) M.128.47.14
Libretto only.
Les amours des dieux. Ballet héroïque. Paroles de M. Fuselier. Musique de M. Mouret. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 14, pp. 123–188.) M.128.47.14
Words only.
Same. Ballet héroïque. Mis en musique par Monsieur Mouret. M.402b.15
Arion. Tragédie. Les paroles de M. Fuzelier & la musique de M. Mattau. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 11, pp. 49–109.) M.128.47.11
Libretto only.
Les festes grecques et romaines. Ballet héroïque. Paroles de M. Fuselier. Musique de M. Colin de Blamont. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 13, pp. 263–318.) M.128.47.13
Words only.
Les Indes galantes. Ballet-héroïque. Paroles de Mr Fuselier. Musique de Mr Rameau. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 16, pp. 77–144.) M.128.47.16
Words only.

Fuzelier, Louis. *(Continued.)*
Same. Ballet héroïque. [Musique de] Jean Philippe Rameau. M.402a.25.7
La reine des péris. Comédie persane. Paroles de M. Fuselier. Musique de M. Aubert. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 13, pp. 319–392.) M.128.47.13
Words only.

Fy gar rub her o'er. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 28 in M.376.32.1
Fy, nay, prithee John. *Catch.* BLOW, J. No. 23 in M.CAB.1.18
HUTCHESON, F. No. 29 in M.430.1.10
PURCELL, H. No. 16 in M.377.22; etc.
Fye what mean you. *Part-song.* BARSANTI, F. No. 35 in M.430.1.1

G

Gaberlunzie-man, The. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 43 in M.376.32.1
Gabillaud, Louis.
Anastase et Anastasie. Opérette. Musique par Tony Rieffler. No. 1 in M.135.39
Gabrieli, Giovanni.
Benedixisti Domine. [Motet, S. S. T. T. B. B. B.] (*In* Musica sacra. Band 3, pp. 62–64.) No. 14 in M.414.43.3
Gabrielle d'Estrées. *Opera.* For the MUSIC see **Méhul, É. N.** For the LIBRETTO see **Godard d'Aucour de Saint-Just.**
Gade, Niels Wilhelm.
3 Clavierstücke zu vier Händen in Marschform. Op. 18. Leipzig. Peters. [185–?] No. 1 in M.445.40
Sonate (No. 2) für Pianoforte und Violine. Op. 21. [Partitur und Stimme.] Leipzig. Breitkopf & Härtel. [188–?] No. 1 in M.445.39
„Zion." Concertstück für Chor, Baryton-Solo und Orchester. Op. 49. Partitur. Leipzig. Breitkopf & Härtel. [1878? Breitkopf & Härtel's Partitur-Bibliothek.] M.445.12
Gâdlys, Ye. The camp. [Welsh air.] Arr. [for 1 voice, also] harmonized for 4 voices. (*In* Thomas. Welsh melodies. Vol. 1, pp. 60–68.) No. 8 in M.235.6.1
Gaehrich, Wenzel.
Fürchte dich nicht. Motetto [S A. T. B.]. (*In* Musica sacra. Band 5, pp. 102, 103.) No. 32 in M.414.43.5
Gaertlein dicht, Das, verschlossen. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61
Gaertner, Der. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38
Gaffer Gray. [Song, B.] (*In* Boston musical miscellany. Vol. 2, pp. 106–108.) No. 30 in M.370.2.2
Gafori, Franchino.
Apologia Franchini Gafurii musici aduersus Ioannem Spatarium & complices musicos Bononienses. [*Colophon:* Impressum Taurini per magistrum Augustinum de Vicomercato. Anno domini. M.D.XX.] Diagrams. No. 2 in M.388.6
De harmonia musicorum instrumentorum opus. [*Colophon:* Impressum Mediolani per Gotardum Pontanum calcographum . . . 1518.] Illus. Diagrams. No. 1 in M.388.6
Gai, gai, c'est la Saint-Jean. *Song.* MOULLÉ, É., *editor.* 52 chants anciens. Vol. 2. M.441.90.2
Gailhard, André.
Amaryllis. Conte mythologique en un acte. Poème de Eugène et Édouard Adenis [pseuds.]. Musique de André Gailhard. [Partition piano et chant.] Paris. Astruc & cie. [1906.] M.442.4
Le sortilège. Conte de fées en trois actes et six tableaux. Poème de Maurice Magre. Musique de André Gailhard. Partition chant et piano. Paris. Hamelle. [1913.] M.443.21
Galathée. *Opera.* For the MUSIC see **Massé, F. M. V.** For the LIBRETTO see **Barbier, P. J.**
Galeotti, Cesare.
La Dorise. Drame lyrique en trois actes de Luigi Illica. [Musique de] Cesare Galeotti. Traduction française de Paul Ferrier. Partition piano et chant réduite par l'auteur. Paris. Enoch & cie. 1910. M.135.20

Galilei, Vincenzo.
Dialogo della mvsica antica, et della moderna. In Fiorenza. M. D. LXXXI. Appresso Giorgio Marescotti. Plates. Diagrams. M.388.26
Gallet, Louis.
[L'attaque du moulin. Drame lyrique d'après Émile Zola. Musique de Alfred Bruneau.] M.418.11
Déjanire. Tragédie lyrique. Poème de Louis Gallet et C. Saint-Saëns. Musique de C. Saint-Saëns. M.125.46
Paraphrase du 84me psaume. Musique de A. de Castillon. M.442.37
Perdita. Opéra-comique. Épisode de la comédie de Shakespeare "Le conte d'hiver." [Musique de] Léon Pillaut. No. 2 in M.134.17
Xavière. Idylle dramatique d'après le roman de M. Ferdinand Fabre. Musique de Th. Dubois. M.135.18
Galley slave, The. *Song.* REEVE, W. No. 22 in M.441.49; etc.
Galli, *Signora* ——.
When first I saw thee graceful move. [Duet, T. T. With accomp. for harpsichord.] (*In* American musical miscellany. Pp. 158, 159.) No. 60 in M.129.111
Also to be found, with accomp. for two German flutes, in Clio and Euterpe, where it is attributed to "Signior" Palma.
Gallia. *Cantata.* For the MUSIC see **Gounod, C. F.**
Galliard, Jean Ernest.
The advice. [The lass that would know. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 5.) No. 197 in M.CAB.1.50
Fill each bowl. [Song, B., with accomp. for the flute.] (*In* Calliope. 2d edition. Vol. 2, p. 179.) No. 346 in M.CAB.1.50
Ghosts of ev'ry occupation. [Song, T. in the masque of Dr. Faustus. With continuous bass.] (*In* The Universal musician.) No. 88 in M.CAB.1.48
Jolly mortals, fill your glasses. [Song, B. Accomp. for harpsichord or flute.] (*In* Apollo's cabinet. P. 158.) M.409.37
This song is here entitled The jolly bacchanalians, and may also be found with that title in Calliope, 2d edition; Universal harmony. Without title, in The Universal musician.
[Julius Cæsar.] The four chorus's in the tragedy of Julius Cæsar. Written by John Sheffield. Set to musick by J. E. Galliard. [Full score.] Manuscript. [17—?] M.CAB.1.15
This is the original autograph manuscript, with autograph note on the fly leaf by Katherine, Duchess of Buckinghamshire, relative to the work. The note is signed K. B. 1723. John Sheffield revised and altered Julius Caesar from Shakespeare's play.
Kind god of sleep. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 28.) No. 218 in M.CAB.1.50
Oft on ye troubled ocean's face. [Song, A. or B., in the opera of Circe. With accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 192.) No. 184 in M.CAB.1.50
Also to be found in The Universal musician.
The rosy morn with golden tresses crown'd. In full score [T., with accomp. for horn, two violins and continuous bass]. (*In* Universal harmony. Fol. 96–100.)
This song is entitled The early horn. No. 91 in M.CAB.1.47
VI solos for the violoncello. London. Printed for J. Johnson at the Harp & Crown in Cheapside. [174–?] M.430.5

Galliard, Jean Ernest. *(Continued.)*
The sweet rosy morning. The hunting song [BAR.] in Apollo and Daphne. [Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 158, 159.) M.409.37
With early horn. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, pp. 124, 125.) No. 123 in M.CAB.1.50
This song is entitled The early horn. Also to be found in The Universal musician.

Galliard, Jean Ernest, *alleged author.*
Prithee foolish boy give o'er. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 27.) No. 217 in M.CAB.1.50

Gallo, Charles.
La leçon de plaire. Opéra comique. Livret de Charles Gallo et Martin Valdour. Musique de William Marie. M.417.45

Gallo, Domenico.
Domine ad adjuvandum. (Gnädiger Gott.) [Motet, T. T. B.] (*In* Musica sacra. Band 2, pp. 76–79.) No. 13 in M.414.43.2

Galloping Joan. *Catch.* BLOW, J. No. 8 in M.CAB.1.53

Gallotti, Salvatore.
Missa pro defunctis ad chorum sex vocum inæqualium. In memoriam Humberti I. Italorum regis. New York. Schirmer. [1913.] M.444.34

Gallowshiels. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 41 in M.376.32.1

Gally, Francis.
Cartouche. Opérette de Hugues Delorme et Francis Gally. Musique de Claude Terrasse. M.126.79

Galop. *Part-song.* KASTNER, J. G. Les chants de la vie. M.121.34

Games.
H. M. S. Pinafore. [Game of cards.] M.127.54

Gamma musical, Le. *Instruction book.* SMITH, G. M.453.34

Gang, Der, nach dem Eisenhammer. *Ballad.* LOEWE, J. C. G. Werke. Band 10. No. 4 in M.384.67.10

Ganne, Gustave Louis.
Cocorico. Opérette en trois actes de G. Duval, Soulié & P. Jailly. Musique de Louis Ganne. Partition complète pour chant et piano. Paris. Eschig. 1914. M.442.68
Hans, le joueur de flûte. Opéra-comique en trois actes. Livret de Maurice Vaucaire et Georges Mitchell. Musique de Louis Ganne. Partition complète pour chant et piano. Paris. Ricordi & C. 1906. M.135.31
Illys. Suite byzantine sur le ballet La princesse au sabbat. Partition d'orchestre. Paris. Costallat & cie. 1910. M.434.99
Contents. — Cortège byzantin. — Orientale. — Nocturne.—Bacchanale.

Ganymed. *Song.*
LOEWE, J. C. G. Werke. Band 12. No. 3 in M.384.67.12
SCHUBERT, F. P. An Schwager Kronos. No. 1 in M.140.33.3

Garaudé, Alexis de, *editor.*
MEYERBEER, G. L'étoile du nord. Opéra comique. M.443.78

Garbett, Richard.
Hymn of the seasons: performed by the Boston Musical Institute. [Poetry from Thomson's The seasons.] Composed by R. Garbett. Boston. Crocker & Brewster. 1839. M.420.6

Garcia, Manuel del Popolo Vicente.
Se mi prestasse i vanni. Canone a tre voci [s. s. s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 148–153.) M.157.14.4

Garcin, Jules Auguste.
Concertino pour alto [avec accompagnement d'orchestre]. Op. 19. Partition. Autograph manuscript. [187–?] M.444.86
Fantaisie pour violon et clarinette [avec accompagnement d'orchestre] sur les motifs de La somnambule. Op. 12. [Partition.] Autograph manuscript. [186–?] M.444.88
Fantaisie sur Le Freischütz [pour violon avec accompagnement d'orchestre]. Op. 15. [Partition.] Autograph manuscript. [186–?] M.444.87
Les noces de Prométhée. (Cantate.) [Partition d'orchestre.] Autograph manuscript. [186–?] M.444.89

Garcin, Jules Auguste. *(Continued.)*
Valse brillante pour violon [avec accompagnement d'orchestre]. Op. 13. [Partition.] Autograph manuscript. [186–?] M.444.90

Garcin, Laurent.
Traité du mélo-drame, ou réflexions sur la musique dramatique. [Anon.] Paris. Vallat-La-Chapelle. M.DCC.LXXII. M.377.46

Garçon, Le, de moulin. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Garçon, l'audition! *Criticism.* GAUTHIER-VILLARS, H. M.453.50

Garçons, Les. *Song.* RAULIN, A. de, *editor.* Écoutez la chanson. M.453.66

Garde que tu feras. *Song.* MICHIELS, G. Chansons anciennes du pays de France. M.432.48

Gardeur d'oies, Le. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Gardner, William Henry.
The Lord of light and love. An Easter cantata. The music by Julian Edwards. No. 2 in M.415.74

Garland, The. *Song.* WEIDEMAN, C. F. M.409.37; etc.

Garland, The, of love. [How sweet are the flowers. Song, M.-S.] (*In* Boston musical miscellany. Vol. 1, p. 108–110.) No. 38 in M.370.2.1

Garnet, Horatio.
'Tis done! the edict past. An ode for the Fourth of July. By Daniel George. Set to music by Horatio Garnet. [T. B. and chorus, T. T. B.] (*In* American musical miscellany. Pp. 142–147.) No. 55 in M.129.111

Garnett, Porter.
The green knight. A vision. Music by Edward G. Stricklen. The ninth Grove Play of the Bohemian Club of San Francisco. M.376.43

Garnier, Ernest.
Myrtil. Conte musical en deux parties. Poème de Auguste Villeroy et Ernest Garnier. Musique de Ernest Garnier. Partition chant et piano. Paris. Choudens. 1909. M.240.41

Garnier, Georges.
Poèmes d'octobre. [Musique de] P. Bretagne. No. 1 in M.450.35

Garnier, Léon.
Le sergent Bellefleur. Opéra comique de Garnier et É. Loisel. Musique de E. Dédé. No. 2 in M.379.68

Garnier, Paul Louis.
L'héroïsme de César Franck. Psychologie musicale. Paris. Ollendorff. 1900. [Éditions de la revue d'art dramatique.] M.128.64

Garnisonsmaedel, Das. *Opera.* For the MUSIC see Mader, R. For the LIBRETTO see Landesberg, A.

Garrett, George Mursell.
Harvest cantata. For chorus, semi-chorus and organ. Words selected and written by John Francis Waller. The music composed by George Garrett. (Op. 20.) [Vocal score.] London. Novello, Ewer & Co. [189–?] No. 1 in M.409.34
Intermezzo [for organ]. Autograph manuscript. [189–?] No. 23 in M.451.2.2
Prelude [for organ]. Autograph manuscript. [189–?] No. 24 in M.451.2.2

Garrick, David.
The Christmass tale. Composed by C. Dibdin. M.420.5

Garten, Der, des Lebens. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 62 in M.384.67.16

Garth, John, *alleged author.*
Care, thou canker. Catch a 3 voci. (*In* Gow. Edinburgh collection. Vol. 2, p. 24.) No. 39 in M.377.22

Gaspard de la nuit. *For pianoforte* RAVEL, J. M. No. 2 in M.411.86

Gassmann, Florian Leopold.
La contessina. (Die junge Gräfin.) Dramma giocoso per musica in 3 Akten. Textbuch nach Carlo Goldoni von Marco Coltellini. Deutsche Übersetzung der Arien von Joh. Adam Hiller. [Musik von] Florian Leopold Gassmann. Bearbeitet von Robert Haas. [Partitur.] Wien.

Gassmann, Florian Leopold. *(Continued.)*
Artaria & Co. 1914. Portrait. [Denkmäler der Tonkunst in Österreich. Jahrgang 21. Band 42–44.] M.421.14

Gastambide, Raoul.
Graziella. [Poème romantique d'après Lamartine de Henri Cain et Raoul Gastambide. Musique de] Jules Mazellier. M.442.34

Gâteau, Le, à deux féves. *Opera.* For the LIBRETTO see Piis, P. A. A. de. Théâtre.

Gates, John.
Thou gentle source of bliss. A new song [T. With figured bass]. (*In* Clio and Euterpe. Vol. 3, p. 97.) No. 53 in M.376.31.3

Gather your rosebuds. *Canon.* ATTERBURY, L. No. 48 in M.430.1.5

Gatteschi, Roberto Pio.
Oblio. Dramma lirico. Musica di Renato Brogi. M.126.49

Gatty, Nicholas Comyn, *editor.*
WALKER, G. B. Ariadne in Naxos. A scenic cantata. M.415.37

Gaubert, Philippe.
Philotis, danseuse de Corinthe. Ballet en deux actes de Gabriel Bernard. Chorégraphie de M. Ivan Clustine. [Musique de] Philippe Gaubert. Partition pour piano réduite par l'auteur. Paris. Enoch & cie. 1914. M.443.74
Sonia. Drame lyrique en 3 actes. Poème de Charles Batilliot. [Musique de] Philippe Gaubert. Partition piano et chant réduite par l'auteur. Paris. Enoch & cie. 1912. M.442.39

Gaudeamus. *Opera.* For the MUSIC see Held, L. For the LIBRETTO see Herger, A.

Gaulle, Jean de.
L'auberge de Cambrai. Opéra comique. Musique d'Émile Lombard. M.418.25; etc.

Gaunerstreiche. *Opera.* For the MUSIC see Paasch, W. For the LIBRETTO see Grossmann, R.

Gauthier-Villars, Henry.
Accords perdus. Par l'Ouvreuse du Cirque d'été [pseud.]. Paris. Empis. 1898. Portraits. M.453.46
Bains de sons. Paris. Empis. 1893. M.453.47
Claudine. Opérette d'après les romans de Willy et Colette Willy. Musique de Rodolphe Berger. M.443.39
La colle aux quintes. Paris. Empis. 1899. M.453.48
Le dragon vert. Opéra de Philippe de Rouvre et Henry Gauthier-Villars. Musique de Émile Ratez. M.125.52
Entre deux airs. Paris. Flammarion. 1895. M.453.49
Garçon, l'audition! Paris. Empis. 1901. M.453.50
Lettres de l'Ouvreuse [pseud.]. Voyage autour de la musique. Paris. Vanier. 1890. M.377.45
La mouche des croches. Par l'Ouvreuse du Cirque d'été (Willy) [pseud.]. Paris. Fischbacher. 1894. M.377.35
Notes sans portées, par l'Ouvreuse du Cirque d'été (Willy) [pseud.]. Avec illustrations de José Engel. Paris. Flammarion. 1896. Portraits. Plates. M.375.18
La ronde des blanches. [Par] l'Ouvreuse (Willy) [pseud.]. Paris. Molière. 1901. M.375.19
Rythmes et rires. Paris. Bibliothèque de La plume. 1894. M.453.51

Most of these volumes contain criticisms of musical affairs in Paris between 1891 and 1901. The author sometimes uses the pseudonym of l'Ouvreuse, sometimes that of Willy.

Gautier, Théophile.
Fanfreluche. Musikalisches Lustspiel von Wilhelm Mauke. Nach dem Französischen des Theophil Gautier bearbeitet von Georg Schaumberg. M.450.17; etc.

Gavottes. See Orchestra. *Music;* Pianoforte. *Music.*

Gay Bacchus alone. *Glee.* DANBY, J. No. 73 in M.430.1.28

Gay Florimell. *Song.* ARNE, T. A. No. 60 in M.376.31.1

Gay musician, The. *Opera.* For the MUSIC see Edwards, J. For the LIBRETTO see Campbell, C. J.

Gay Polly. *Song.* DEFESCH, W. No. 54 in M.376.31.1

Gayly I liv'd. *Glee.* COOKE, B. No. 35 in M.430.1.12

Gazing on th' enliv'ning bowl. *Glee.* ALCOCK, J. No. 39 in M.430.1.10

Gazing on my idol treasure. A favourite song [T. With continuous bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 1, p. 66.) No. 47 in M.376.31.1

Gear, The, and the bragrie o't. [O shame light on this world's pelf. Song, BAR. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 25.) No. 16 in M.376.31.2

Geary, Thomas Augustine. See Geary, Timothy.

Geary, Timothy.
The glasses sparkle on the board. [Song, T.] (*In* Boston musical miscellany. Vol. 1, pp. 16–18.) No. 6 in M.370.2.1

Gebest, Charles J.
The red widow. Musical play. Book and lyrics by Channing Pollock and Rennold Wolf. Music by Chas. J. Gebest. [Vocal score.] New York. Witmark. 1911. M.126.50

Gebet. *Hymn.* LOEWE, J. C. G. Werke. Band 16. No. 44 in M.384.67.16

Gebet. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38

Gebet des Herrn. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 1 in M.384.67.1

Geborn' ist der Emmanuel. *Anthem.* PRAETORIUS, M. No. 52 in M.414.43.13

Gédhé, Céhem.
Amour et spiritisme. Opéra-comique. Paroles de Léon Quentin et Gédhé. [Musique] de Victor Robillard. No. 2 in M.379.74

Gefangene Admiral, Der. *Ballad.* LOEWE, J. C. G. Werke. Band 10. No. 16 in M.384.67.10

Gefangene, Der, der Zarin. *Opera.* For the MUSIC see Kaskel, C. von. For the LIBRETTO see Lothar, R.

Gegenwartsmusiker, Ein.
Wagner's Lohengrin und die Kritik der Tagespresse. Von einem Gegenwartsmusiker. Berlin. Nöhring. 1859. M.127.87

Geheiliget werde dein Name. *Song.* CORNELIUS, P. M.417.40

Geheimes. *Song.* SCHUBERT, F. P. Suleika und Geheimes. No. 11 in M.140.33.1

Geheimnis, Das. *Ballad.* LOEWE, J. C. G. Werke. Band 2. No. 50 in M.384.67.2

Geheimniss. Song. HUMPERDINCK, E. Junge Lieder. M.416.12

Gehring, Albert.
The soul of Chopin. Recitation with piano accompaniment. Cincinnati. The John Church Co. [1909.] No. 1 in M.137.29

Geibel, Franz Emanuel August.
Die Loreley. Grosse romantische Oper. Musik von Max Bruch. M.450.8
Vom Pagen und der Königstochter. Vier Balladen. Für Soli, Chor, und [Klavier] componirt von Fritz Volbach. M.417.57

Geigende Eremit, Der. *For orchestra.* REGER, M. Vier Tondichtungen nach A. Böcklin. M.444.47

Geisler, Paul.
Fridericus rex. Singspiel in einem Aufzug. [Klavierauszug mit Text.] Posen. Bote & Bock. [1899?] M.442.88

Geister, Die, am Mummelsee. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38

Geister, Die, der Wüste. *Song.* LOEWE, J. C. G. Werke. Band 6. No. 13 in M.384.67.6

Geisterleben. *Ballad.* LOEWE, J. C. G. Werke. Band 8. No. 2 in M.384.67.8

Geizige Ritter, Der. *Opera.* For the MUSIC see Rakhmaninov. For the LIBRETTO see Pushkin.

Gekommen ist der Maie. *Song.* OVEREEM. Neuer Frühling. M.415.83

Gelbe Prinz, Der. *Opera.* For the MUSIC see Ohnesorg, C. For the LIBRETTO see Siener, J.

Gelert. *Cantata.* For the MUSIC see Austin, E. For the LIBRETTO see Spenser, W.

Gelobet sei der Herre täglich. *Anthem.* HAMMERSCHMIDT, A. Dialogi. M.414.23

Gelobt sei Gott. *Song.* LOEWE, J. C. G. Werke. Band 5. No. 15 in M.384.67.5

Gelosa, La. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Geminiani, Francesco.
Concerti grossi con due violini, violoncello, e viola di concertino obligati, e due altri violini e basso di concerto

Geminiani, Francesco. *(Continued.)*
grosso ad arbitrio. Il IV. V. e VI. si potranno suonare con due flauti traversieri o due violini con violoncello. Opera seconda. London. Printed for the author and sold by I. Walsh. [1732.] 6 v. M.445.2
Concerti grossi con due violini, viola e violoncello di concertini obligati, e due altri violini e basso di concerto grosso, quali contengono preludii, allemande, correnti, gigue, sarabande, gavotte e follia. Composti della seconda parte del opera quinta d'Arcangelo Corelli per Francesco Geminiani. London. Printed for and sold by I: Walsh. [1732.] 6 v. M.445.5
Concerti grossi con due violini, viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso. Opera terza. London. Printed for and sold by Iohn Walsh. [1735?] 6 v. M.445.3
Concerti grossi a due violini, due viole e violoncello obligati con due altri violini, e basso di ripieno. Londra. MDCCXLIII, a spese dell' Autore. 6 v. Plate. M.445.4
Concerti grossi con due violini, viola e violoncello di concertino obligati e due altri violini e basso di concerto grosso da Francesco Geminiani. Composti delli sei soli della prima parte dell' opera quinta d' Arcangelo Corelli. London. Printed for I. Walsh. [1732.] 6 v. M.445.6
Know madam, I never was born. A song to a favourite minuet [s. or T., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 1, p. 131.) No. 129 in M.CAB.1.50
Sonate a violino, violone e cembalo. London. Printed for & sold by Richard Meares. [1716.] M.430.15
Sonate in D moll. Für Violine & Klavier. Nach der Original-Ausgabe bearbeitet von Alfred Moffat. [Partitur.] Mainz. Schott. 1909. [Kammer-Sonaten für Violine & Klavier des 17ten & 18ten Jahrhunderts. No. 2.] No. 2 in M.432.42.1

Gémont, L .
Jeanne d'Arc. Cantate pour soli, choeurs & orchestre. Paroles de M. Lécuyer. Musique de L. Gémont. [Partition chant et piano. Paris. 1898.] No. 3 in M.379.67
The title-page is lacking. Inserted is a program of the first performance, containing the words of the cantata.

Gen Himmel fährt der Herre Christ. *Motet.* PRAETORIUS, M. No. 59 in M.414.43.13

Gendarme, Le. *Song.* JAQUES-DALCROZE. Des chansons. No. 2 in M.203.37

Genée, Franz Friedrich Richard.
„Der Glücksritter." Operette [frei nach dem Französischen] von Richard Genée, W. Mannstädt und Bruno Zappert. Musik von Alfons Czibulka. M.441.27
Der Millionenonkel. Opérette von F. Zell [Pseud.] und Rich. Genée. Musik von Adolf Müller. M.431.53
Rikiki. Operette nach einem französischen Stoffe von Richard Genée & W. Mannstädt. Musik von J. Hellmesberger Jun. M.125.78

Général Lavine-eccentric. *For pianoforte.* DEBUSSY, A. C. Préludes. Livre 2. M.357.26.2

General Schwerin. *Ballad.* LOEWE, J. C. G. Werke. Band 5. No. 4 in M.384.67.5

Generous confession, The. *Song.* DIGARD, D. No. 139 in M.CAB.1.50

Generous confidence, The. *Song.* ARNE, T. A. The agreeable musical choice. M.440.21.1

Generous distress'd, The. *Song.* ARNE, T. A. No. 72 in M.376.31.3

Gen'rous friendship, A. *Glee.* WEBBE, S. No. 23 in M.430.1.6; etc.

Generous lover, The. *Song.* ARNE, T. A. The agreeable musical choice. M.440.21.2

Generous shepherdess, The. *Song.* ARNE, T. A. The syren. M.442.125

Genesene, Der, an die Hoffnung. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38

Genêts, Les, ont fleuri. *Song.* HUBERT, J. Les saisons et les heures. M.443.5

Génies, Les. *Ballet.* For the WORDS see **Fleury**, ——.

Genius of England. *Song.* PURCELL, H. No. 11 in M.376.31.1; etc.

Gensichen, Otto Franz.
Dornröschen. Märchendichtung. Für gemischten Chor, Soli und [Klavier] komponiert von Wilhelm Rudnick. M.125.75

Gente pastourelle. *Song.* MICHIELS, G. Chansons anciennes du pays de France. M.432.48

Genteel in personage. *Song.* CAREY, H. The maid's husband. No. 36 in M.CAB.1.50; etc.

Gentili, Alberto.
Weihnachten. (Natale.) Oper in einem Aufzug nach dem Schauspiel „On di de natal" von E. Righetti. Dichtung von F. Fontana. Deutsche Uebersetzung von J. Schweitzer. Musik von Alberto Gentili. Vollständiger Klavierauszug mit deutschem u. italienischem Text. Bearbeitet von J. Thoms. München. Seiling. [1900.] M.379.43

Gentle air. *Glee.* ATTERBURY, L. No. 28 in M.430.1.26
BARTHÉLEMON, F. H. No. 21 in M.430.1.13

Gentle airs. *Glee.* DANBY, J. No. 58 in M.430.1.21

Gentle breezes, silent glades. *Song.* YOUNG, C. A pastoral courtship. No. 173 in M.CAB.1.50

Gentle god of pleasing pains. *Song.* BARKER, ——. No. 57 in M.CAB.1.50

Gentle manners. *Glee.* WEBBE, S. No. 37 in M.430.1.28

Gentle Parthenissa. *Song.* SULLIVAN, ——. M.409.37; etc.

Gentle swains. *Glee.* DANBY, J. No. 24 in M.430.1.22

Gentle zephyr. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 51, 52.) No. 28 in M.430.1.23

Gentle zephyr. *Glee.* ROCK, W. No. 4 in M.430.1.27

Gentle zephyr. *Song.* BENNETT, W. S. Twelve songs. M.415.50

Gentlemen, observe. *Part-song.* AUCTION, The. No. 32 in M.430.1.13

Gentlest air. *Glee.* SPOFFORTH, R. No. 68 in M.430.1.29

Gently hear me charming fair. *Glee.* WEBBE, S. No. 71 in M.430.1.9

Gently hear me, charming maid. *Glee.* WELLESLEY, G. C. No. 36 in M.430.1.19

George, Stefan.
Arnold Schoenberg, II. Streich-Quartett fuer zwei Violinen, Viola, Violoncell und eine Sopranstimme (im 3 u. 4 Satz: „Litanei" u. „Entrueckung." Gedichte von Stefan George.) M.407.82
15 Gedichte aus „Das Buch der hängenden Gärten." Für eine Singstimme und Klavier [von Arnold Schönberg]. M.445.62

Georges, Alexandre.
Chants de guerre. Recueil de 16 mélodies dont un prologue sur les poèmes de Émile Mariotte. Musique de Alexandre Georges. [Partition piano et chant.] Paris. Marchand. 1905. M.442.22
Contents. — Prologue. — Les conquérants. — Pitié. — Les adieux des fiancés. — Chanson de route. — La fiancée. — Angoisse. — Présage. — En grand'garde. — La charge. — Au pied de la croix. — Lied. — Complainte. — Lettre du retour. — Le retour. — Hymne.
La passion. Mystère en 16 tableaux. Paroles de l'abbé Jouin. Musique de Alexdre Georges. Partition chant et piano. Paris. Guillonneau. [1902.] M.415.29
Sangre y sol. Drame lyrique en trois actes de Maria Star [pseud.] et Henri Cain. Musique de Alexandre Georges. Partition complète pour chant et piano. Paris. Eschig. 1912. M.125.68

Gerard, John.
On friendship. [The world, my dear Myra. Song, T. With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 140, 141.) No. 88 in M.376.31.2

Gérard, Rosemonde. See **Rostand**, Rosemonde Gérard.

Gerechte, Der. *Anthem.* BACH, J. C. F. No. 14 in M.414.43.7

Gericke, Wilhelm, *editor.*
CONVERSE, F. S. Festival of Pan Romance for orchestra. M.133.43

Gerlach, Theodor.
Liebeswogen. Lyrische Scenen nach Heinrich Heine frei bearbeitet und mit Musik versehen. Gesprochene Oper

Gerlach, Theodor. *(Continued.)*
von Theodor Gerlach. Klavierauszug [mit Text]. Berlin. Bloch. 1903. No. 1 in M.441.95

Germain, Auguste.
Nedjéma. Ballet. Scenario de MM. Auguste Germain et Jean Villeurs. [Musique de] O. de Lagoanère. No. 2 in M.126.40

German, Edward. See German, James Edward.

German, James Edward.
[As you like it.] Masque from the music to Shakespeare's As you like it. Full score. London. Novello & Co., Ltd. 1902. M.445.47
Contents. — Woodland dance. — Children's dance. — Rustic dance.
Coronation march for full orchestra. Full score. London. Novello & Co., Ltd. [190–?] No. 2 in M.445.29
[King Henry VIII.] Three dances from the music to Shakespeare's Henry VIII. Full score. London. Novello & Co., Ltd. 1901. M.445.48
Contents. — Morris dance. — Shepherd's dance. — Torch dance.
Composed for the production of the play at the Lyceum Theatre, January, 1892.
[King Richard III.] Overture to Shakespeare's Richard III. for full orchestra. Full score. London. Novello & Co., Ltd. [1902.] M.445.49
Rival poets, or the love charm. An operetta in two acts. Written by W. Herbert Scott. Composed by Edward German. [Vocal score.] London. Boosey & Co. 1900. M.379.71
[Romeo and Juliet.] Pavane from the music to Shakespeare's Romeo and Juliet. Composed for the production of the play at the Lyceum Theatre, London, September, 1895. Full score. London. Novello & Co., Ltd. 1902. M.450.55
Same. Prelude to Shakespeare's Romeo and Juliet. Composed for the production of the play at the Lyceum Theatre, London, September, 1895. Full score. London. Novello & Co., Ltd. 1902. M.450.56
Tom Jones. A comic opera in three acts, founded upon Fielding's novel. By Alex. M. Thompson and Robert Courtneidge. Lyrics by Chas. H. Taylor. Music by Edward German. Vocal score. London. Chappell & Co., Ltd. 1907. M.378.49
Valse gracieuse from the orchestral suite in D minor composed for the Leeds Musical Festival, 1895. Full score. London. Novello & Co., Ltd. 1902. No. 3 in M.445.29

German, Ludomil.
Janek. Opera. Muzyka Władysława Żeleńskiego. Janko. Oper. Musik von Ladislaus Żeleński. No. 2 in M.389.72

German Trio, The, *Boston.*
Brown, A. A., *compiler.* [Programmes of concerts by the Harvard Musical Association, The German Trio, Otto Dressel, Julius Eichberg, etc. 1844–1874.] Boston. [1904.] M.184.15

Germania Musical Society.
Brown, A. A., *compiler.* [Programmes of concerts in Sanders Theatre, of the Campanari Quartet, and of the Germania Musical Society, etc. 1852–1885.] M.CAB.1.37

Germany. *Music.*
Dueringer, P. J. Albert Lortzing: sein Leben und Wirken. Leipzig. 1851. Portrait. No. 1 in M.109a.29
Hehemann, M. Die Musik unsrer Tage. (*In* Monographien moderner Musiker. Vol. 2, pp. 1–13. Leipzig. 1907.) M.376.33.2
Hesse, M. Max Hesse's Deutscher Musiker-Kalender für das Jahr 1897, 98, 1901, 02, 04, 09, 10, 12. Leipzig. [1896–1912.] 8 v. in 9. M.205.27
Meyer, A., *editor.* Aus des Knaben Wunderhorn. 40 ausgewählte alte Minneweisen und Volkslieder aus dem 15.–19. Jahrhundert. M.137.33
University of Jena. Die Jenaer Liederhandschrift. M.11.2

Gernsheim, Friedrich.
The magic cloak. Ballad by Felix Dahn, for soli, chorus and pianoforte. Composed by Fred. Gernsheim. Op. 55. Edited by H. W. Nicholl. The English version by Helen D. Trethar. New York. Schuberth & Co. 1889. No. 3 in M.379.25

Gernsheim, Friedrich. *(Continued.)*
Quartet, No. 4 (E moll), für zwei Violinen, Bratsche und Violoncell. Op. 66. Partitur. Berlin. Bote & Bock. [1900.] No. 2 in M.407.70

Geruhig seines Weges gehn. *Song.* Loewe, J. C. G. Werke. Band 16. No. 61 in M.384.67.16

Gesaenge des Harfners. *Songs.* Schubert, F. P. No. 9 in M.140.33.1

Gesaenge des Hohenpriesters bei Jerusalems Zerstörung. *Part-song.* Loewe, J. C. G. Werke. Band 15. No. 38 in M.384.67.15

Gesang, Der. *Ballad.* Loewe, J. C. G. Werke. Band 9. No. 13 in M.384.67.9

Gesang der Geister über den Wassern. *Song.* Loewe, J. C. G. Werke. Band 12. No. 2 in M.384.67.12

Gesang der Königin Maria Stuart auf den Tod Franz' II. *Song.* Loewe, J. C. G. Werke. Band 2. No. 52 in M.384.67.2

Gesang Weyla's. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

Gese, Bartholomäus. See Gesius, Bartholomäus.

Gesellschaftliche, Das. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Gesius, Bartholomäus.
Christum, wir sollen loben schon. (Himnus: A solis ortus cardine, Deutsch von Luther.) [S. A. T. B.] (*In* Musica sacra. Band 13, p. 17.) No. 40 in M.414.43.13
Mag ich Unglück nicht widerstah'n. [Motet, S. A. T. B.] (*In* Musica sacra. Band 13, p. 19.) No. 42 in M.414.43.13
Mit Fried und Freud fahr ich dahin. (Mariä Lichtmess.) [S. A. T. B.] (*In* Musica sacra. Band 13, p. 20.) No. 43 in M.414.43.13
Nun bitten wir den heiligen Geist. [Motet, S. A. T. B.] (*In* Musica sacra. Band 13, p. 18.) No. 41 in M.414.43.13

Gesius, Bartholomäus, *editor.*
Walther, J. Mit Fried' und Freud' fahr ich dahin. Choral. No. 18 in M.414.43.15

Get you hence. *Song.* Arne, T. A. No. 68 in M.376.31.3

Geübtes Herz. *Song.* Weingartner, P. F. Album of songs. M.443.61

Gevaert, François Auguste.
Le capitaine Henriot. Opéra-comique en 3 actes. Poëme de MM. Victorien Sardou et G. Vaëz. Musique de F. A. Gevaert. Gde partition pour orchestre. Paris. Grus. [1864.] M.432.15

Gewitter, Das. *Song.* Schwalm, R. No. 3 in M.407.36

Gewitternacht. *Song.* Franz, R. 35 Lieder und Gesänge. M.443.110

Ghent barge, The. [Hier Frau. Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 21, p. 68.) No. 30 in M.430.1.21

Gheusi, Pierre B.
Fiorella. Comédie lyrique [de] Victorien Sardou & P. B. Gheusi. Musique de Amherst Webber. M.417.34
Le juif polonais. Conte populaire d'Alsace d'après Erckmann-Chatrian. Poème de Henri Cain et P. B. Gheusi. Musique de Camille Erlanger. M.CAB.2.26
Le miracle. Drame lyrique de P. B. Gheusi & A. Mérane. Musique de Georges Hüe. M.125.41

Ghezzi, G. A.
S. Francesco. Oratorio sacro del P. Hartmann von An der Lan-Hochbrunn. Lateinischer Text von G. A. Ghezzi. M.125.59

Ghislanzoni, Antonio.
Aïda. Opera. Musica di Giuseppe Verdi. M.412.32
Francesca da Rimini. Tragedia lirica. Musica del Maestro Antonio Cagnoni. M.378.65

Ghosts of ev'ry occupation. *Song.* Galliard, J. E. No. 88 in M.CAB.1.48

Ghyslaine. *Opera.* For the Music see Bertrand, M. For the Libretto see Guiches, G.

Già riede primavera. *Glee.* Arne, T. A. La primavera. No. 45 in M.430.1.4

Giacchetti, Giorgio.
Margherita. Melodramma semiserio. Musica di Jacopo Foroni. M.140.8

Giacchetti, Giorgio. *(Continued.)*
La regina di Leone, ossia una legge spagnola. Melodramma. Posto in musica dal Mº Angelo Villanis. M.140.23
Giacomelli, Gemiano.
Domine noster. (Herr unser Gott.) Motetto. Psalm 8. (*In* Musica sacra. Band 2, pp. 80, 81.) No. 14 in M.414.43.2
Gialdini, G., *editor.*
Gluck, C. W. von. Armida. Opera. M.443.48
Giardini, Felice de.
Beviamo tutti tre. Glee [T. T. B.]. (*In* Gow. Edinburgh collection. Vol. 3, pp. 86, 87.) No. 67 in M.377.22
Sonata in G. Für Violine & Klavier. Nach der Original-Ausgabe bearbeitet von Alfred Moffat. [Partitur.] Mainz. Schott. 1909. [Kammer-Sonaten für Violine & Klavier des 17ten & 18ten Jahrhunderts. No. 9.] No. 4 in M.432.42.2
Voi amante or rondeau. [Dearest creature. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 162, 163.) No. 86 in M.376.31.3
Gibbons, Orlando.
Almighty and everlasting God. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 56–58.) M.444.20
The first set of madrigals and mottets of 5. parts: apt for viols and voyces. London. Stainer & Bell, Ltd. 1914. [Fellowes. The English madrigal school. Vol. 5.] M.452.4.5
A reprint of the London edition published by Snodham in 1612.
Contents. — The silver swan. — O that the learned poets. — I weigh not fortune's frown. — I tremble not at noise of war. — I see Ambition never pleased. — I feign not friendship. — How art thou thralled. — Farewell all joys. — Dainty fine bird. — Fair ladies that to love. — Mongst thousands good. — Now each flowery bank of May. — Lais now old. — What is our life? — Ah dear heart. — Fair is the rose. — Nay let me weep. — Ne'er let the sun. — Yet if that age. — Trust not too much fair youth.
Hosanna to the Son of David. Anthem for six voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 41–47.) M.444.20
Lift up your heads. Anthem for six voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 48–55.) M.444.20
O clap your hands together. Anthem for eight voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 59–74.) M.444.20
Parthenia ou la première musique imprimée pour le clavecin. Composée par . . . William Byrd, Dr. John Bull, et Orlando Gibbons. No. 1 in M.450.48.6
Gibet, Le. *For pianoforte.* Ravel, J. M. Gaspard de la nuit. No. 2 in M.411.86
Gieb ihm dein Herz! *Hymn.* Loewe, J. C. G. Werke. Band 16. No. 42 in M.384.67.16
Giesebrecht, Heinrich Ludwig Theodor.
[Polus von Atella.] Gesangskreise aus Polus von Atella. Oratorium [von J. C. G. Loewe]. No. 31 in M.384.67.14
Giesèla. *Song.* Bishop, H. R. Lays and legends of the Rhine. M.441.12
Gift, The. *Song.* Essex, T. Collection of original compositions. No. 17 in M.441.100
Gigault, Nicolas.
Livre de musique pour l'orgue. Paris. Durand. 1902. Facsimile. [Archives des maîtres de l'orgue des xvie, xviie, et xviiie siècles. Vol. 4.] M.432.43.4
Gigues. *For orchestra.*
Debussy, A. C. Images. No. 1. M.412.30
Gilbert, Gabriel.
Les peines et les plaisirs de l'amour. Pastorale. Les paroles sont de M. Gilbert & la musique de M. Cambert. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 1, pp. 49–100.) M.128.47.1
Libretto only.
Gilbert, Henry Franklin Belknap.
Negro rhapsody for orchestra. Full score. Autograph manuscript. [1913.] M.444.170
There is no title-page.
Gilbert, Jean, *pseud.* See **Winterfeld**, Max.
Gilbert de Voisins, A., *Comte.*
Le festin de l'araignée. Ballet-pantomime. Musique de Albert Roussel. M.137.50
Gilchrist, William Wallace.
Allegretto [for pianoforte]. Autograph manuscript. [1894.] No. 1 in M.451.2.3
Gilchrist, William Wallace. *(Continued.)*
Andante [for organ]. Autograph manuscript. [189–?] No. 2 in M.451.2.3
Gilderoy. *Song.* Thomson, W. Orpheus Caledonius. Vol. 2. No. 47 in M.376.32.2
Gille, Philippe.
[Lakmé. Opéra. Poëme de MM. Edmond Gondinet & Philippe Gille. Musique de Léo Delibes.] M.441.83
Gille et Gillotin. *Opera.* For the Music see **Thomas**, C. L. A. For the Libretto see **Sauvage**, T. M. F.
Gilles, Constantin.
Sonate (en ré mineur) pour violon et piano. [Partition et partie.] Paris. Legouix. 1914. No. 1 in M.444.171
Gillier, Jean Claude.
John ask'd his landlady. Catch a 4 voci. (*In* The Pleasant musical companion. Fol. 29.) No. 56 in M.CAB.1.53
Gillington, May.
The marsh-king's daughter. Cantata. Words adapted from Hans Andersen's tale. Music by Angelo Mascheroni. M.415.59
Gils, P. van.
Onkel Mathurin. Komische Oper. Musik von Henry Weyts. M.417.80
Gina. *Opera.* For the Music see **Larmanjat**, J. For the Libretto see **Carré**, M.
Ginestet, François Regis Prosper, *Vicomte* de.
François 1er à Chambord. Opéra [en deux actes]. Paroles de [Moline, Saint-Yon et Fougeroux]. Musique de Prosper de Ginestet. [Partition chant et piano.] Paris. Pacini. [1830?] M.134.29
Gingerbread oh! *Song.* Vandernan, T. Splenetick pills. No. 1 in M.430.14
Gioconda, La. *Opera.* For the Music see **Ponchielli.** For the Libretto see **Boito.**
Giocondie felici. *Catch.* Arne, T. A. No. 46 in M.430.1.4
Giordani, Giuseppe.
Caro mio ben. [Lied. Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 20, 21.) M.417.40
Giordani, Tommaso.
Twelve progressive lessons for the harpsichord, piano forte or organ composed for the improvement of young practitioners. Opª 25. London. Printed by Longman & Broderip. [1780?] No. 7 in M.430.7
Giordano, Umberto.
Madame Sans-Gêne. Commedia di Vittoriano Sardou ed É. Moreau. Ridotta in tre atti per le scene liriche da Renato Simoni. [Musica da] Umberto Giordano. Riduzione per canto e pianoforte di R. Delli Ponti e G. C. Paribeni. Milano. Sonzogno. 1915. M.442.110
Giovanelli, Ruggiero.
Che poi tu farmi. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 10.) M.149a.37
Giovanniello. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1
Giovannini, ——.
O wouldst thou know what secret charms. [Song, T. Accomp. for harpsichord.] Set by Mr. St. Germain [pseud.]. (*In* Apollo's cabinet. P. 109.) M.409.37
Also to be found, with figured bass and accomp. for German flute, in Clio and Euterpe.
Giovine Bacco di pace. *Glee.* Quilici, G. No. 78 in M.430.1.11
Giovinetto cavalier. *Part-song.* Meyerbeer, G. M.157.14.4
Gipsy prince, The. *Opera.* For the Music see **Kelly**, M.
Girardin, Delphine Gay de.
Die heilige Cäcilia. Legende. Für eine Mezzo-Sopran-Stimme mit Chor (ad libitum) und Orchester (oder Pianoforte, Harmonium und Harfe) Begleitung componirt von F. Liszt. M.434.27
Girardin, *Mme* Émile. See **Girardin**, Delphine Gay de.
Girl, The, behind the counter. *Opera.* For the Music see **Talbot**, H. For the Libretto see **Bantock**, L.
Girl, The, of my heart. [I have parks, I have grounds. Song, bar.] (*In* Boston musical miscellany. Vol. 2, pp. 145–147.) No. 41 in M.370.2.2

Girl, The, of the Golden West. *Opera.* For the Music see Puccini, G. For the Libretto see **Civinini, G.**

Girl, The, that I love. *Glee.* Webbe, S. No. 37 in **M.430.1.21**

Girls, The, of Gottenberg. *Opera.* For the Music see **Tilkins, F.** For the Libretto see **Grossmith, G.**

Girton girl, The, and the milkmaid. *Opera.* For the Music see **Caldicott, A. J.** For the Libretto see **Adams, C.**

Gisalberti, Andreas.
Petherick, H. Joseph Guarnerius, his work and his master [Andreas Gisalberti]. London. 1906. Illus. Plates. **M.102.41**

Giudizio universale, Il. *Oratorio.* For the Music see **Raimondi, P.** For the Words see **Abbate, O.**

Giustiniani, Girolamo Ascanio, *translator.*
Bible. Old Testament. Psalms. Psaumes de David traduits en italien. Musique de B. Marcello. Paris. [184–?] 4 v. **M.431.40**

Give ear, O my people. *Sentence.* Callcott, J. W. The anthems sung at the Asylum chapel. **M.432.9**

Give me a bottle. *Song.* Alland. The amorous lad. No. 245 in **M.cab.1.50**

Give me but a wife. *Song.* Incurious, The. No. 6 in **M.376.31.1**

Give me care's antidote. *Catch.* Tremain, T. No. 16 in **M.430.1.7**

Give me health. *Song.* Leveridge, R. The contented man. No. 320 in **M.cab.1.50**

Give me the melting eye. Glee [T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 198, 199.) No. 72 in **M.430.1.20**

Give me the sweet delights. *Catch.* Harington, H. No. 27 in **M.430.1.11**; etc.

Give the king Thy judgments, O God. *Anthem.* Croft, W. **M.444.20**

Give the toast. *Catch.* Baildon, J. No. 71 in **M.430.1.11**
Hook, J. No. 47 in **M.430.1.6**

Give us glasses, my wench. A new song [T. With continuous bass]. (*In* Clio and Euterpe. Vol. 1, p. 59.) No. 41 in **M.376.31.1**

Gîvre, Le. *Song.* Doret, G. Jardin d'enfants. **M.137.57**

Gîvre, Le, en fleur. *Song.* Doret, G. Airs et chansons. No. 1 in **M.417.12**

Glaciers, The, by moonlight. *Song.* Lassen, E. Song album. Vol. 2. **M.443.84.2**

Gladiatori, I. *Opera.* For the Music see **Foroni, J.** For the Libretto see **Peruzzini, G.**

Gladstone, Francis Edward.
Cathedral music. Anthems [S. A. T. B. With organ accompaniment]. London. Novello. Ewer & Co. [187–?] No. 1 in **M.444.91**
Contents. — Te Deum laudamus. — Benedictus. — Cantate Domino. — Deus misereatur. — Anthem for Advent: The Lord, even the most mighty God. — Anthem: Teach me Thy way, O Lord. — Anthem: O how amiable. — Short anthem or introit (8 voices): Rend your heart. — Short anthem or introit for Ascension Day: Lift up your heads.
Constance of Calais. A dramatic cantata. The libretto written by Mrs. D. Chambers McFall. The music composed by Francis Edward Gladstone. [Vocal score.] London. Weekes & Co. [1885.] No. 2 in **M.415.54**

Gladwin, Thomas.
Alack a day. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 46.) No. 23 in **M.430.1.21**
Collin's description of Vauxhall. [O Mary, soft in feature. Song, bar., with accomp. for harpsichord or flute.] (*In* Apollo's cabinet. P. 106.) **M.409.37**
Also to be found in Calliope, 2d edition; Universal harmony.
Lord Exeter sends. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 30, 31.) No. 8 in **M.430.1.32**
When charming Cloe. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 85.) No. 85 in **M.cab.1.50**
Also to be found in The Universal musician.

Glancing, The, of her apron. *Song.* Thomson, W. Orpheus Caledonius. Vol. 2. No. 42 in **M.376.32.2**

Glaneuse, La. *Opera.* For the Music see **Fourdrain, F.** For the Libretto see **Bernède, A.**

Glareanus, Henricus Loritus.
Glareani Δωδεκαχόρδον. [*Colophon:* Basileae per Henrichvm Petri mense Septembri anno post virginis partvm. M D XLVII.] Illus. **M.388.7**
A treatise on the ancient modes of church music.
Mvsicae epitome ex Glareani Dodecachordo. [*Colophon:* Basileæ, ex officina Hieronymi Cvrionis, impensis Henrici Petri, anno M.D.LIX.] Plate. Diagrams. **M.149a.58**
Edited by Johann Ludwig Wonnegger.

Glas, Le. *For pianoforte.* Indy, P. M. T. V. d'. "Tableaux de voyage." **M.417.81**

Glass, A, is good and a lass is good. *Song.* Shield, W. No. 32 in **M.370.2.2**

Glasses, The, sparkle on the board *Song.* Geary, T. No. 6 in **M.370.2.1**

Glaub' nicht, O Freund. *Song.* Tchaikovski, P. I. Tchaikovski-Album. **M.417.32**

Glaus, Alfred, *editor.*
Huber, H. Concert (No 2, G dur) für Pianoforte mit Begleitung eines zweiten Pianoforte. **M.444.173**

Glazunov, Aleksandr Konstantinovitch.
Le chant du destin. Ouverture dramatique pour orchestre. Op. 84. Partition d'orchestre. Leipzig. Belaïeff. 1909. No. 1 in **M.133.20**
Concerto (la) pour violon avec accompagnement d'orchestre. Op. 82. Partition d'orchestre. Leipzig. Belaïeff. 1905. **M.434.15**
Deux préludes pour grand orchestre. Op. 85. Partition. Leipzig. Belaïeff. 1911. No. 1 in **M.431.30**
Contents. — 1. A la mémoire de Wladimir Stassoff. 2. A la mémoire de N. Rimsky-Korssakow.
Fantaisie finnoise. Pour orchestre. Op. 88. Partition d'orchestre. Leipzig. Belaïeff. 1912. No. 2 in **M.434.51**
Introduction et la danse de Salomée d'après le drame „Salomée" de Oscar Wilde. No. 2. Pour orchestre. Op. 90. Partition d'orchestre. Leipzig. Belaïeff. 1912.
Contents. — 2. La danse de Salomée. No. 2 in **M.431.30**
Scène dansante pour grand orchestre. Op. 81. Partition d'orchestre. Leipzig. Belaïeff. 1905. No. 2 in **M.133.20**
Scènes de ballet. Suite pour grand orchestre. Op. 52. Partition d'orchestre. Leipzig. Belaïeff. 1895. **M.434.16**
Symphonie, Huitième, en mib pour grand orchestre. Op. 83. Partition d'orchestre. Leipzig. Belaïeff. 1907. **M.411.33**
Thème et variations pour piano. Op. 72. Leipzig. Belaïeff. 1901. No. 2 in **M.445.30**

Glazunov, Aleksandr Konstantinovitch, *editor.*
Chopin, F. F. Chopiniana. Suite pour grand orchestre. No. 2 in **M.407.13**
Glinka, M. I. Caprice brillant sur le thème de la Jota aragonesa pour grand orchestre. No. 3 in **M.407.13**
—— Valse-fantaisie pour orchestre. No. 2 in **M412a.22**

Gleason, Frederic Grant.
Canzonetta [for pianoforte]. Autograph manuscript. [189–?] No. 3 in **M.451.2.3**
Idylle [for organ]. Op. 24. Autograph manuscript. [189–?] No. 4 in **M.451.2.3**

Glenlogie. *Song.* Lawson, M. L. Songs of the North. **M.442.106**

Glen-Mary quadrilles. *For pianoforte.* Dodworth, A. No. 13 in **M.431.54**

Glide gently on. [Song, M.-S. With figured bass and accomp. for flute.] (*In* Calliope. 2d edition. P. 170.) No. 165 in **M.cab.1.50**
This song is here entitled The mournful shepherdess. Also to be found, with the title The forsaken maid, in Universal harmony.

Glide swiftly on. *Glee.* Callcott, J. W. No. 101 in **M.430.1.23**

Glide swiftly on. *Song.* Lampe, J. F. **M.409.37**; etc.

Glière, Reinhold Moritzovitch.
Octette pour quatre violons, deux altos et deux violoncelles. Op. 5. Partition. Leipzig. Belaïeff. 1903. No. 1 in **M.412a.22**
Quatuor, Deuxième (sol), pour deux violons, alto et violoncelle. Op. 20. Partition. Leipzig. Belaïeff. 1906. No. 2 in **M.412a.21**
Symphonie, Deuxième (en ut), pour grand orchestre. Op. 25. Partition. Leipzig. Belaïeff. 1912. **M.434.90**

Glière, Reinhold Moritzovitch. *(Continued.)*
Les syrènes. Poème symphonique pour grand orchestre. Op. 33. Partition d'orchestre. Leipzig. Belaïeff. 1912. M.434.80

Glinka, Mikhail Ivanovitch.
Caprice brillant sur le thème de la Jota aragonesa pour grand orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et A. Glazounow. Partition. Leipzig. Belaieff. 1901. No. 3 in M.407.13
Жизнь за Царя. Большая опера въ 4-хъ дѣйствіяхъ съ эпилогомъ. Текстъ Барона Розена. Музыка М. Глинки. Подъ редакціей М. Балакирева и С. Ляпунова. Оркестровая партитура. Das Leben für den Zaren. Oper in 4 Aufzügen und einem Epilog. Text von Baron von Rosen. Deutsch von L. Esbeer. Musik von M. Glinka. Redigiert von M. Balakirew und S. Liapunow. Orchesterpartitur. Москва. Юргенсонъ. [190–?] M.379.64
The text is in Russian and German. There is an unbound supplement containing the last two numbers of the opera in a simplified form.
Valse-fantaisie pour orchestre. Nouvelle édition revue et corrigée par N. Rimsky-Korsakow et Glazounow. Partition d'orchestre. Leipzig. Belaieff. 1902. No. 2 in M.412a.22

Glocken, Die, zu Speier. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 5 in M.384.67.4

Glockenguss, Der, zu Breslau. *Song* Mattiesen, E. Balladen vom Tode. No. 1 in M.137.63

Gloire, La, de Corneille. *Cantata.* For the Music see Saint-Saëns, C. C. For the Libretto see Leconte, S. C.

Gloria in excelsis. *Anthem.*
Hutcheson, F. No. 34 in M.430.1.7; etc.
Loewe, J. C. G. Werke. Band 1. No. 65 in M.384.67.1

Gloria Patri. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 50, 51.) No. 30 in M.430.1.3

Glorious Apollo. *Glee.* Webbe, S. No. 1 in M.377.22

Glorious majesty, The. *Canon.* Webbe, S. No. 35 in M.430.1.18

Glorious sun, The. *Glee.* Webbe, S. No. 138 in M.430.1.25

Glory be to the Father. *Anthem.*
Berg, G. No. 27 in M.430.1.4; etc.
Callcott, J. W. No. 48 in M.430.1.24
Hellendaal, P. No. 55 in M.430.1.7
Webbe, S. No. 7 in M.430.1.15

Glory to God. *Canon.* Webbe, S. No. 59 in M.430.1.29

Glover, Charles William.
Melodies of many lands. [Song, A. or B.] (*In* Annie Laurie melodist. P. 6.) No. 4 in M.129.52

Glover, Stephen.
Floating on the wind. [Song, M.-S. or BAR.] (*In* Annie Laurie melodist. P. 20.) No. 17 in M.129.52

Glu, La. *Opera.* For the Music see Dupont, G. For the Libretto see Richepin, J.

Gluck, Christoph Willibald, *Ritter* von.
Armida. Opera in cinque atti [di Quinault. Musica di C. Gluck]. Opera completa per canto e pianoforte. Riduzione di G. Gialdini. Milano. Ricordi & C. [188–?] Portrait. [Edizioni economiche Ricordi.] M.443.48
Iphigenie in Aulis. Oper in drei Aufzügen vom Ritter Gluck. [Text von Durollet.] Vollständiger Klavierauszug. Nach der französischen Original-Partitur bearbeitet von F. Brissler. Berlin. Challier & Co. [186–?]
The text is in German and French. M.453.58
Orfeo ed Euridice. [Oper von Chr. Gluck. Text von Pierre L. Moline.] Originalpartitur der Wiener Fassung von 1762. Mit neuer deutscher Übersetzung und ausgesetztem Basso continuo bearbeitet von Hermann Abert. Wien. Artaria & Co. 1914. [Denkmäler der Tonkunst in Österreich. Jahrgang 21. Band 44a.] M.421.15

Glueck. *Song.*
Barkworth, J. E. Eine ereignissvolle Ferienreise. M.440.5
Reger, M. Schlichte Weisen. M.450.61

Glueck der Jugendzeit. *Duet.* Weber, C. M. F. E. von. M.128.66

Gluecklicher Wandersmann. *Song.* Goltermann, G. E. Songs. M.417.15

Gluecksnarr, Der. *Opera.* For the Music see Berté, H. For the Libretto see Landesberg, A.

Gluecksritter, Der. *Opera.* For the Music see Czibulka. For the Libretto see Genée, F. F. R.

Gluecksritter, Der. *Song.* Wolf, H. Gedichte von J. von Eichendorff. No. 1 in M.415.82

Go banish thy sorrow. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 9.) No. 10 in M.430.1.6

Go burning sighs. *Glee.* Paxton, S. No. 52 in M.430.1.21

Go Damon go. *Glee.* Paxton, S. No. 66 in M.430.1.23

Go Edmund, join the martial throng [s.]. New words to the old Irish melody of The little harvest rose. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 4 in M.441.54
The music of this song is the same as that of the song beginning In the morning of life, in Stevenson and Bishop's Selection of Irish melodies.

Go feeble tyrant. *Part-song.* Jackson, W., *of Exeter.* No. 3 in M.137.31

Go gentle gales. *Glee.* Green, J. No. 57 in M.430.1.28
Jackson, W., *of Exeter.* Six quartets. No. 4 in M.137.31

Go gentle gales. *Song.* Arne, T. A. The faithful lover. No. 1 in M.376.31.3

Go happy flower. *Glee.* Stevens, R. J. S. No. 122 in M.430.1.25

Go, happy gales. *Song.* Hook, J. Petrach's sonnets. M.402b.22

Go, happy paper. *Song.* Holcombe, H. Happy paper. No. 331 in M.CAB.1.50

Go happy shade. *Glee.* Wellesley, G. C. No. 59 in M.430.1.16

Go happy soul. *Glee.* Hudson, R. No. 26 in M.430.1.9

Go idle boy. *Glee.* Callcott, J. W. No. 58 in M.430.1.27
Smart, G. T. No. 15 in M.430.1.32

Go lovely rose. *Glee.* Rock, W., *Jr.* No. 51 in M.430.1.30
Stevens, R. J. S. No. 64 in M.430.1.29

Go, lovely rose. [Song, BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 82, 83.) No. 24 in M.370.2.2

Go patten to lubbers. *Song.* Dibdin, C. Poor Jack. No. 19 in M.129.111

Go plaintive sounds. *Glee.* Webbe, S. No. 62 in M.430.1.29

Go rose, my Chloe's bosom grace. *Part-song.* Greene, M. No. 4 in M.137.31

Go rose, my Cloe's bosom grace. *Song.*
Greene, M. M.409.37; etc.
Rose, The. No. 220 in M.CAB.1.50

Go tell Aminto gentle swain. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Go thou gentle whisp'ring wind. *Glee.* Atterbury, L. No. 102 in M.430.1.23

Go to Jane Glover. Round [for four voices]. (*In* Annie Laurie melodist. P. 31.) No. 33 in M.129.52

Go to my Anna's breast. *Glee.* Danby, J. No. 77 in M.430.1.31

Go to your business. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 68, 69.) No. 19 in M.430.1.10

Go tuneful bird. *Glee.* Hook, J. No. 69 in M.430.1.20

Go where glory waits thee. [Song, BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 84–86.) No. 30 in M.370.2.1
Also to be found in Stevenson's Selection of Irish melodies; Moore's Irish melodies.

Go ye my canzonets. *Duet.* Morley, T. Of Thomas Morley the first booke of canzonets for two voices. No. 1 in M.452.4.1

God is gone up with a merry noise. *Anthem.* Croft, W. M.444.20

God is our hope and strength. *Anthem.* Blow, J. M.444.20
Callcott, J. W. No. 36 in M.430.1.24
Danby, J. No. 60 in M.430.1.28

God is our refuge. *Cantata.* For the Music see Buck, D. The forty-sixth psalm.

God preserve her majesty. *Catch.* Blow, J. No. 61 in M.CAB.1.18

God preserve his majesty. *Catch.* Blow, J. The king's health. No. 55 in M.CAB.1.53

God said let there be light. Canon [A. T. B.] in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 57.) No. 29 in M.430.1.20

God save great George our king. · A loyal song [T. B., with accomp. for harpsichord or flute]. (*In* Apollo's cabinet. Pp. 152, 153.) M.409.37
Also to be found in Calliope, 2d edition.

God save great George our king. *Canon.* SMITH, J. S. The wreath. No. 43 in M.430.1.17

God save the king. *Part-song.* BANTOCK, G., *editor.* No. 2 in M.444.165

God save the King. *Works about.*
BATEMAN, S. The strange evolution of 'our illiterate national anthem' from a rebel song. [London. 1902.] M.127.74

God's dear son. *Carol.* CHRISTMAS carols. No. 2 in M.415.71

God's dwelling. *Part-song.* DAVIES, H. W. Noble numbers. M.443.89

Godard, Benjamin Louis Paul.
Quatuor, 2ième [A dur], pour deux violons, alto et violoncelle. Op. 37. Partition. Leipzig. Breitkopf & Hærtel. [190–?] No. 2 in M.450.38

Godard d' Aucour de Saint-Just, Claude, *Baron.*
Le calife de Bagdad. Opéra. Mise en musique par A. Boieldieu. M.224.3; etc.
[La famille suisse.] Partition de La famille suisse. Opéra. Paroles de St Just Daucourt. Musique de Boieldieu. M.450.5
Gabrielle d'Estrées, ou les amours d'Henri IV. Opéra. Musique de Méhul. M.273.30; etc.
Jean de Paris. Opéra comique. [Musique] par Adrien Boieldieu. M.441.40
La prisonnière. Opéra. [Paroles de Jouy, de Longchamps et Saint-Just.] Musique de Cherubini et Boieldieu. M.285.13
Zoraïme et Zulnar. Opéra. [Musique] par Boieldieu. M.271.32

Goddess of ease. *Song.* BOYCE, W. No. 345 in M.CAB.1.50; etc.

Goddess of the tunefull lyre. *Glee.* DANBY, J. No. 73 in M.430.1.29

Godfrey, Arthur E.
Little Miss Nobody. A new musical comedy. Written by Harry Graham. Music by Arthur E. Godfrey. Additional numbers by Landon Ronald. [Accomp. for pianoforte.] London. Hopwood & Crew. [1899.] M.393.20

Godfrey, Percy.
Coronation prize-march. Full score. London. Metzler & Co., Ltd. 1902. M.441.51

Gods, The, of wit. *Glee.* WEBBE, S. No. 73 in M.430.1.20

Goering, Carl.
Oratorien. Das Leben, Sterben, die Auferstehung und Himmelfahrt Jesu. Componirt von Adolph Reckzeh. M.418.33

Goering, Theodor.
Der Messias von Bayreuth. Feuilletonistische Briefe an einen Freund in der Provinz. Stuttgart. Richter & Kappler. 1881. M.453.18
Refers to Wagner.

Goerner, Johann Valentin.
Sammlung neuer Oden und Lieder. [Anon.] Theil 1–3. Hamburg. Bohn. 1752. Vignettes. M.376.47
Part 1 is of the 3rd, part 2 of the 2d, part 3 of the 1st edition.
Contents. — 1. An eine Schläferinn. — Der Tag der Freude. — Mirene. Die Ursache der Kriege. — Mezendore. — Der ordentliche Hausstand. — Die Verschwiegenheit der Phyllis. — Der erste May. — Der Blinde. — Der Landmann und der Winzer. — Der Wettstreit.—Die Schwägerschaft. — Der Lauf der Welt. — Der Wunsch einer Schäferinn. — Die Vogel. — Das Daseyn. — Lob der Zigeuner. — Die verliebte Verzweiflung. — Die Prophezeihung. — Das Unfehlbare. — Die alte und neue Liebe. — Die Wunder der Liebe. — Die Verläumdung. — Ermunterung zum Singen. — Die Vorzüge der Thorheit, in einem Rundgesange. 2. An die Freude. — Das Kind. — Die Alte. — Der Jüngling. — Der Alte. — Der verliebte Bauer. — Der Nutzen der Zärtlichkeiten. — Der Wein. — Gränzen der Pflicht. — Der Morgen. — Die Liebe. — Die Nacht. — Der Frühling. — Die Land-lust. — Der Kuss. — Mischmasch. — Unverdiente Eifersucht. — Das Beyspiel. — Die Vergötterung. — Die Helden. — Die Alster. — Wünsche und Gesundheiten. — Die erste Liebe. — Zemes und Zulima. — Das Heidelberger Fass. — Das Gesellschaftliche. — An den Schlaf. — Die Jugend. — Der Weinberg. — Der schlechte Wein. 3. Die Freundschaft. — Aufmunterung zum Vergnügen. — Elpin. — Die Schönheit. — Der Wink. — Die Verliebten. — Hoheit und Liebe. — Der Wunsch. — Phryne. — Doris und der Wein. — Der May. — Die Rose. — Die Schule. — Burgunder-Wein. — Leichen-Carmen.

Goess, Bartholomäus. See **Gesius,** Bartholomäus.

Goethe, Johann Wolfgang von.
An Schwager Kronos; An Mignon; Ganymed: Gedichte. In Musik gesetzt für eine Singstimme von Franz Schubert. No. 1 in M.140.33.3
Erlkönig. Ballade. In Musik gesetzt von Franz Schubert. No. 1 in M.140.33.1
„Es fürchte die Götter das Menschengeschlecht." Aus Goethes Iphigenie. In Musik gesetzt für gemischten Chor und Orchester von Ferdinand Hiller. No. 2 in M.444.28
Gesänge des Harfners aus Wilhelm Meister. Für eine Singstimme in Musik gesetzt von Franz Schubert. No. 9 in M.140.33.1
Faust. For a cantata based on this work, see **Boulanger,** Lili. Faust et Hélène.
Faust. Romantische Oper. Componirt von Louis Spohr. M.140.20
Same. Musik zu Goethe's Faust, I. and II. Theil. Nach der Otto Devrient'sche Bearbeitung von Eduard Lassen. M.384.58
Same. Musik zu Goethes Faust von Felix Weingartner. M.379.62
Gretchen am Spinnrade [s.]. Aus Göthe's „Faust." In Musik gesetzt von Franz Schubert. No. 2 in M.140.33.1
Rastlose Liebe, Nähe des Geliebten, Der Fischer, Erster Verlust, und Der König in Thule. Gedichte. Für eine Singstimme in Musik gesetzt von Franz Schubert. No. 5 in M.140.33.1
Schäfers Klagelied, Heidenröslein, Jägers Abendlied, Meeres Stille. Für eine Singstimme in Musik gesetzt von Franz Schubert. No. 3 in M.140.33.1
Suleika und Geheimes aus dem westöstlichen Divan von Goethe. Für eine Singstimme in Musik gesetzt von Franz Schubert. No. 11 in M.140.33.1
Suleika's IIter Gesang. Aus dem west-östlichen Divan von Göthe. In Musik gesetzt für eine Singstimme von Franz Schubert. No. 3 in M.140.33.3
Wandrers Nachtlied. Für eine Singstimme in Musik gesetzt von Franz Schubert. No. 4 in M.140.33.1
Willkomen und Abschied. Gedicht. In Musik gesetzt für eine Singstimme von Franz Schubert. No. 11 in M.140.33.3

Goethe, Johann Wolfgang von. *Works about.*
SCHAEFER, A. Historisches und systematisches Verzeichnis sämtlicher Tonwerke zu den Dramen Schillers, Goethes, Shakespeares, Kleists und Körners. Nebst einleitendem Text und Erläuterungen für Darsteller, Dirigenten, Spieler und Hörer der Werke, unter besonderer Berücksichtigung der Zwischenaktsmusik. Leipzig. 1886. M.453.69

Goettin, Die, im Putzzimmer. *Song.* LOEWE, J. C. G. Werke. Band 15. No. 2 in M.384.67.15

Goetz, Hermann.
O Lieb', du Wonnemeer. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. P. 85.) M.417.40

Goetzl, Anselm.
Zierpuppen (Les précieuses ridicules). Musikalische Komödie in einem Aufzug nach Molière von Richard Batka. Musik von Anselm Götzl. Klavierauszug mit Text von Selmar Meyrowitz. Leipzig. Brockhaus. [1906.] No. 1 in M.378.50

Gogava, Antonius Hermannus, *translator.*
ARISTOXENUS Tarentinus. Aristoxeni mvsici antiqviss. Harmonicorum elementorvm libri III. Cl. Ptolemæi Harmonicorum, seu de musica lib. III. Aristotelis De obiecto auditus fragmentum ex Porphyrij commentarijs. Venetijs. M D LXXI. M.149a.36

Gogol, Nikolai Vasilievitch.
Taras Bulba. For an opera founded on this work see **Davis,** J. D. The zaporogues.

Gola, La, il sonno. Canone [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 31.) No. 20 in M.430.1.4

Gold a receipt for love. See **Monro,** G. When love and youth.

Goldberg, Johann Gottlieb.
Prélude et fugue pour le clavecin. Paris. Farrenc. 1868. [Le trésor des pianistes. Vol. 14.] No. 7 in M.450.48.14

Goldberg, Johann Theophilus. See **Goldberg**, Johann Gottlieb.

Golden days of good Queen Bess. [To my muse give attention. Song, M.-S. or BAR.] (*In* American musical miscellany. Pp. 89–95.) No. 33 in M.129.111

Golden prince, The. *Cantata.* For the MUSIC see **Hadley**, H. K. For the LIBRETTO see **Stevens**, D. K.

Golden sun thy warmth display. *Glee.* HOOK, J. No. 33 in M.430.1.15

Goldfisch, Der. *Opera.* For the MUSIC see **Jarno**, G. For the LIBRETTO see **Jaeger**, R.

Goldmark, Carl.
Trio für Pianoforte, Violine und Violoncell. Op. 33. [Partitur und Stimmen.] Bremen. Schweers & Haake. [1908?] No. 2 in M.133.18
Ein Wintermärchen. Oper in 3 Akten, frei nach Shakespeare, von A. M. Willner. Musik von Carl Goldmark. Klavierauszug mit Text vom Komponisten. Wien. Karczag & Wallner. [1907.] M.450.45

Goldmark, Rubin.
Quartet in A. For piano, violin, viola and violoncello. Op. 12. [Score and parts.] New York. Schirmer. [1912.]
This quartet received the Paderewski prize in 1909. M.431.31

Goldoni, Carlo.
[La bonne fille. Opéra. Musique de Piccinni.] M.431.59
[La calamita de' cuori.] The favourite songs in the opera call'd La calamita de' cuori. [Composed by Salieri.] M.442.107

Goldschmidt, Adalbert von.
Abbé Mouret. Oper. Dichtung nach Zolas Roman. Musik von Dr. Max von Oberleithner. M.442.7

Goldschmidt, Otto.
Douze grandes études pour le piano. Op. 13, Cah. 2. Leipzig. Breitkopf & Härtel. [186–?] No. 2 in M.445.40

Goldschmied's Töchterlein. *Ballad.* LOEWE, J. C. G. Werke. Band 10. No. 2 in M.384.67.10

Goldsmith, Oliver.
The hermit. The words taken from a ballad in The vicar of Wakefield. [Composed by W. Beville.] M.450.34
The Vicar of Wakefield. A romantic light opera. The music by Liza Lehmann. M.378.54

Goldsmith, S. O., *editor.*
WILLIAMS, R. V. A sea symphony. [Cantata.] No. 2 in M.126.91

Goldwin, John.
I have set God alway before me. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 173–178.) M.444.20

Golgotha. *Oratorio.* For the MUSIC see **Acosta**, P. d'. For the LIBRETTO see **Frédricx**, C.

Golisciani, Enrico.
Doctor Cupid. (L'amore medico.) A musical comedy. (After Molière's L'amour médecin.) Music by Ermanno Wolf-Ferrari. M.442.75
The jewels of the Madonna (I gioielli della Madonna). Opera on Neapolitan life. Plot and music by Ermanno Wolf-Ferrari. (Verse by C. Zangarini and E. Golisciani.) M.125.49
La Du Barry. Tre quadri ed epilogo di G. [sic] Antona Traversi, E. Golisciani. [Musica di] Ezio Camussi. M.442.111
Susannens Geheimnis. (Il segreto di Susanna.) Intermezzo. Musik von Ermanno Wolf-Ferrari. M.134.32; etc.

Goltermann, Georg Eduard.
Adagio pour violoncelle avec accompagnement d'orchestre ou de piano. Op. 83. Partition. Mayence. Schott. [186–?] No. 1 in M.407.31
Songs with piano-accompaniment. Lieder und Gesänge für eine Singstimme mit Pianoforte. Mittelstimme. Deutsch-Englisch. Offenbach a/M. André. [188–?] Portrait. M.417.15
Contents. — Veilchen. (Violets.) — Der Troubadour. (The troubadour.) — Der Seelenkranke. (The wounded heart.)—Neuer Frühling. (Spring.) — Süsser Traum. (The sweetest dream.) — Unruhe. (Restlessness.) — Muntrer Bach. (Merry brook.) — Frühling und Liebe. (Love and Spring.) — Nach und nach. (By degrees.) — Ich sehe dich in jeder Blume. (I see thee, love, in every flower.) — Der Schatz im Herzen. (The treasure in the heart.) — Der Abendhimmel. (The evening sky.) — In Sommerluft und Sonnenschein. (In sunny light and summer.) — So weit. (So far.) — Am Bächlein. (The rill.) — Glücklicher Wandersmann. (The happy wanderer.) — Das Herz am Rhein. (The heart by the Rhine.) — Die junge Rose. (The young rose.) — Komm' auf die See. (Come o'er the sea.) — Ich habe im Walde gesucht. (I've sought in the forest in vain.) — Mailiedchen. (May-song.) — Maitag. (A day in spring.) — So halt' ich endlich dich umfangen. (At last, dear love, my arms enfold thee.) — Am Neckar, am Rhein. (By Neckar and Rhine.) — Der todte Soldat. (The dead soldier.) — Gruss an Koenigstein. (The village.)

Goncourt, Edmond Louis Antoine Huot de.
Madame Saint-Huberty. D'après sa correspondance et ses papiers de famille. Paris. Charpentier & cie. 1885. M.377.57

Gondinet, Edmond.
[Lakmé. Opéra en 3 actes. Poëme de MM. Edmond Gondinet & Philippe Gille. Musique de Léo Delibes.] M.441.83

Gondoliers vénitiens, Les. *Song.* LABARRE, T. Album lyrique. M.123.16

Good counsel. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Good day, bring the water. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 134.) No. 48 in M.430.1.9

Good English men drink. *Catch.* PURCELL, H. A health to the miter. No. 22 in M.CAB.1.53

Good, good indeed. A catch on tobacco [for four voices]. (*In* The Iovial companions. Fol. 2.) No. 4 in M.CAB.1.18
Also to be found in The Pleasant musical companion.

Good little girl, A. *Song.* MANSFIELD, R. One evening. M.417.44

Good love then fly thou to her. *Part-song.* MORLEY, T. Canzonets to five and sixe voices. M.452.4.3

Good morrow. *Catch.* IRISH BELLMAN, The. No. 8 in M.430.1.6

Good morrow, fair ladies. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.

Good mother, if you please. *Song.* HOWARD, S. No. 314 in M.CAB.1.50

Good neighbours be quiet. *Catch.* ARNE, T. A. No. 21 in M.430.1.2

Good night. *Song.* SIMPSON, R. Sonnets of Shakspeare. M.441.97

Good night, good rest. *Part-song.* DAVY, J. Six madrigals. M.450.7

Good sir, do not start. *Song.* OSWALD, J. No. 69 in M.376.31.2

Good soul, A. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, p. 143.) No. 50 in M.430.1.14

Good statesmen. *Glee.* ARNE, T. A. No. 34 in M.430.1.4

Good wine the heart of man. *Catch.* HAYES, W. No. 37 in M.430.1.2

Goodhart, A. M.
Lady on the silver throne. [Part-song, S. S. A. T. B. B. Accomp. for piano. Words by Edmund Gosse.] (*In* Choral songs in honour of Queen Victoria. Pp. 67–76.) M.398.2

Goodwin, Starling, *alleged author.*
Con'd a man be secure. Duett [T. B.]. (*In* Gow. Edinburgh collection. Vol. 3, pp. 20–23.) No. 56 in M.377.22

Goose hangs high songster, The. Filled with the richest, best, and very popular Irish and other songs and ballads. New York. De Witt. [1866.] M.129.74

Gorsse, Henry Joseph Auguste de.
Les maîtres chanteurs de la Butte. [Fantaisie-parodie.] Paroles de J. Oudot et H. de Gorsse. Musique de É. Bonnamy. M.417.6
Petit roman. Poésies. Une voix (sopran ou ténor), soprani, violon, violoncelle et piano. Musique de Georges Guiraud. No. 2 in M.126.46

Gorter, Albert.
Der Schatz des Rhampsinit. Oper in vier Akten. Vollständiger Klavierauszug mit Text. Leipzig. Kratochwill. [1894?] M.443.66

Gorton, Charles Vincent.
The Apostles. Sacred oratorio by Edward Elgar. An interpretation of the libretto by C. V. Gorton. London. Novello & Co., Ltd. [190–?] M.128.65

Gossec, François Joseph.
Toinon et Toinette. Comédie en deux actes [par Jean Auguste Jullien]. Mise en musique par F. J. Gossec. [Partition. Paris. De la Chevardière. 1767?] M.418.16

Gott der Herr. Volksweise [s. a. Mit Klavierbegleitung]. (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. P. 40.) M.128.66

Gott der Herr ist Sonn und Schild. *Motet.* Rolle, J. H. No. 34 in M.443.23

Gott, der Vater wohn' uns bei. *Motet.*
Hasler, H. L. von. No. 44 in M.414.43.13
Praetorius, M. No. 39 in M.414.43.13

Gott, gieb den Gericht. *Anthem.* Neithardt, A. H. No. 9 in M.414.43.8

Gott, höre mein Gebet. *Anthem.* Naumann, E. No. 7 in M.414.43.10

Gott ist mein Licht und Seligkeit. [Motet, s. a. t. b.] (*In* Musica sacra. Band 13, pp. 72–74.) No. 70 in M.414.43.13

Gott ist mein Lied. *Hymn.* Loewe, J. C. G. Werke. Band 16. No. 28 in M.384.67.16

Gott sei mir gnädig. *Anthem.* Grell, A. E. No. 12 in M.414.43.9

Gott sei mit Euch. *Song.* Loewe, J. C. G. Werke. Band 14. No. 21 in M.384.67.14

Gott sei uns gnädig. *Anthem.* Neithardt, A. H. No. 8 in M.414.43.9

Gott, Der, und die Bajadere. *Song* Loewe, J. C. G. Werke. Band 12. No. 6 in M.384.67.12

Gott wir haben es mit unsern Ohren gehöret. *Anthem.* Neithardt, A. H. No. 1 in M.414.43.9

Gottes ist der Orient. *Song.* Loewe, J. C. G. Werke. Band 11. No. 23 in M.384.67.11

Gottes Segen. *Song.* Reger, M. Schlichte Weisen. M.450.61

Gottesbote. *Song.* Loewe, J. C. G. Werke. Band 2. No. 24 in M.384.67.2

Gottesmauer, Die. *Song.* Loewe, J. C. G. Werke. Band 14. No. 28 in M.384.67.14

Gotthelf, Felix.
Mahadeva. Eine Mysterium in einem Vorspiel und drei Aufzügen für die Bühne in Wort und Ton verfasst von Felix Gotthelf. Vollständiger Klavierauszug. Leipzig. Kahnt. [1909.] M.125.58

Gottschalk, Louis F.
Cinderella and the prince, or Castle of Heart's Desire. A fairy excuse for songs and dances. Book by R. A. Barnet. Lyrics by D. K. Stevens and R. A. Barnet. Music by Louis F. Gottschalk and Edward W. Corliss. [Vocal score.] Boston. White-Smith Music Pub. Co. 1904. M.443.58
Additional musical numbers by D. J. Sullivan, J. S. Chapman, D. K. Stevens.

Gottschalk, Louis Moreau.
Le bananier. Chanson nègre. [Pour pianoforte.] Boston. Ditson. [1853?] No. 1 in M.421.16
Ojos criollos (Les yeux créoles). Danse cubaine. Caprice brillant à quatre mains pour le piano. New York. Hall. 1860. No. 2 in M.421.16

Gouge, ——.
The forsaken maid. [Fond eccho forbear thy light strain. A song in the tragedy call'd "Double falsehood"] by Shakespear [or rather L. Theobald. Song, a. or b., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 1, p. 66.) No. 66 in M.cab.1.50
Also to be found in The Universal musician.
The insensible mistress. [Ye nymphs & ye swains. Song, m.-s. or bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 77.) No. 77 in M.cab.1.50
The ladies case. [How hard is the fortune. Song, m.-s. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 143.) M.409.37
Also to be found in The Universal musician.

Gounod, Charles François.
À la mémoire de Jeanne d'Arc. Messe avec soli, choeurs, orgue d'accompagnement et grand-orgue, précédée d'un prélude avec fanfare sur l'entrée dans la Cathédrale de Rheims. Paris. Lemoine. 1887. No. 1 in M.415.30
Ave Maria. Melody adapted to the first prelude of J. S. Bach by Charles Gounod. For [soprano] voice, piano, organ and violin or 'cello. [Score and parts.] Boston. Oliver Ditson Co. [189–?] No. 1 in M.450.43
Cinq-Mars. Opéra de Ch. Gounod. Grande fantaisie [pour orchestre]. Arrangée par L. Arditi. [Partition. Paris. Delay. 187–?] No. 1 in M.411.34
Faust. Opéra en cinq actes. Paroles de MM. J. Barbier et M. Carré. Musique de Ch. Gounod. Partition grand orchestre. Paris. Choudens. [186–?] 2 v. M.cab.1.2
Gallia. Lamentation. Partition orchestre. Paris. Choudens. [187–?] No. 1 in M.133.21
The text is in French, Latin and English.
Hymne à Sainte Cécile. Solo de violon avec accompt de harpes, timbales, instruments à vent et contre basses. [Partition.] Paris. Lebeau. [187–?] No. 2 in M.133.21
Jeanne d'Arc. Drame en 5 actes et en vers de Jules Barbier. Musique de Ch. Gounod. Partition chant et piano arrangée par Georges Bizet. Paris. Gérard & cie. [1873.] 2 v. M.cab.2.27
This score was once the property of Albert Vizentini of Paris, under whose direction the opera was produced at the Théâtre de la Gaîté. He has inserted autograph letters from the composer and others, portraits, original water-color drawings for costumes, stage settings, etc., and the libretto, which is inlaid.
Jesus of Nazareth. (Dear Lord humble and lowly.) Evangelical chant. [Poem by A. Porte. Music] By Chas Gounod. Soprano or tenor [with pianoforte accompaniment]. New York. Schirmer. 1867. No. 2 in M.450.43
Messe solennelle (St. Cecilia) for soli and chorus. Edited and the organ accompaniment arranged by H. Clough-Leighter. [Vocal score.] Boston. Ditson Co. 1907. No. 2 in M.417.59
Petite symphonie. Pour une flûte, deux hautbois, deux clarinettes, deux cors et deux bassons. Partition. Paris. Costallat & cie. 1904. No. 2 in M.407.58
[Polyeucte.] Airs de ballet de Polyeucte. Pour orchestre. Partition. Paris. Lemoine. [1890.] No. 2 in M.411.34
Près du fleuve étranger. À quatre voix, 1er et 2me soprano, ténor et basse, avec accompagnement d'orchestre. [Paroles de A. Quételart. Musique de] Ch. Gounod. Partition orchestre. Paris. LeBeau. [184–?] M.407.48
Quinze airs de concours pour ténor. [Avec accompagnement de piano.] 8e recueil. Paris. Choudens. [188–?] M.417.16
Contents. — Inspirez-moi. (La reine de Saba.) — Un jour plus pur. (La nonne sanglante.) — Salut, demeure chaste et pure. (Faust.) — Anges du paradis. (Mireille.) — Broutez, mes chèvres. (Sapho.) — Ah! lève-toi soleil! (Roméo et Juliette.) — Deux nectar. (Faust.) — O jours heureux. (Sapho.) — Ces attraits que chacun admire. (La colombe.) — Salut, tombeau! (Roméo et Juliette.) — Du Seigneur pâle fiancée. (La nonne sanglante.) — Pressez-moi bien entre vos bras. (Tobie.) — En vain j'interroge. (Faust.) — Puis-je oublier. (Sapho.) — La bataille des vins. (Les deux reines.)
The redemption. A sacred trilogy written and composed by Charles Gounod. Full score. London. Novello & Co. [1882?] M.432.16
The text is in English and French.
Saltarello. Composed for a full orchestra. [Score.] London. Novello, Ewer & Co. [187–?] No. 3 in M.411.34
Sing, smile, slumber! (Canti, ridi, dormi!) Serenade by [Victor Hugo. Music by] Ch. Gounod. Soprano, with pianoforte accompaniment. Edition in French & English. New York. Schirmer. 1863. No. 3 in M.450.43
Six mélodies enfantines. Avec accompt de piano. Série 1. Paris. Lebeau. [1861.] M.440.13
Contents. — Bonjour, bonsoir. — Le rosier blanc. — Patte de velours. — La jeune fille. — L'ange gardien. — Cantate.
Temple ouvre-toi. (Open thy gates.) Song [for] a. or bar. [with pianoforte accompaniment]. New York. Schirmer. 1878. No. 4 in M.450.43
Le temps des roses. Mélodie [pour chant et piano]. Paroles de Camille Roy. Musique de Ch. Gounod. Pour mezzo-soprano ou baryton. Paris. Lemoine. 1886. No. 5 in M.450.43

Gounod, Charles François. *(Continued.)*
Ulysse. Tragédie en cinq actes et en vers de Ponsard. Musique de Ch. Gounod. Partition orchestre. Paris. Bureau centrale de musique. [1851?] M.396.75
Corrected in manuscript by Gounod.

Gourmont, Rémy de.
Le vieux roi. Tragédie lyrique. [Musique de] A. Mariotte. M.442.41

Gouvernantes, Les. *Song.* Jaques-Dalcroze. Des chansons. No. 2 in M.203.37

Goux, J., *translator.*
Brody, H. Daniel. Oratorio. M.443.85

Gow, Niel, *Jr., editor.*
The Edinburgh collection of glees, catches, duetts, &c. Selected from the works of the most eminent composers, ancient and modern. All as revised by the late Niel Gow, Junr. Edinburgh. Gow & Gailbraith. [182–?] M.377.22
Contents. — 1. Webbe: A gen'rous friendship. — Hayden: As I saw fair Clora. — Paxton: Breathe soft ye winds. — Stevenson: Come buy my cherries. — Webbe: Come live with me. — Drink to me only. — Atterbury: Fair enslaver. — Dyne: Fill the bowl. — Purcell: Fye nay pr'ythee John. — Harington: Give me the sweet delights. — Webbe: Glorious Apollo. — Paxton: Great father Bacchus. — Purcell [error for Aldrich]: Hark the bonny. — Wellesley: Here in cool grot. — Este: How merrily we live. — Ireland [i. e. Hutcheson]: How sleep the brave. — Hayes: Let's drink and let's sing. — Let's have a peal. — Harington: Look neighbours look. — Baildon: Master Speaker tho' 'tis late. — Byrd: Non nobis Domine. — Freeman: Of all the brave birds. — Wise: Old Chiron. — Harington: Sweet doth blush. — Smith: The fairest month. — Three bulls and a bear. — Wellesley: 'Twas you, sir. — Guglielmi: Viva tutte. — Purcell: Were I to chuse. — Travers: When Bibo thought fit. — Purcell: When V and I. — Arne: Which is the properest day to drink. — White sand. — Hayes: Wind gentle evergreen. — Webbe: You gave me your heart. 2. Care thou canker. — Cavendish: Every bush new springing. — Wilbye: Flora gave me fairest flowers; Fly love to heaven. — J. S. Smith: Hark the hollow woods resounding. — Scotland: Lightly tread 'tis hallow'd ground. — Baildon: My sledge and hammer. — Webbe: Now I'm prepar'd; Pretty warbler. — J. S. Smith: Return blest days return. — Ireland [i. e. Hutcheson]: Return my lovely maid. — Cobb: Smiths are good fellows. — Allegri: The celebrated Miserere. — Weelkes: The nightingale. — Webbe: The mighty conqueror. — Brewer: Turn Amarillis. — Baildon: When gay Bacchus. 3. Danby: Awake Æolian lyre. — Giardini: Beviamo tutti tre. — Could a man be secure. — Webbe: Discord dire sister. — Morley: Fair Phillis I saw. — Callcott: Forgive blest shade. — Arne: Hark you my dear. — Sacchini: How should we mortals. — Paxton: How sweet how fresh. — Morley: Now is the mouth of maying. — Knyvett: The boatie rows. — Callcott: The Red Cross knight. — Conversi: When all alone. — Danby: When Sappho tun'd. — Webbe: When winds breathe soft. — Callcott: You gentlemen of England.

Goyescas. *Opera.* For the Music see **Granados y Campina**, E. For the Libretto see **Periquet, F.**

Gozlan, Léon.
Balzac intime: Balzac en pantoufles; Balzac chez lui. Nouvelle édition. Précédé d'une préface de Jules Claretie. Paris. Librairie illustrée. [1886.] M.127.12

Gozzi, Carlo, *Conte.*
Turandot. For an orchestral suite suggested by this drama see **Busoni, F. B.**

Grab, Das, zu Ephesus. *Song.* Loewe, J. C. G. Werke. Band 14. No. 22 in M.384.67.14

Grabau, Carl.
Johannes Brahms, Rinaldo. Kantate von Goethe für Tenor-Solo, Männerchor und Orchester. Op. 50. Erläutert von Carl Grabau. Berlin. Schlesinger. [1911? Der Musikführer. No. 299.] M.217.12.299

Graben-Hoffmann, Gustav.
Ein grosser Damenkaffee. Musikalisches Genrebild in einem Act für Frauenstimmen (Soli und Chor). Op. 77. Clavierauszug [mit Text]. Leipzig. Kistner. [188–?] No. 3 in M.432.12

Grabrose, Die. *Song.* Loewe, J. C. G. Werke. Band 2. No. 13 in M.384.67.2

Grabu, Louis.
Albion and Albanius: an opera. Or, representation in musick. [The words by John Dryden.] Set by Lewis Grabu. Score. London, Printed for the author. 1687. M.441.30

Grace after dinner. *Canon.* Marella, G. B. No. 6 in M.430.1.1

Grace before dinner. *Canon.* Marella, G. B. No. 1 in M.430.1.1

Grace for a child. *Part-song.* Davies, H. W. Noble numbers. M.443.89

Graces, Les. *Ballet.* For the Words see **Roy, P. C.**

Gracious pow'rs convey me. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, p. 83.) No. 49 in M.430.1.1

Gradus ad Parnassum. *Composition.* Fux, J. J. M.388.21

Graener, Georg.
Gustav Mahler, Das Lied von der Erde. (Sinfonie für eine Tenor- und eine Alt- oder Bariton-Stimme und Orchester.) Erläutert. Berlin. Schlesinger. [1912?] M.217.12.372
Max Reger, Variationen und Fuge für grosses Orchester über ein Thema von J. Adam Hiller (1770). Erläutert. Berlin. Schlesinger. [1908?] M.217.12.356
Paul Juon, Konzert für Violine mit Begleitung des Orchesters, H moll. Op. 42. Erläutert. Berlin. Schlesinger. [1910?] M.217.12.366
Paul Juon, Trio-caprice (nach „Gösta Berling" von Selma Lagerlöf) für Violine, Violoncello und Klavier. Op. 39. Erläutert. Berlin. Schlesinger. [19—?] M.217.12.363
These four works form respectively Nos. 372, 356, 366 and 363 of Der Musikführer.

Graenzen der Pflicht. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Graf Eberhards Weissdorn. *Song.* Loewe, J. C. G. Werke. Band 14. No. 14 in M.384.67.14

Graf Eberstein. *Song.* Loewe, J. C. G. Werke. Band 4. No. 4 in M.384.67.4

Graf, Der, von Gleichen. *Opera.* For the Music see **Mohaupt, F.** For the Libretto see **Riedl, P.**

Graf, Der, von Habsburg. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 7 in M.384.67.4

Graham, Harry. See **Graham**, Jocelyn Henry Clive.

Graham, Jocelyn Henry Clive.
Little Miss Nobody. A new musical comedy. Music by Arthur E. Godfrey. M.393.20

Gram, Hans.
A shape alone let others prize. [Song, a. or bar., with accomp. for harpsichord.] (*In* American musical miscellany. Pp. 285, 286.) No. 107 in M.129.111
Sonnet for the 14th of October, 1793. When were entombed the remains of His Excellency, John Hancock, Esq. [The music from Graun. The lines written and adapted by Hans Gram.] M.CAB.1.54

Gramet, A.
Kérouan le sorcier. Opéra-comique par Félix Lebrun, P. Lemme & A. Gramet. Musique de A. Casirola. No. 1 in M.379.67

Gramming, Maximilian.
Erläuterungen zu Richard Wagner's musikalischen Drama „Die Walküre." Erster Theil der Trilogie „Der Ring des Nibelungen." München. Dempwolff. 1870. M.128.44

Grammont, Louis de.
Évangeline. Légende acadienne. Tirée du poème de Longfellow par Louis de Grammont, Georges Hartmann & André Alexandre. Musique de Xavier Leroux. M.302.7

Granados y Campina, Enrique.
Goyescas. An opera in three tableaux. The book by Fernando Periquet. The music by Enrique Granados. English version by James Weldon Johnson. [Vocal score.] New York. Schirmer. 1915. M.443.119
The text is in Spanish and English.

Granatiello, Lo. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Grand Barnaba dont la béquille. Amphigouris sur une musette du Triomphe de l'harmonie. (*In* Dessert, Le, des petits soupers. Pp. 10–12.) No. 1 in M.148.42

Grand Deuil, Le. *Opera.* For the Music see **Berton, H. M.** For the Libretto see **Vial, J. B. C.**

Grand mogul, The. *Opera.* For the Music see **Luders, G.** For the Libretto see **Pixley, F.**

Grandeur, amour et richesse. Duo [s. t.]. (*In* Loix, Les, de l'amour. Pp. 10–12.) No. 3 in M.148.42

Grandmougin, Charles Jean.
Hulda. Opéra. Légende scandinave d'après Bjœrnstjerne Bjœrnson. Musique de César Franck. M.418.15
Sombreval. Opéra. Musique de Ch. Grelinger. No. 1 in M.135.21

Grands boulevards, Les. *Song.* FRAGEROLLE, G. A. Chansons de Paris. M.442.21

Grands guignols, Les. *Criticism.* FIORENTINO, P. A. M.377.38

Grands jasmins, Les. *Song.* RHENÉ-BATON. Les heures d'été. M.125.74

Grands vents, Les, venus d'outremer. *Song.* RAVEL, J. M. Douze chants. M.137.35

Granom, Lewis Christian Austin.
The morning air. [Would you taste the morning air. Song, T. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 127.) No. 97 in M.376.31.1
The slighted nymph. [To sooth my Chloe's pensive grief. Song, T. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 74.) No. 53 in M.376.31.1

Grant Lord we beseech Thee. *Canon.* WOODWARD, R. No. 8 in M.430.1.7

Grant me kind heaven. *Catch.* SMITH, J. S. No. 15 in M.430.1.15

Grant me ye powers. *Glee.* PAXTON, S. A collection of glees. Opera 5. M.430.33

Grant, we beseech Thee. *Sentence.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9

Grasshopper, The. [Little insect that on high. Duet, S. T.] (*In* American musical miscellany. Pp. 64–66.) No. 21 in M.129.111
Also to be found in Boston musical miscellany.

Grateful lover, The. *Song.* GUNN, B. No. 82 in M.CAB.1.50

Grateful notes and numbers bring. *Hymn.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9

Gratia e bellezza. *Madrigal.* MONTE, F. di. M.149a.37

Gratias agimus tibi. *Anthem.* HASLER, H. L. von. No. 17 in M.414.43.12

Graun, Carl Heinrich.
Auserlesene Oden zum Singen beym Clavier. Sammlung 1. Berlin, bey Arnold Wever. 1761. M.430.21
Fürwahr, Er trug uns're Krankheit. [Motet, S. A. T. B.] (*In* Musica sacra. Band 5, pp. 81, 82.) No. 23 in M.414.43.5
Herr Gott, Du bist unsre Zuflucht. Der 90ste Psalm. [Doppelchor.] (*In* Musica sacra. Band 5, pp. 79, 80.) No. 22 in M.414.43.5
Herr, ich habe lieb. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Pp. 1–4.) No. 1 in M.443.23
Lasset uns aufsehen auf Jesum. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 3, pp. 1–7.) No. 13 in M.443.23
Lasset uns freuen. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 4, pp. 23–28.) No. 25 in M.443.23
[Lavinia a Turno.] Cantata, Lavinia a Turno, a soprano solo, due violini, viola e basso. [Partitura e parte di violino 1 e 2, e viola.] Lipsia. Breitkopf. 1762. M.442.89
Selig sind die zu dem Abendmahl. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 4, pp. 29–32.) No. 26 in M.443.23
Sonnet for the 14th of October, 1793. When were entombed the remains of His Excellency, John Hancock, Esq. [The music from Graun for S. A. T. B. The lines written and adapted by Hans Gram. Boston. 1793.] M.CAB.1.54
The music is taken from the oratorio Der Tod Jesu.
Te Deum laudamus. [Full score.] *Manuscript.* [185–?] M.444.92
Der Tod Jesu. Eine Cantate [von Ramler]. In die Musik gesetzt von Carl Heinrich Graun. Partitur. Leipzig, gedruckt und verlegt von Johann Gottlob Immanuel Breitkopf. 1760. M.441.31
Same. Neue Ausgabe. Leipzig. Breitkopf & Härtel. [1810.] M.418.17

Graupner, Johann Christian Gottlieb.
Rudiments of the art of playing on the piano forte, containing elements of music. 2nd edition. Boston. Graupner. [182–?] M.442.90

Graves, James.
The maids repentance. [Ye gods! I foolishly deni'd. Song, S., with figured bass, and accomp. for the German flute.]

Graves, James. *(Continued.)*
(*In* Calliope. 2d edition. Vol. 2, p. 75.) No. 259 in M.CAB.1.50

Gravollet, Paul.
Lucas et Lucette. Opéra comique. Musique de Edmond Missa. No. 2 in M.135.25
Madame Dugazon. Opéra-comique. Poème de Louis Leloir et Paul Gravollet. Musique de Charles Hess. No. 1 in M.135.28

Gray, Alan.
Odysseus in Phæacia. Cantata for soli, chorus, and orchestra. Words by J. H. Peile. Music by Alan Gray. [Vocal score.] London. Riorden. 1906. M.415.44
A song of redemption. The verse written by J. M. Neale. The music composed for soprano solo, chorus, and orchestra by Alan Gray. [Vocal score.] London. Novello, Ewer & Co., Ltd. 1898. No. 3 in M.379.22

Gray, Thomas.
The bard. A Pindaric ode. Set to music for bass solo, chorus, and orchestra by C. Villiers Stanford. M.409.40

Gray, Thomas Brabason.
Sweet peace of mind. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 78–80.) No. 31 in M.430.1.29

Graziella. *Opera.* For the MUSIC see **Mazellier, J.** For the LIBRETTO see **Cain, H.**

Great Bacchus O aid us. *Glee.* WEBBE, S. No. 62 in M.430.1.16

Great booby, The. [Feyther put me to the school. Song, BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 62–64.) No. 17 in M.370.2.2

Great Britain. *Music.*
CALLIOPE, or, English harmony: a collection of the most celebrated English and Scots songs. Volume 1. London. [1739.] Illus. Plates. M.CAB.1.49; etc.
NEW CALLIOPE, The, or English harmony in taste. A collection of celebrated songs and cantatas, by the most approv'd masters. London. MDCCXLIII. Illus. Plate. M.CAB.1.51
UNIVERSAL HARMONY, or, the gentleman & ladie's social companion: consisting of a great variety of the best & most favourite English & Scots songs, cantatas, &c, &c. London. 1745. Illus. Plate. M.CAB.1.47
UNIVERSAL MUSICIAN, The: or songster's delight. Consisting of the most celebrated English and Scotch songs, favourite cantata's, etc. Vol. 1. London. M,DCC,XXXVIII. Illus. Plate. M.CAB.1.48

Great father Bacchus. *Glee.* PAXTON, S. No. 99 in M.430.1.25; etc.

Great god of sleep. *Glee.* HUTCHESON, F. No. 7 in M.430.1.12

Great is the Lord. Canon [A. T. B.] in the fifth and eighth above. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 43.) No. 31 in M.430.1.25

Great is the Lord. *Canon.* AYRTON, E. No. 39 in M.430.1.31
HOOK, J. No. 80 in M.430.1.19
WEBBE, S. No. 39 in M.430.1.27

Great is the Lord. *Sentence.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9

Great love I know thee now. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Greece. *Music.*
ARISTOXENUS Tarentinus. Aristoxeni mvsici antiqviss. Harmonicorum elementorvm libri III. Cl. Ptolemæi Harmonicorum, seu de musica lib. III. Aristotelis De obiecto auditus fragmentum ex Porphyrij commentarijs. Omnia nunc primum latine conscripta & edita ab Ant. Gogauino Grauiensi. Venetijs. M D LXII. M.149a.36
EMMANUEL, M. Suite sur des airs populaires grecs pour violon et piano. No. 1 in M.444.186
FÉTIS, F. J. Mémoire sur cette question: les Grecs et les Romains ont-ils connu l'harmonie simultanée des sons? En ont-ils fait usage dans leur musique? [Bruxelles. 1859.] Illus. M.137.58

Greef, Arthur de.
Suite d'orchestre en sol. Partition d'orchestre. Leipzig. Cranz. [189–?] No. 3 in M.434.8
Contents. — Largo. — Rigodon.—Orientale.—„Springdands" norvégien.

Green, James.
Altho you're a cuckold. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 194, 195.) No. 56 in M.430.1.28
Go gentle gales. Glee [A.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 195–197.) No. 57 in M.430.1.28
Here lies poor Toby. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 28, p. 192.) No. 54 in M.430.1.28
Hosanna to the Lamb of God. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 83–86.) No. 20 in M.430.1.28
The Lord Mayor. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 88, 89.) No. 22 in M.430.1.28
Non nobis Domine. Canon [A. T. T. B.] in the fifth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 86, 87.) No. 21 in M.430.1.28
Non nobis Domine. Canon [A. T. B.] in the fifth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 28, p. 193.) No. 55 in M.430.1.28
Not unto us. Canon [A. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 28, p. 198.) No. 58 in M.430.1.28
Sweet is the verdure of the spring. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 190–192.) No. 53 in M.430.1.28
When love and friendship. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 75–80.) No. 41 in M.430.1.5
Also to be found in Warren's An eighth collection of catches.

Green grow the rashes, O. [There's naught but care. Song, A. or BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 26–28.) No. 7 in M.370.2.2

Green knight, The. *Incidental music.* GARNETT, P. M.376.43

Green little shamrock, The. [There's a dear little plant. Song, S. or T.] (*In* Boston musical miscellany. Vol. 1, pp. 56–58.) No. 19 in M.370.2.1

Greenbank, Henry.
Mirette. A new opera in three acts. The book by Michel Carré. The English lyrics by Frederic E. Weatherly. The English dialogue by Harry Greenbank. The music by André Messager. No. 2 in M.378.56
The scarlet feather. A comic opera (adapted from the French of MM. Leterrier and Vanloo). Music by Charles Lecocq. M.240.23

Greenbank, Percy.
After the girl. A revusical comedy. Written and composed by Paul A. Rubens. Lyrics by Percy Greenbank and Paul A. Rubens. M.443.82
The belle of Brittany. A musical play. Book by Leedham Bantock and P. J. Barrow. Lyrics by Percy Greenbank. Music by Howard Talbot. M.379.60
The dancing mistress. A new musical play by James T. Tanner. Lyrics by Adrian Ross [pseud.] and Percy Greenbank. Music by Lionel Monckton. M.442.42
The Quaker girl. A new musical play by James T. Tanner. Lyrics by Adrian Ross [pseud.] and Percy Greenbank. Music by Lionel Monckton. M.126.68

Greene, Maurice.
Anacreon's dream. [As I on purple tapestry lay. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 90.) No. 67 in M.376.31.1
As Celadon once. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 154.) No. 151 in M.CAB.1.50
A well a day. See his The blythest bird.
The blythest bird. [Song, M.-S. With continuous bass.] (*In* Apollo's cabinet. P. 136.) M.409.37
Also to be found, under the title A well a day, in Clio and Euterpe.
Busy, curious, thirsty fly. [Duet. T. B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 17.) Also to be found in The Universal musician. No. 17 in M.CAB.1.50
Can there be, ye pow'rs above. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 14.) No. 205 in M.CAB.1.50

Greene, Maurice. *(Continued.)*
Charming Chloe look with pity. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 142.) No. 140 in M.CAB.1.50
This song is here entitled True love. Also to be found with the title Charming Chloe in Clio and Euterpe.
Charming Sylvia. See his The nymph yt undoe's me.
The charms of Florimel. [Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 58, 59.) M.409.37
Also to be found, with the title Florimel, in Calliope, 2d edition; Universal harmony; The Universal musician.
Cloe's resolves. [As Cloe on flowers reclin'd. Song, BAR., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, pp. 140, 141.) No. 312 in M.CAB.1.50
Also to be found in Clio and Euterpe.
The dying swan. ['Twas on a river's verdant side. Song, A. or B. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 108, 109.) M.409.37
Fair Sally. [Song, M.-S. or BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 141.) M.409.37
Also to be found in Calliope, 2d edition; Universal harmony.
Florimel. See his The charms of Florimel.
Fond Philander. [Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 108, 109.) No. 66 in M.376.31.2
Go rose, my Cloe's bosom grace. [Song, M.-S. or BAR., with accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 118, 119.) M.409.37
This song is here entitled The poet to the rose. Also to be found, without title, in Calliope, 2d edition; Clio and Euterpe.
Same. [S. A. T. B., with figured bass, arranged by W. Jackson.] (*In* Jackson, W., *of Exeter.* Six quartets. Pp. 10–13.) No. 4 in M.137.31
Hamilla, or the raptur'd lover. [See where my dear Hamilla smiles. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 122, 123.) No. 76 in M.376.31.2
The happy shepherd. [Come, fair nymph. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 153.) No. 150 in M.CAB.1.50
In vain the force. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 7.) Also to be found in Universal harmony. No. 199 in M.CAB.1.50
In young Astrea's sparkling eye. A favourite song [S. or T. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 126–128.) No. 67 in M.376.31.3
Life is chequer'd. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 159.) No. 155 in M.CAB.1.50
Little flea, why so blood-thirsty. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 194.) No. 186 in M.CAB.1.50
The merchant to secure his treasure. A choice song [T. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 78–80.) No. 43 in M.376.31.3
The nymph yt undoe's me. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 28.) No. 28 in M.CAB.1.50
Also to be found, with the title Charming Sylvia, in The Universal musician.
On Princess Amelia. [Ye nymphs of Bath. Song, S. or T. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 107 in M.CAB.1.48
Orpheus with his lute. A favourite song [T. With figured bass]. (*In* Clio and Euterpe. Vol. 1, pp. 174, 175.) No. 128 in M.376.31.1
The poet to the rose. See his Go rose, my Cloe's bosom grace.
Strephon & Chloe. [Beneath a beach.] A favourite cantata [S. T. With figured bass]. (*In* Clio and Euterpe. Vol. 2, pp. 153–156.) No. 96 in M.376.31.2
Sweet Annie fra the sea beach. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 200.) No. 192 in M.CAB.1.50
True love. See his Charming Chloe.
With head reclin'd. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 29.) No. 219 in M.CAB.1.50

Greene, Maurice. *(Continued.)*
Ye purple-blooming roses. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 191.) No. 183 in M.CAB.1.50
Yes I'm in love. A choice song [T. With figured bass]. (*In* Clio and Euterpe. Vol. 3, p. 16.) No. 9 in M.376.31.3
Greeting. *Song.* LASSEN, E. Song album. M.443.84
Gregh, Fernand.
Les chants de la vie. Poëmes de Henry Bataille, Saint Georges de Bouhélier et Fernand Gregh. Musique de Alfred Bruneau. M.441.85
Gregh, Louis.
Instantanés! Pantonime en deux actes de F. Boussenot & F. Beissier. Musique de Louis Gregh. Partition de piano à 2 mains. Paris. Gregh. [189–?] M.379.72
Grégoir, Édouard Georges Jacques.
Les tribulations d'un artiste-musicien à Paris en 1812. Pietro Belloni, compositeur-professeur de Naples. Paris. Schott. 1884. M.417.70
Grégoir, Jacques Mathieu Joseph.
Faust (d'après Goethe). Poème musical en deux parties. Pour piano par Joseph Grégoir. Paris. Schott. [1847?] No. 3 in M.240.35
Gregor auf dem Stein. *Ballad.* LOEWE, J. C. G. Werke. Band 13. No. 13 in M.384.67.13
Greisen-Gesang. *Song.* SCHUBERT, F. P. No. 16 in M.140.33.3
Grelinger, Charles.
Sombreval. Opéra en quatre actes. Poème de Ch. Grandmougin. Musique de Ch. Grelinger. [Partition pour piano et chant.] Paris. Durdilly. 1897. No. 1 in M.135.21
Grell, August Eduard.
Aus der Tiefe rufe ich. Der 130ste Psalm. [Doppelchor.] (*In* Musica sacra. Band 9, pp. 208–212.) No. 11 in M.414.43.9
Gott sei mir gnädig. Der 51ste Psalm. [Solo und Chor.] (*In* Musica sacra. Band 9, pp. 213–228.) No. 12 in M.414.43.9
Herr Gott, Du bist unsre Zuflucht. Der 90ste Psalm. [Doppelchor.] (*In* Musica sacra. Band 10, pp. 326–332.) No. 11 in M.414.43.10
Gressac, Fred. de, *pseud.* See Maurel, *Mrs.* Victor.
Gretchen am Spinnrade. *Song.* SCHUBERT, F. P. No. 2 in M.140.33.1
Grétry, André Ernest Modeste.
Méthode simple pour apprendre à préluder en peu de temps, avec toutes les ressources de l'harmonie. Paris. L'Imprimerie de la République. An X (1802). M.376.40
Greville, Robert.
Let no concern. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 104–112.) No. 36 in M.430.1.26
Now the bright morning star. [Glee, S. S. A. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 225–233.) No. 104 in M.430.1.25
To fair Fidele's grassy tomb. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 100–111.) No. 24 in M.430.1.30
Grieg, Edvard Hagerup.
Altnorwegische Romanze mit Variationen. Für grosses Orchester. Op. 51. Partitur. Leipzig. Peters. [1910?] M.434.17
Bergliot. Gedicht von Björnstjerne Björnson (Deutsch von J. C. Poestion). Declamation mit Orchester. Musik von Edvard Grieg. Op. 42. Klavierauszug. Leipzig. Peters. [1889?] No. 2 in M.417.13
The text is in French and English.
Peer Gynt. Dramatische Dichtung von H. Ibsen. Musik von Edvard Grieg. [Partitur.] Leipzig. Peters. [1908.] M.411.77
Trauermarsch zum Andenken an Rikard Nordraak. Komponirt von Edvard Grieg. Für Orchester gesetzt von Johan Halvorsen. [Partitur.] Leipzig. Peters. [1908?] No. 2 in M.357.29
Unvollendetes Quartett, F dur, für zwei Violinen, Viola und Violoncell. [Partitur.] Leipzig. Peters. [1908.] No. 4 in M.412a.14
Grieg, Edvard Hagerup. *Works about.*
PETERS, C. F., *publisher.* Katalog der Compositionen von Edvard Grieg. Leipzig. 1898. Portrait. M.128.81
WESTRHEENE, P. A. van. Edvard Grieg. Haarlem. 1897. Portrait. M.128.89
Grieve, John Charles.
Rosa Lee. Grand romantic-kinderspiel. Words and music by John C. Grieve. [Full stage directions, text and music, with piano accomp.] Edinburgh. Köhler. [189–?] No. 4 in M.379.14
Grieve not dear love. *Glee.* BATES, W. No. 33 in M.430.1.9
Grieve not, Lucinda. *Catch.* WORGAN, J. No. 10 in M.430.1.4
Grigny, Nicolas de.
Œuvres d'orgue. (*In* Archives des maitres de l'orgue des xvie, xviie, et xviiie siècles. Vol. 5, pp. i–xi, 1–98.) M.432.43.5
Contents. — Livre d'orgue contenant une messe et quatre hymnes. — Veni Creator. — Pange lingua. — Verbum supernum. — Ave Maris Stella. — A solis ortus. — Point d'orgue sur les grands jeux.
Grillon, Le. *Song.* RAVEL, J. M. Douze chants. M.137.35
Grillparzer, Franz.
Der Traum ein Leben. For an opera based on this work see Mraczek, Joseph Gustav. Der Traum.
Grimm, Jakob Ludwig Carl.
Marienkind. Von J. L. C. und W. C. Grimm. For an opera based on this work, see Mueller, Ernst. Marienkind.
Grimm, Julius Otto.
The soul's aspiration. The English version by John Oxenford. Composed for solo and chorus with orchestra or pianoforte by Julius O. Grimm. Op. 12. [Vocal score.] London. Novello, Ewer & Co. [189–?] No. 1 in M.379.26
Grimpion, Le. *Song.* JAQUES-DALCROZE. Chez nous. No. 3 in M.203.37
Gris est le flot houleux. *Song.* COQUARD, A. Joies & douleurs. No. 3 in M.417.58
Grisaille. *Song.* AUBERT, L. F. M. Crépuscules d'automne. No. 1 in M.137.23
Grisar, Albert.
Les Porcherons. Opéra-comique en 3 actes. Paroles de Mr T. Sauvage. Musique par Albert Grisar. [Partition.] Paris. Colombier. [1850.] M.418.18
Griselda. *Opera.* For the MUSIC see Ricci, F. For the LIBRETTO see Piave, F. M.
Griselidis. *Symphonic poem.* MANDL, R. M.431.62
Grist, William.
Jason. A dramatic cantata for solo voices, chorus, and orchestra. The music composed by A. C. Mackenzie. M.432.20
Gromis, Charles.
Quartett, A dur, für 2 Violinen, Viola und Violoncell. [Partitur.] Leipzig. Eulenburg. [190–? Payne's Kleine Partitur-Ausgabe. 253.] No. 1 in M.412a.15
Gross, Ferdinand.
Katze und Maus. Operette nach dem Scribe'schen Lustspiele, der Damenkrieg, von Ferdinand Gross u. Victor Léon [pseud.]. Musik von Johann Strauss, Jun. No. 1 in M.389.72
Gross ist der Herr. *Anthem.* LOEWE, J. C. G. Werke. Band 16. No. 29 in M.384.67.16
RICHTER, E. F. E. No. 5 in M.414.43.10
Gross und Herr ist Gottes Nam'. *Anthem.* PRAETORIUS, M. No. 54 in M.414.43.13
Grosse Christoph, Der. *Ballad.* LOEWE, J. C. G. Werke. Band 13. No. 4 in M.384.67.13
Grosse Kurfürst, Der, und die Spreejungfrau. (Die Spree-Norne.) *Ballad.* LOEWE, J C. G. Werke. Band 5. No. 1 in M.384.67.5
Grosser Damenkaffee, Ein. *Opera.* For the MUSIC see Graben-Hoffmann, G.
Grosser Gott. *Mass.* CORDANS, B. Missa a 2 [T. B.], No. 1. No. 4 in M.414.43.2
Grossmann, Richard.
Gaunerstreiche. Komische Oper von Wilhelm Paasch. M.441.5
Grossmith, George, *Jr.*
The girls of Gottenberg. A musical play. Written by George Grossmith, Jnr. and L. E. Berman. Music by

Grossmith, George, *Jr.* *(Continued.)*
Ivan Caryll [pseud.] and Lionel Monckton. M.379.38
Havana. A musical play. Written by George Grossmith, Jnr., and Graham Hill. Music by Leslie Stuart [pseud.]. M.379.59

Grossmütterchen. *Song.* Beach, A. M. C. Songs. M.450.31

Grotta azzurra, La. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Grotte, La. *Song.* Debussy, A. C. Douze chants. No. 1 in M.379.23; etc.

Grovlez, Gabriel.
Sonate pour piano et violon. [Partition et partie.] Paris. Durand. 1909. M.434.34
Trois mélodies sur des poèmes de Jean Dominique, [par] Gabriel Grovlez. [Partition piano et chant.] Paris. Durand & cie. [1912.] No. 1 in M.137.44
Contents. — Des œillets japonais. — Le don silencieux. — Sérénade.

Gruen, Edmund, *translator.*
Frida, E. B. Námluvy Pelopovy. Pelop's Brautwerbung. Melodrama. Hudbu složil (Musik von) Zdeněk Fibich. M.443.107
—— Smĭr Tantalův. Die Sühne des Tantalus. Melodrama. Hudbu složil (Musik von) Zdeněk Fibich. M.443.108
—— Smrt' Hippodamie. Hippodamia's Tod. Melodram. Hudbu složil (Musik von) Zdeněk Fibich. M.443.109

Gruenbaum, F.
The dollar princess. A musical play by A. M. Willner and F. Grünbaum. Music by Leo Fall. M.379.40

Gruendel, Friedrich.
Am Weichselstrande. Salon-Walzer [von] Friedrich Gründel. Für Orchester von Ferd. Brange. Op. 17. [Partitur.] Thora. Lambeck. [187–?] Lithograph script. No. 2 in M.434.8
The title-page is missing.

Gruene Rast, Die, im Haine. *Song.* Franz, R. 35 Lieder und Gesänge. M.443.110

Gruenfeld, Alfred.
Der Lebemann. Operette in drei Akten von Alex. Landesberg und Ludwig Fischl. Musik von Alfred Grünfeld. Clavierauszug mit Text. Leipzig. Bosworth & Co. [1903.] M.389.60

Gruft, Die, der Liebenden. *Ballad.* Loewe, J. C. G. Werke. Band 6. No. 6 in M.384.67.6

Grun, James.
Der arme Heinrich. Ein Musikdrama von Hans Pfitzner. Dichtung nach der Legende des Mittelalters. M.442.8

Gruppe aus dem Tartarus. *Song.* Schubert, F. P. No. 3 in M.140.33.2

Gruss an Koenigstein. *Song.* Goltermann, G. E. Songs. M.417.15

Gruss an Züllchow. *Song.* Loewe, J. C. G. Werke. Band 17. No. 37 in M.384.67.17

Gruss vom Meere. *Song.* Loewe, J. C. G. Werke. Band 10. No. 23 in M.384.67.10

Gry, René.
Les suites d'une polka. Opérette. Paroles de René Gry & Léon Laroche. Musique de Paul Henrion. No. 2 in M.240.36

Guappa, La. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Guardian angel, The; or, the little mother. *Opera.* For the Music see Bordèse, L. For the Libretto see Cooper, G.

Guardian angels now protect me. *Song.* Handel, G. F. No. 62 in M.cab.1.50; etc.

Guarneri, Giuseppe Antonio. See Guarnerius, Joseph Antonio.

Guarnerius, Joseph Antonio.
Petherick, H. Joseph Guarnerius, his work and his master [Andreas Gisalberti]. London. 1906. Illus. Plates. M.102.41

Gubernatis, Angelo, *translator.*
Holmès, A. M. A. Inno alla pace in onore della Beatrice di Dante. No. 2 in M.415.27

Guéberlet, Le. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3

Gueldne Sternlein schauen nieder. *Song.* Franz, R. 35 Lieder und Gesänge. M.443.110

Guerbel, Lucy Geneviève Teresa Ward, *Comtesse* de. See Ward, Geneviève.

Guérin, Charles.
Le rêve sur le sable. Chant et piano. Musique de J. Guy Ropartz. Poèmes de Charles Guérin. Paris. Durand & cie. 1914. M.440.40
Contents. — Ton image. — Prière du matin. — Le vent est doux. — Soir d'adieu. — Ah! s'en aller.

Guérin de Litteau, Hippolyte Louis.
Le rappel des chèvres. Chœur pour 1er et 2e dessus, ténor et basse. Musique de E. Chaîne. No. 3 in M.443.1

Guernsey, Wellington, *translator.*
Boisselot, P. Lischen and Fritzchen. (Conversation alsacienne.) Operetta. M.441.38

Guérout, H., *editor.*
Raff, J. J. Raff-album. 6 morceaux, transcrits pour violoncelle et piano. M.442.116

Guerra vuoi farmi amor. *Duet.* Clari, G. C. M. Madrigali e duetti. M.441.13

Guerrabella, Ginevra, *pseud.* See Ward, Geneviève.

Guerre, La, des femmes. *Opera.* For the Music see Poujade, L. For the Libretto see Lordon, P.

Guerson, Guillaume.
Utilissime musicales regulenecessitate plani cantus simplicis contrapuncti: rerum factarum tonorum vsualium: nec non artis accentuandi tam speculatiue q̄ practice: accriori lima mundate. Venundatur Parrhisiis a Frācisco regnault. [Anon. *Colophon:* Utilissime . . . Impresse. Anno salutifere passionis Millesimo quingentesimo vigesimo sexto.] Black-letter. Vignette. M.149a.74

Guest, John.
The captive maid of Israel. A sacred cantata. Libretto written and edited by Ogilvie Mitchell. Music composed and arranged by John Guest. [Vocal score.] London. Hart & Co. [189–?] No. 1 in M.126.47

Guete, Die, des Herrn. *Motet.* Rolle, J. H. No. 10 in M.443.23

Guet'ger Gott. *Mass.* Cordans, B. Missa a 2 [T. B.], No. 3. No. 9 in M.414.43.2

Gugeline. *Opera.* For the Music see Thuille, L. W. A. M. For the Libretto see Bierbaum, O. J.

Guglielmi, Pietro, *alleged author.*
Viva tutte le vezzose donne. Canzonetta a 3 voci. (*In* Gow. Edinburgh collection. Vol. 1, pp. 24–26.)
Gow attributes this work to Pietro Guglielmi. No. 6 in M.377.22

Guichard, Henry.
Ulysse. Tragédie. Les paroles de M. Guichard & la musique de M. Rebel. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 8, pp. 57–110.) M.128.47.8

Guiches, Gustave.
Céleste Prudhomat. For an opera based on this work, see Trépard, Émile. Céleste.
Ghyslaine. Drame lyrique. Poème de Gustave Guiches et Marcel Frager. Musique de Marcel Bertrand. M.378.40

Guignol. *For strings.* Lombard, L. No. 3 in M.407.73

Guilain, ——.
Pièces d'orgue pour le Magnificat sur les huit tons différens de l'église. (*In* Archives des maîtres de l'orgue des xvie, xviie, et xviiie siècles. Vol. 7, pp. 111–159.) M.432.43.7

Guilbert, Yvette.
Struggles and victories. By Yvette Guilbert and Harold Simpson. London. Mills & Boon, Ltd. [1910.] Portraits. Plates. Facsimiles. M.433.13
The part of the book written by Yvette Guilbert is in French with an English translation on the opposite pages. The part written by Simpson is entitled The life of Yvette Guilbert.

Guilbert, Yvette, *editor.*
Légendes dorées avec leurs airs anciens. Épisodes de la vie de Jésus receuillies et reconstituées par Yvette Guilbert des Bibles de noëls de Troyes, Melun, Nantes, éditées au XV. XVI. XVII. XVIII. siècles. [Partition chant et piano.] Mainz. Schott. [1914.] M.442.113

Guillaume Tell. *Opera.* For the Music see Rossini, G. A. For the Libretto see Étienne, V. J.

Guillet, P.
Un quart d'heure de silence. Opéra comique. Musique d'Émile Lombard. M.418.27

Guilmant, Alexandre. See **Guilmant, Félix Alexandre.**

Guilmant, Félix Alexandre.
Deux pièces pour orgue. [Op. 82.] Autograph manuscript. [1893.] No. 5, 6 in M.451.2.3
Contents. — Communion. — Contemplation.
Ecce panis. Motet pour sop. ténor et chœur (S. A. T. B.), violon, harpes et orgue. Op. 66, No. 1. Texte latin et anglais. [English adaptation by Rev^d James Baden Powell. Partition.] Paris. Durand. [1887.] No. 2 in M.444.189
Méditation sur le Stabat Mater. Pour orgue et orchestre. Op. 63. Partition d'orchestre. Paris. Schott. 1886. No. 1 in M.407.74
Noëls, offertoires, élévations, communions, etc., composés pour orgue (ou harmonium). Sur des mélodies anciennes. [Op. 60.] Paris. Schott. [1885.] M.444.93
L'organiste liturgiste. Recueil de pièces sur des chants liturgiques, ou usités dans l'Église, composées pour orgue (ou harmonium). Op. 65. Livraison 1–4. Paris. Schott. [188–?] No. 1 in M.133.23
Sonate, Première, pour orgue. Op. 42. [Nouvelle édition.] Paris. Schott. [1874.] No. 1 in M.444.94
Sonate, Troisième, pour orgue. Op. 56. Paris. Schott. 1883. No. 2 in M.444.94
Sonate, Quatrième, pour orgue. Op. 61. Paris. Schott. 1885. No. 3 in M.444.94

Guilmant, Félix Alexandre, *editor.*
Archives des maitres de l'orgue des XVI^e, XVII^e et XVIII^e siècles. M.432.43
Berlioz, L. H. L'adieu des bergers à la S^te Famille. Chœur tiré de L'enfance du Christ, de Hector Berlioz. No. 1 in M.444.189
Dumont, H. Messe dite du VI^e ton. No. 2 in M.417.61
Lefebvre, C. É. Méditation pour orgue, orchestre à cordes et deux hautbois. Arrangée pour orgue seul. No. 3 in M.444.189
Rameau, J. P. Le temple de la gloire. M.402a.25.14
Saint-Saëns, C. C. [Le déluge.] Prélude du Déluge. Transcrit pour grand orgue. No. 4 in M.444.189

Guinand, Édouard.
Les lendemains de la vie. Ode-symphonie. Musique de Charles René. M.415.45

Guiraud, Ernest.
Caprice pour violon avec accompagnement d'orchestre ou de piano. Partition d'orchestre. Paris. Durand. [189–?] No. 2 in M.407.31
Ouverture d'Arteveld. Op. 10. Partition d'orchestre. Paris. Durand. [189–?] No. 1 in M.407.59

Guiraud, Georges.
Petit roman. Poésies de Henry de Gorsse. Une voix (sopran ou ténor), soprani, violon, violoncelle et piano. Musique de Georges Guiraud. Partition. [Paris.] Baudoux & cie. [1896.] No. 2 in M.126.46

Guise, ou les états de Blois. *Opera.* For the Music see **Onslow, G.** For the Libretto see **Planard, F. A. E. de.**

Guitare. *Part-song.* Kastner, J. G. Les chants de la vie. M.121.34

Gulhinde am Putztische. *Song.* Loewe, J. C. G. Werke. Band 6. No. 23 in M.384.67.6

Gulio, Lu, de na figliola. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Gumbert, Ferdinand, *editor.*
Wagner, W. R. Ein Albumblatt. No. 3 in M.444.142

Gumbert, Ferdinand, *translator.*
Tchaikovski, P. I. Tschaikowsky-Album für Gesang und Klavier. M.417.32

Gumpeltzhaimer, Adam.
[Compendium musicæ latino-germanicum. Augsbourg. 1632?] Portrait. Plate. M.149a.45
An instruction book on singing, with text in Latin and German. The title-page is lacking.
Der Herr ist mein getreuer Hirt. Psalm 23. [S. A. T. B.] (*In* Musica sacra. Band 11, pp. 90–92.) No. 28 in M.414.43.11
Ich glaub' an Gott den Vater mein. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 87–89.) No. 27 in M.414.43.11
Jesu Dir sei ewig Preis. [Motet, T. T. B. B.] (*In* Musica sacra. Band 2, p. 82.) No. 15 in M.414.43.2
Lobt Gott getrost mit Singen. Cantate. Jubilate. [S.A.T.B.] (*In* Musica sacra. Band 11, pp. 95, 96.) No. 30 in M.414.43.11
O Jesu Christ. [Motet, T. T. B. B.] (*In* Musica sacra. Band 12, pp. 53–55.) No. 15 in M.414.43.12
Wenn mein Stündlein vorhanden ist. (Todtenfest.) [S. A. T. B.] (*In* Musica sacra. Band 11, pp. 97–99.) No. 31 in M.414.43.11
Wie lang, O Gott, in meiner Noth. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 93, 94.) No. 29 in M.414.43.11

Gunn, Barnabas.
The grateful lover. [False tho' she be. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 82.) No. 82 in M.CAB.1.50

Gunsbourg, Raoul.
Ivan le terrible. Opéra en 3 actes. Poëme et musique de Raoul Gunsbourg. Partition chant et piano. Paris. Choudens. 1910. Portrait. Autograph facsimile. M.125.40
Venise. Opéra en trois actes. Poème et musique de Raoul Gunsbourg. [Partition piano et chant.] Paris. Choudens. 1913. M.441.75
The title-page is missing.
Le vieil aigle. Drame lyrique en un acte. Poème et musique de Raoul Gunsbourg. Partition chant et piano. Paris. Choudens. 1908. M.379.44

Gura, Eugen.
Erinnerungen aus meinem Leben. Leipzig. Breitkopf & Härtel. 1905. Portrait. Plates. M.127.51
Reminiscences of the opera.

Gurre-Lieder. *Cantata.* For the Music see **Schoenberg, A.** For the Libretto see **Jacobsen, J. P.**

Gute Nacht. *For pianoforte.* Schubert, F. P. Lieder für das Piano-Forte. M.452.5.2

Gute Nacht! *Song.* Loewe, J. C. G. Werke. Band 2, 16. M.384.67.2,16

Guter Rat. *Song.* Weingartner, P. F. Album of songs. M.443.61

Gutmann, M.
Richard Wagner, der Judenfresser. Entgegnung auf Wagner's Schrift „Das Judenthum in der Musik." Dresden. Weiske. 1869. M.453.19

Gutzgauch, Der. *Song.* Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Guy Mannering. *Opera.* For the Music see **Bertin, L. A.**

Gypsies. *Music.*
Nelson, S. Songs of the gipsies [with pianoforte accomp.]. To which is prefixed an historical introduction on the origin and customs of this singular and interesting people, written by W. T. Moncrieff. Music by S. Nelson. London. [1832.] M.418.31
Parker, D. C. Some aspects of gipsy music. London. [1914?] M.129.115

Gypsy boy in the north. *Song.* Lassen, E. Song album. M.443.84

H

H. M. S. Pinafore. [Game of cards. Boston? 188–?] (33) cards. M.127.54
The characters of the opera, in amusing poses, on 32 colored cards. One card is entitled Directions continued; the rest of the directions are missing. The cards are inlaid on pages 21½ cm.

Ha! blasser Winter bist du da. *Song.* SCHROETER, C. E. W. Fünf und zwanzig Lieder. M.430.4

Ha'done, you little teazing wretch. *Catch.* ARNE, T. A. No. 44 in M.430.1.4

Ha ha! cry'd monsieur. *Round.* SMITH, J. S. No. 26 in M.430.1.21

Ha! see yon pretty milliner. *Catch.* KING, J. No. 6 in M.430.1.26

Haan, Willem de.
Der Königssohn. Ballade von Ludwig Uhland. Für Soli, Männerchor und Orchester componirt von Willem de Haan. Op. 8. Partitur. Darmstadt. Boelling. [1880?] M.443.75

Haas, Robert, *editor.*
GASSMANN, F. L. La contessina. (Die junge Gräfin.) Dramma giocoso. M.421.14
UMLAUF, I. „Die Bergknappen." Originalsingspiel. M.414.28

Hab' ich nicht dieselben Träume. *Song.* OVEREEM. Neuer Frühling. M.415.83

Habanera, La. *Overture.* LAPARRA, R. M.442.46

Haberl, Franx Xaver, *editor.*
VIADANA, L. Missa, L'hora passa. No. 3 in M.126.47

Habert, Fanny.
La fille de Jaïre. [Scène lyrique pour soli, choeur et orchestre. Partition.] Autograph manuscript. Paris. 1879. M.450.46
This score was submitted in the Concours Rossini, Paris, 1878, 79. The pianoforte arrangement is given in the two lower staves.

Habit, L', de César. *Opera.* For the MUSIC see **Lagoanère,** O. de. For the LIBRETTO see **Morand,** L.

Had away from me, Donald. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 46 in M.376.32.2

Had Neptune, when first he took charge of the sea. *Song.* POPELEY, W. No. 57 in M.376.31.2

Had she not care enough? *Catch.* PURCELL, H. No. 55 in M.Cab.1.18; etc.

Had those who've philosophy. *Catch.* DANBY, J. No. 9 in M.430.1.32

Hadeln, N. von.
Talmah. Lyrisches Drama. Die Dichtung ist nach Idee und Plan des Componisten in Versen ausgeführt von N. von Hadeln. Musik von Henri Berény. M.125.50

Hadley, Henry Kimball.
The culprit fay. A rhapsody for grand orchestra after Joseph Rodman Drake's poem. Op. 62. Score. New York. Schirmer. [1910.] M.434.9
The golden prince. A cantata for four-part chorus of women's voices, soprano and baritone solos and orchestra. The verse by David Stevens (adapted from a prose story by Oscar Wilde). The music by Henry Hadley. Op. 69. [Vocal score.] New York. G. Schirmer, Inc. [1914.] No. 1 in M.409.41
A legend of Granada. Cantata for four-part chorus of women's voices with baritone and soprano soli and orchestral accompaniment. Words by Ethel Watts Mumford. Music by Henry Hadley. Op. 45. Vocal score. New York. Schirmer. [1904.] No. 4 in M.379.22
North, East, South and West. Symphony No. 4 in D minor for orchestra. Op. 64. Score. New York. Schirmer. [1912.] M.434.91

Hadley, Henry Kimball. *(Continued.)*
The princess of Ys. Short cantata for women's voices. [Poem by Ethel Watts Mumford. Music by] Henry K. Hadley. Op. 34. [Vocal score.] Boston. Schmidt. 1903. No. 1 in M.417.17
Symphonic fantasia for orchestra. Op. 46. Orchestral score. New York. Schirmer. [1907.] M.133.22

Haec dies quam fecit Dominus. *Motet.* PALESTRINA. No. 6 in M.414.43.15

Haenflings Liebeswerbung. *Song.* SCHUBERT, F. P. Drey Lieder. No. 12 in M.140.33.1

Haensel et Gretel. *Opera.* For the MUSIC see **Humperdinck,** E. For the LIBRETTO see **Wette,** A.

Haessler, Johann Wilhelm.
Six sonatas pour le clavecin ou le pianoforte. 1779. [Also] Quatre solos pour le clavecin. 1786. Paris. Farrenc. 1865. [Le trésor des pianistes. Vol. 9.] No. 2 in M.450.48.9
Trois sonates pour le clavecin. 1776. Paris. Farrenc. 1869. [Le trésor des pianistes. Vol. 16.] No. 4 in M.450.48.16

Hāfiz, Muhammad Shams ud-Dīn.
Les amours de Hafiz. Sept mélodies. [Musique de] Blair Fairchild. No. 2 in M.442.119

Hagadah. *Jewish service book.* OFFENBACH, J. M.377.55

Hagestolz, Der. *Part-song.* MENDELSSOHN, A. No. 4 in M.417.75

Hahn, Reynaldo.
Esther. Tragédie de Racine. Chœurs, soli et musique de scène par Reynaldo Hahn. Partition piano et chant. Paris. Heugel & cie. [1905.] M.443.4
La fête chez Thérèse. Ballet-pantomime en deux actes de Catulle Mendès. Musique de Reynaldo Hahn. Partition piano seul. Paris. Heugel & cie. 1910. M.135.32
L'île du rêve. Idylle polynésienne de Pierre Loti [pseud.], André Alexandre & Georges Hartmann. Musique de Reynaldo Hahn. [Partition piano et chant.] Paris. Heugel & cie. 1897. M.135.35
Prométhée triomphant. [Oratorio pour choeur, soli et orchestre.] Poème de Paul Reboux. Musique de Reynaldo Hahn. [Partition chant et piano.] Paris. Heugel & cie. [1908?] M.443.76
The title-page is lacking.

Hahn, Reynaldo, *editor.*
RAMEAU, J. P. Les fêtes de l'Hymen et de l'Amour, ou les dieux d'Égypte. Ballet héroïque. M.402a.25.15

Haiden, Sebald. See **Heyden,** Sebald.

Hail all hail Britannia. *Glee.* COOKE, B. No. 52 in M.430.1.12

Hail! America hail! [Song, T.] (*In* American musical miscellany. Pp. 122–125.) No. 47 in M.129.111

Hail, Burgundy, thou juice divine. *Song.* IN PRAISE of Burgundy. No. 109 in M.Cab.1.50

Hail Diana. *Glee.* DANBY, J. No. 107 in M.430.1.23

Hail England. *Song.* DEFESCH, W. No. 105 in M.376.31.2

Hail ever pleasing solitude. *Glee.* ALCOCK, J. No. 7 in M.430.1.8

Hail golden star. *Glee.* CALLCOTT, J. W. To the ev'ning star. No. 46 in M.430.1.23

Hail hallow'd fane. *Glee.* WELLESLEY, J. C. No. 20 in M.430.1.17

Hail hallow'd vault. *Glee.* AYLWARD, T. No. 43 in M.430.1.19; etc.

Hail happy Albion. *Glee.* CALLCOTT, J. W. No. 19 in M.430.1.28

Hail, lovely shade. *Glee.* JENNER, C. No. 29 in M.430.1.6

Hail, mighty wine. *Catch.* LIDARTI, ——. No. 60 in M.430.1.8

Hail pensive Virgin. *Glee.* HOOK, J. No. 45 in M.430.1.18

Hail Queen of Isles. *Glee.* BERG, G. No. 56 in M.430.1.11

Hail sacred horrors. *Glee.* BATES, W. No. 18 in M.430.1.8

Hail social promoter of friendship. [Part-song for 3 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 104, 105.) No. 63 in M.430.1.1
"This catch was wrote [sic] on a remarkable large mugg [sic] belonging to the Philharmonic Catch Club in Dublin."

Hail solitude. *Glee.* ROCK, W., *Jr.* No. 71 in M.430.1.31

Hail thou sweet shade. *Glee.* HICKES, G. No. 40 in M.430.1.22

Hail to the flag. *Song.* MANSFIELD, R. One evening. M.417.44

Hail to thee, thou holy herb. *Song.* FLOWER, E. Musical illustrations of the Waverley novels. M.441.29

Hail Windsor. *Song.* TRAVERS, J. No. 280 in M.CAB.1.50; etc.

Hail young spring. *Glee.* DANBY, J. No. 41 in M.430.1.19

Hain in diesen Paradiesen. *Song.* SCHOENBERG, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62

Haines, Herbert E.

The beauty of Bath. A musical play by Seymour Hicks and Cosmo Hamilton. Lyrics by Chas. H. Taylor. Music by Herbert E. Haines. Vocal score. London. Hopwood & Crew, Ltd. 1906. M.443.93
This work contains the lyrics only.

My darling. A musical play by Seymour Hicks. Lyrics by Chas. H. Taylor. Music by Herbert E. Haines. Vocal score. London. Ascherberg, Hopwood & Crew, Ltd. 1907. M.443.49

The talk of the town. A musical comedy by Seymour Hicks. Lyrics by Chas. H. Taylor. Music by Herbert E. Haines. With additional numbers by Hamish MacCunn and Evelyn Baker. Vocal score. London. Hopwood & Crew, Ltd. 1905. No. 1 in M.240.22

Halcyon days. *Glee.* COOKE, B. No. 10 in M.430.1.28

Hale, Philip, *editor.*

DUBOIS, F. C. T. 3 pièces pour grand orgue. M.444.78

Halévy, Jacques François Fromental Élie.

La juive. Opéra en 5 actes. Paroles de E. Scribe. Musique de F. Halévy. Partition de piano [et chant] arrangée par F. Hiller. Paris. Schlesinger. [1835?] M.450.9

Les mousquetaires de la reine. Opéra comique en 3 actes. Paroles de Mr de St Georges. Musique de F. Halévy. Gde partition. Paris. Brandus & cie. [1846.] M.441.61

Halévy, Ludovic.

[Madelon.] Vocal gems from the charming comic opera Madelon. Music by Charles Lecocq. Libretto by Meilhac & Halévy. M.417.22

Hall, F. See Hall, H. Foley.

Hall, Grace, *translator.*

JUENGST, A. Quo vadis? Dramatic scenes. M.443.95

Hall, H. Foley.

Ever of thee. [Song, A. or BAR.] (*In* Annie Laurie melodist. Pp. 13, 14.) No. 11 in M.129.52

Hall, Henry.

Come take of your liquor. A catch for three voices [with accomp. for flute]. (*In* The Iovial companions. Fol. 6.) No. 14 in M.CAB.1.18

Let ye grave folks. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 22.) No. 42 in M.CAB.1.53

Thus while the eight. Catch a 3 voice [sic, with accomp. for the flute]. (*In* The Iovial companions. Fol. 21.) No. 64 in M.CAB.1.18

Tom making a mantua. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 4.) No. 7 in M.CAB.1.53

Hallelujah. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 132, 133.) No. 46 in M.430.1.14

Hallelujah. Canon [S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, p. 141.) No. 44 in M.430.1.12

Hallelujah. *Canon.* NORRIS, T. No. 2 in M.430.1.8

Hallén, Andréas.

"Waldemarsskatten." Romantisk opera i fyra akter. Dikt af Axel Klinckowström. Musik af Andréas Hallén. Förkortadt klaverutdrag med förbindande text. Stockholm. Lundquist. [1903?] No. 1 in M.389.69

Hallig, K.

Winterfeier. Kinderfestspiel. Klavier-Auszug [mit Text]. Leipzig. Hug. [188–?] M.137.45

Hallucinations. *For orchestra.* DUPONT, G. Les heures dolentes. M.434.52

Halt. *Song.* SCHUBERT, F. P. Die schöne Müllerin. No. 4 in M.140.33.2

Halte, au soir. *For pianoforte.* INDY, P. M. T. V. d'. "Tableaux de voyage." M.417.81

Halvorsen, Johan.

Andante religioso. Pour violon solo avec orchester. Partition. Copenhague. Hansen. [190–?] No. 3 in M.407.31

[Königin Tamara.] Tanzscene aus „Königin Tamara." Orientalisches Charakterstück für Orchester. Partitur. Kopenhagen. Hansen. [190–?] No. 4 in M.407.31

Halvorsen, Johan, *editor.*

GRIEG, E. H. Trauermarsch zum Andenken an Rikard Nordraak. No. 2 in M.357.29

Hamann, Ernst.

Franz Mikorey. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 167–177. Leipzig. 1907.) M.376.33.2

Hamburg, *Germany. Stadtbiblicthek.*

[Abschrift des Kataloges über die auf der hiesigen Stadtbibliothek befindlichen Instrumentalwerke. Hamburg. 1888.] Manuscript. M.371.43

Hamer, George Frederick.

Communion in E flat. [For organ.] Autograph manuscript. [189–?] No. 7 in M.451.2.3

Postlude in B flat [for organ]. Autograph manuscript. [189–?] No. 8 in M.451.2.3

Hamilla, or the raptur'd lover. *Song.* GREENE, M. No. 76 in M.376.31.2

Hammer, Heinrich.

American Indian rhapsody, First. For large orchestra. Score. Boston. Boston Music Co. 1914. M.444.95
Founded on Indian melodies.

Hammerschmidt, Andreas.

Dialogi oder Gespräche einer gläubigen Seele mit Gott. Theil 1. Für Vocalstimmen mit Instrumentalbegleitung. Bearbeitet von A. W. Schmidt. Wien. Artaria & Co. 1901. Portrait. Facsimile. [Denkmäler der Tonkunst in Österreich. Jahrgang 8, Theil 1.] M.414.23
Contents. — Ich bin die Wurzel. (S.S.B.) — Ach dass ich hören sollte. (S.S.T.) — Herr kehre Dich. (S.S.B.) — Gelobet sei der Herre täglich. (S.S.T.) — Ach Herr, ich habe gesündiget. (S.B.) — Liebe Seele, du hast einen guten Vorrath. (S.B.) — Ach wie gar nichts sind alle Menschen. (S.S.B.) — Herr, wer wird wohnen in Deiner Hütten? (S.S.B.) — Ach Herr, wie sind meiner Feinde so viel. (S.B.) — Was mein Gott will. (S.T.) — O Jesu, Du allersüssester Heiland. (S.S.T.) — Miserere mei Deus. (S.S.T.) — Siehe meine Freundin, du bist schöne. (S.T.) — Was siehest du aber einen Splitter in deines Bruders Auge. (S.T.) — Ich der Herr, das ist mein Name. (S.S.B.) — Nehmet hin und esset. (S.S.B.) — Ach Herr, straf mich nicht. (S.T.) — Ich leide billig nach meinem verdienten Lehn. (A.B.) — Maria gegrüsset seist Du. (S.T.) — Wende Dich Herr und sei mir gnädig. (A.B.) — Ach Gott, warum hast Du mein vergessen. (S.S.T.B.) — Benedicam Dominum in omni tempore. (S.S.T.B.)

O Domine. [Motet, S. S. A. T. B.] (*In* Musica sacra. Band 3, pp. 23–25.) No. 7 in M.414.43.3

Schaffe in mir, Gott, ein reines Herz. Motetto [S.S.A.T.T.B.]. (*In* Musica sacra. Band 3, pp. 36–42.) No. 11 in M.414.43.3

Same. (*In* Same. Band 5, pp. 53–59.) No. 16 in M.414.43.5

Zion spricht. Motette [S. S. A. T. B.]. (*In* Musica sacra. Band 14, pp. 84–90.) No. 17 in M.414.43.14

Hamund, St. John.

The ruby ring. A musical comedietta. Music by Alex. S. Beaumont. No. 2 in M.379.13

Hancock, John.

GRAM, H. Sonnet for the 14th of October, 1793. When were entombed the remains of His Excellency, John Hancock. Esq. [The music from Graun for S. A. T. B. The lines written and adapted by Hans Gram. Boston. 1793.] M.CAB.1.54

Hand in hand. *Glee.* COOKE, B. No. 42 in M.430.1.16

Handel, Georg Friedrich.

Acis and Galatea. A mask. As it was originally compos'd with the overture, recitativo's, songs, duets & choruses, for voices and instruments. [Full score.] London. Printed for I. Walsh. [1750?] M.441.19

The advice. [Mortals wisely learn to measure. Song, A. or B. Accomp. for harpsichord.] (*In* Apollo's cabinet. P.

Handel, Georg Friedrich. *(Continued.)*

74.) M.409.37
From Ezio. Also to be found in Calliope, 2d edition; Universal harmony.

Alexander's feast; or, the power of musick. An ode wrote in honour of St. Cecilia by Mr: Dryden. Set to musick by Mr: Handel. With the recitativo's, songs, symphonys and chorus's for voices & instruments. [Full score.] London. Printed for I. Walsh. [1738.] M.441.20

L'allegro, Il penseroso, ed Il moderato. The words taken from Milton. Set to musick by Mr. Handel. Added, his additional songs. [In score.] London. Printed for W. Randall. [1775?] Portrait. M.441.17

As when the dove. A favourite song [s. or T.] in Acis and Galathæa. [With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 22–24.) No. 12 in M.376.31.3

Ask if yon damask rose. [Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 105.) M.409.37
This song is here entitled Susannah. Also to be found, without title, in Clio and Euterpe.

Bacchus one day. Words by Thos. Phillips. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 99.) No. 99 in M.CAB.1.50

Bird of May. A favourite aire in Alcina. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 58.) No. 58 in M.CAB.1.50

Blest wth my Silvia. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 52.) No. 52 in M.CAB.1.50

Cloe when I view. The words by Mr. Phillip's to a minuet of Mr. Handell's. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 78.) No. 78 in M.CAB.1.50

Come ever smiling liberty. A favourite song [T.] in Judas Maccabeus. [With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 44–46.) No. 24 in M.376.31.3

Conzerte für Orgel mit Orchester. Für Orgel allein bearbeitet von S. de Lange. N° 2. In A dur (Op. 7, N° 2). Mainz. Schott. [188–?] No. 3 in M.133.23

The dream. [Beneath a shady willow. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 135.) No. 133 in M.CAB.1.50

Er war verschmähet. Arie aus dem Oratorium: Der Messias. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 8–11.) No. 2 in M.414.43.4

Er weidet seine Herde. Arie aus dem Oratorium: „Der Messias." [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 13–15.) M.417.40

The flocks shall leave. A three part favourite song [S. T. B. With thorough-bass for harpsichord and accomp. for flute]. (*In* Clio and Euterpe. Vol. 1, pp. 28–31.) No. 19 in M.376.31.1

Happy pair. [Song, s. or T. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 110–112.) M.409.37

How is it possible. A favourite air in Ariadne [T., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 1, p. 37.) No. 37 in M.CAB.1.50

I like the amorous youth. A favourite song [T. With continuous bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 1, p. 98.) No. 75 in M.376.31.1

[Josua.] Recitativen und Arien aus dem Oratorium. 1. Doch wer ist dies. 2. Nun gieb dem Herrn. 3. O welch ein Preis. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 24–33.) No. 7–9 in M.414.43.4

Konzert in F dur für zwei Bläserchöre und Streichorchester. (Concerto a due cori.) Von G. F. Händel. Für den Konzertvortrag bearbeitet und genau bezeichnet von Gustav F. Kogel. Partitur. Leipzig. Breitkopf & Härtel. 1903. No. 3 in M.357.29

Largo für die Violoncello mit Begleitung des Pianoforte oder Orgel. Arrangirt von W. Fitzenhagen. Berlin. Raabe & Plothow. [188–?] No. 4 in M.133.23

Lascia ch'io pianga. Arie aus: „Rinaldo." [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 11, 12.) M.417.40

Handel, Georg Friedrich. *(Continued.)*

Let me wander not unseen. A favourite song [BAR., from L'allegro, with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 2, p. 120.) No. 295 in M.CAB.1.50
Also to be found in Clio and Euterpe; Universal harmony.

May balmy peace. A favourite air [T. in his Occasional oratorio. With figured bass]. (*In* Clio and Euterpe. Vol. 3, p. 145.) No. 76 in M.376.31.3

The melancholly nymph. ['Twas when ye seas. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 168.) No. 163 in M.CAB.1.50
Also to be found in Universal harmony.

[Messiah.] Facsimile of the autograph score of Messiah. An oratorio composed in the year 1741. Executed in photo-lithography by Vincent Brooks, Day & Son, from the original in the library at Buckingham Palace. London. The Sacred Harmonic Society, Exeter Hall. 1868. M.430.3

Mortals wisely learn to measure. See his The advice.

My faith and truth. A favourite air [S.] in the oratorio of Sampson. [With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 68–71.) No. 39 in M.376.31.3

O du die Wonne verkündet. Recitativ und Arie aus dem Oratorium: Der Messias. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 1–7.) No. 1 in M.414.43.4

Oh had I Jubal's lyre. A favourite air [S.] in Joshua. [With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 113–115.) No. 62 in M.376.31.3

O hör' mein Flehn. Recitativ und Arie aus dem Oratorium: Samson. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 53–55.) No. 15 in M.414.43.4

O my pretty Punchinello. A dialogue between Punch & Columbine [S. T., with accomp for the German flute]. (*In* Calliope. 2d edition. Vol. 1, pp. 148, 149.) No. 146 in M.CAB.1.50

[Occasional oratorio.] Overture to the Occasional oratorio as a duett for two performers on one piano forte or organ by T. Essex. (*In* Essex, T. Collection of original compositions.) No. 30 in M.441.100

Parthenope. An opera. [Words by S. Stampiglio.] Compos'd by Mr Handel. [Full score.] London. Printed for & sold by I: Walsh. [1730?] M.450.60

Pious orgies, pious airs. A favourite air [T., in Judas Maccabæus. With figured bass]. (*In* Clio and Euterpe. Vol. 3, p. 152.) No. 80 in M.376.31.3

Powerful guardians of all nature. [Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 114, 115.)
From Alexander Balus. M.409.37

[Salomon.] Recitativen und Arien aus dem Oratorium. 1. Preis sei dem Herrn, der gnädig. 2. Preis sei dem Herrn, von ihm kommt. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 46–52.) No. 13, 14 in M.414.43.4

Samson. An oratorio, the words taken from Milton. Set to musick by Mr. Handel. [Full score.] London. Printed for I. Walsh. [1742.] M.441.18

Same. Overture to Samson, arranged for two performers on the piano forte or organ by T. Essex. (*In* Essex, T. Collection of original compositions.) No. 31 in M.441.100

Sarabande für die Violoncello mit Begleitung des Pianoforte oder Orgel. Arrangirt von Wilh. Fitzenhagen. Berlin. Luckhardt. [188–?] No. 2 in M.133.23

Saul. An oratorio. [Full score.] London. Walsh. [175–?] M.441.21

Same. Arranged for the organ or piano forte by Dr John Clarke. Philadelphia. Blake. [182–?] M.441.98

Six fugues pour le clavecin. 1735. Paris. Farrenc. 1863. [Le trésor des pianistes. Vol. 4.] No. 3 in M.450.48.4

The smiling dawn. A favourite air [S.] in the oratorio of Jeptha. [With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 73–75.) No. 41 in M.376.31.3

Sonata in F. Für Violine & Klavier. Nach der Original-Ausgabe bearbeitet von Alfred Moffat. [Partitur.] Mainz. Schott. 1909. [Kammer-Sonaten für Violine & Klavier des 17ten & 18ten Jahrhunderts. No. 4.] No. 4 in M.432.42.1

Handel, Georg Friedrich. *(Continued.)*

Suites de pièces pour le clavecin. Livre 1–3. Paris. Farrenc. 1863. [Le trésor des pianistes. Vol. 4.] No. 2 in M.450.48.4

Susanna. An oratorio set to musick by Mr. Handel. [Score.] London. Printed for I. Walsh. [1749.] M.441.22

Susannah. See his Ask if yon damask rose.

Te Deum et Jubilate [Utrecht], for voices and instruments. [Full score.] London. Printed for Iohn Walsh. [1731?] M.441.23

Tu Rex gloriae. [Anthem, S. S. A. T. B.] (*In* Musica sacra. Band 6, pp. 78, 79.) No. 35 in M.414.43.6

Twelve grand concertos for violins, &c., in seven parts. Opera sexta. 2d edition. [Parts. London.] Walsh. [1750?] 6 v. M.445.13
Lacks the fourth violin part.

Same. Figured bass part only. M.379.45

Wenn Christus. der Herr. Lied. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, p. 94.) No. 28 in M.414.43.4

When I survey Clarinda's charms. A song set to a favourit minuet [s. or T., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 1, p. 39.) No. 39 in M.CAB.1.50
Also to be found in Universal harmony; The Universal musician.

When Phœbus the tops. A favourite hunting song. For two voices [T. T.]. (*In* Apollo's cabinet. P. 69.) M.409.37
Also to be found in Clio and Euterpe.

Wise men flatt'ring. A favourite air [s. or T. With figured bass]. (*In* Clio and Euterpe. Vol. 3, pp. 164, 165.) No. 87 in M.376.31.3

Wou'd you gain the tender creature. A favourite song in Acis and Galethea [BAR., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 2, p. 44, 45.) No. 234 in M.CAB.1.50

10 Altarien aus Opern und Oratorien mit Begleitung des Klavieres, bearbeitet von Otto Dresel. Leipzig. Brockhaus. [190–?] M.450.10
Contents. — Chi vive amante. (Poro.) — Tu mia speranza. (Amadigi.) — Impious mortal. (Deborah.) — The parent bird in search of food. (Susanna.) — Parto, fuggo; Se mormora. (Scipione.) — Ombra cara. (Radamisto.) — Ricordati, oh bella. (Teseo.) — La sorte mia tiranna; Deggio morire. (Siroe.)

Handel, Georg Friedrich, *alleged author.*

The forsaken nymph. See the following title.

Guardian angels. [Song, M.-S. With figured bass and accomp. for flute.] (*In* Calliope, 2d edition. Vol. 1, p. 62.) No. 62 in M.CAB.1.50
This song is here entitled The forsaken nymph. Also to be found, without title, in Universal harmony.

Handel, Georg Friedrich. *Works about.*

CHORLEY. H. F. Handel studies. 2, 3. London. 1859. M.453.10

FRANZ, R. Offener Brief an Eduard Hanslick. Über Bearbeitungen älterer Tonwerke, namentlich Bach'scher und Händel'scher Vocalmusik. Leipzig. 1871. Music. M.453.16

PAROISSE-POUGIN, F. A. A. A propos de l'exécution du Messie de Haendel au Cirque des Champs-Élysées le 19 décembre 1873. Paris. 1873. M.128.72

Handel and Haydn Society.

Programmes. No. 1–800. December 25, 1815 – April 12, 1914. M.372.1

Handellian Musical Society, *Amherst, N. H.*

EMERSON, C. A discourse on music, pronounced at Amherst, N. H., before The Handellian Musical Society, September 13, 1808. Amherst, N. H. Cushing. 1808. M.453.14

Handl, Jakob.

Ascendo ad Patrem. [Motet, S. S. A. T. B. B.] (*In* Musica sacra. Band 14, pp. 59–62.) No. 13 in M.414.43.14

Ecce quomodo moritur. [Anthem, S. A. T. B.] (*In* Musica sacra. Band 6, pp. 58, 59.) No. 21 in M.414.43.6

Ecce quomodo moritur. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 6, pp. 1–5.) No. 38 in M.443.23

In nomine Jesu. [Motet, T. T. B. B.] (*In* Musica sacra. Band 12, pp. 56, 57.) No. 16 in M.414.43.12

Handl, Jakob. *(Continued.)*

O Herre Gott in meiner Noth. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 73–75.) No. 20 in M.414.43.11

O salutaris hostia. (O gnadenreiche Glaubenskraft.) [Motet, S. A. T. B.] (*In* Musica sacra. Band 5, pp. 50–52.) No. 15 in M.414.43.5

Handy Andy dime song book. [New York. De Witt. 186–?] M.129.49
The running title is Handy Andy songster.

Hannon, Th.

Pierrot Macabre. Ballet-pantomime. Scénario de Th. Hannon et J. Hansen. Musique de Pietro Lanciani. M.126.89

Hans Carvel's ring. *Catch.* HUTCHESON, F. No. 18 in M.430.1.10

Hans, le joueur de flûte. *Opera.* For the MUSIC see **Ganne**, G. L. For the LIBRETTO see **Vaucaire**, M.

Hans und Grete. *Song.*

LOEWE, J. C. G. Werke. Band 1. No. 55 in M.384.67.1

REGER, M. Schlichte Weisen. M.450.61

Hans Unverzagt. *Opera.* For the MUSIC see **Olsen**, O. For the LIBRETTO see **Rolfsen**, N.

Hansen, Joseph.

Pierrot Macabre. Ballet-pantomime. Scénario de Th. Hannon et J. Hansen. Musique de Pietro Lanciani. M.126.89

Hanslick, Eduard, *editor.*

BILLROTH, C. A. T. Wer ist musikalisch? Nachgelassene Schrift. Berlin. 1896. M.128.79

Hanslick, Eduard. *Works about.*

FRANZ, R. Offener Brief an Eduard Hanslick. Über Bearbeitungen älterer Tonwerke, namentlich Bach'scher und Händel'scher Vocalmusik. Leipzig. Leuckart. 1871. Music. M.453.16

Happiness. *Song.* ESSEX, T. Collection of original compositions. No. 11 in M.441.100

Happy are they. *Glee.* PAXTON, S. No. 51 in M.430.1.22

Happy are we met. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 4, 5.) No. 3 in M.430.1.9

Happy are we met. *Glee.* WEBBE, S. No. 9 in M.430.1.15

Happy bacchanalian, The. [Fill your glasses. Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 127.) M.409.37

Happy beggars, The. *Song.* EATON, ——. M.409.37; etc.

Happy couple, The. [At Upton on the hill. Song, S. or T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 53.) M.409.37
Also to be found in Calliope, 2d edition; Universal harmony.

Happy, happy. *Song.* EASTCOTT, R. The harmony of the muses. M.431.11

Happy happy we. *Canon.* OVEREND, M. No. 41 in M.430.1.2

Happy he, The. [To make the wife kind. Song, T. With figured bass and accomp. for flute.] (*In* Clio and Euterpe. Vol. 2, pp. 22, 23.) No. 14 in M.376.31.2

Happy hours, all hours excelling. *Song.* HOLCOMBE, H. The happy man. No. 108 in M.CAB.1.50; etc.

Happy inconstant, The. *Song.* CAREY, H. No. 101 in M.CAB.1.50; etc.

Happy man, The. [I envy not Sir Courtly Nice. Song, T., with continuous bass.] (*In* Calliope. 2d edition. Vol. 2, p. 105.) No. 286 in M.CAB.1.50

Happy man, The. *Song.* HOLCOMBE, H. No. 108 in M.CAB.1.50; etc.

Happy, oh happy he. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

Happy pair. ['Twas at the royal feast.] A favourite song [T., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 2, pp. 92, 93.) No. 275 in M.CAB.1.50

Happy paper. *Song.* HOLCOMBE, H. No. 331 in M.CAB.1.50

Happy realm beyond expressing. *Part-song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Happy shepherd, The. *Song.* GREENE, M. No. 150 in M.CAB.1.50

Happy streams whose trembling fall. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

Happy swain, The. *Song.* WORGAN, J. M.409.37; etc.

Happy the man, and happy he alone. *Glee.* ATTERBURY, L. No. 48 in M.430.1.6

Happy the man, of mortals happiest. *Glee.* ROCK, W. No. 43 in M.430.1.28

Happy the man whose wish. *Glee.* BAILDON, J. No. 44 in M.430.1.3

Happy the youthful swain. *Song.* CAREY, H. The happy inconstant. No. 101 in M.CAB.1.50; etc.

Happy toper, The. *Song.* LULMAN, C. No. 29 in M.CAB.1.50

Happy wanderer, The. *Song.* GOLTERMANN, G. E. Songs. M.417.15

Happy's ye love that meets return. *Song.* MARY SCOT, the flower of Yarrow. No. 64 in M.CAB.1.50

Harald. *Ballad.* LOEWE, J. C. G. Werke. Band 3. No. 10 in M.384.67.3

Harcourt, Anne Marie Eugène, *Comte* d'.

Concert de musique de chambre en trois parties pour deux violons, alto et violoncelle. [Partition. Paris? Fischbacher? 1898?] M.407.45

Le Tasse. Opéra en 4 actes et 8 tableaux de Jules et Pierre Barbier. Musique de Eugène d'Harcourt. Partition chant et piano. Paris. Choudens. 1903. M.381.24

Same. Ouverture. Partition. Paris. L'auteur. 1903. No. 1 in M.136.42

Hard by a crystal fountain. *Part-song.* MORLEY, T. Canzonets to five and sixe voices. M.452.4.3

Hard destinies are love and beauty. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

Hard fate to sigh in vain. *Song.* LESTRANGE, ——. No. 208 in M.CAB.1.50

Harder, Johann, *editor.*

SCHUBERT, F. P. Militärmarsch No. 2, 3. Für 4 Violinen und Pianoforte eingerichtet. No. 12 in M.445.35

Harder, Knud.

Streich-Quartett in B dur. Op. 4. Partitur. Bremen. Schweers & Haake. 1908. No. 4 in M.412a.19

Harding, Edwin H., *compiler.*

Harding's Universal songster. New York. Dick & Fitzgerald. [1860?] M.129.66

A collection of songs by various writers.

Harding, Henry Alfred.

Mucius Scævola. (Mucius, the left-handed.) A dramatic cantata for soli, chorus and orchestra. The libretto written by Florence Gertrude Attenborough (Chrystabel). The music composed by H. A. Harding. [Vocal score.] London. Weekes & Co. 1903. No. 1 in M.379.27

Composed for the Eglesfield Musical Society, Queen's College, Oxford.

Harford, Henry.

Missa solennis et vesperale. [Vocal score.] London. Weekes & Co. [189–?] M.417.71

Harington, Henry, *M.D.*

Alass what boast. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 84, 85.) No. 32 in M.430.1.6

Blessed are the dead. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 11, p. 33.) No. 14 in M.430.1.11

Come creeping sleep. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 14, p. 109.) No. 39 in M.430.1.14

Come where shall we walk? [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 181.) No. 61 in M.430.1.11

Forsake me not. Canon [for five voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 22, 23.) No. 14 in M.430.1.4

This canon is constructed on the equivocal chord passing into four different keys with one combination.

Give me the sweet delights. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 11, p. 70.) No. 27 in M.430.1.11

Also to be found in Gow's Edinburgh collection.

Hark, hark! ding, ding. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 197.) No. 79 in M.430.1.10

Harington, Henry, *M.D. (Continued.)*

In mare micat piscis. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, p. 129.) No. 44 in M.430.1.14

Laughing catch. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 144.) No. 55 in M.430.1.10

Look neighbours look. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 11, p. 89.) No. 36 in M.430.1.11

Also to be found in Gow's Edinburgh collection.

O thou whose notes. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection, Vol. 10, pp. 220, 221.) No. 87 in M.430.1.10

Quaker's wedding. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, p. 85.) No. 31 in M.430.1.14

Shall mortals e'er be dry? Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 128, 129.) No. 43 in M.430.1.14

Sweet doth blush. Duett [T. B.]. (*In* Gow. Edinburgh collection. Vol. 1, p. 79.) No. 32 in M.377.22

'Tis humdrum. Yawning catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 11, p. 54.) No. 22 in M.430.1.11

Ut queant laxis resonare fibris. Canon, with a free bass. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 168–171.) No. 64 in M.430.1.10

Weep, gentle shepherds. Glee [S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 73–77.) No. 30 in M.430.1.11

What shall we sing. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 61–63.) No. 25 in M.430.1.11

Hark; Alleluia. *Part-song.* MORLEY, T. Canzonets to five and six voices. M.452.4.3

Hark, away, 'tis the merry ton'd horn. *Song.* CAREY, H. No. 198 in M.CAB.1.50; etc.

Hark forward! Tantivy huzza. *Song.* HOOK, J. No. 37 in M.441.49

Hark from the sacred oak. *Glee.* CALLCOTT, J. W. No. 70 in M.430.1.24

Hark from the woodlands. *Glee.* FERGUS, J. No. 59 in M.430.1.28

Hark from yon bow'r. *Glee.* WEBBE, S., *Jr.* No. 23 in M.430.1.22

Hark, hark! ding, ding. *Catch.* HARINGTON, H. No. 79 in M.430.1.10

Hark! hark! each tree its silence breaks. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Hark, hark, hark. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 131.) No. 51 in M.430.1.15

Hark, hark methinks I hear a voice. [Part-song for 3 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 102, 103.) No. 62 in M.430.1.1

Hark, hark the merry tabor. *Glee.* WRIGHT, J. No. 85 in M.430.1.19

Hark! hark! 'tis a voice from ye tomb. *Song.* WORGAN, J. M.409.37

Hark Harry. *Catch.* ECCLES, J. No. 9 in M.CAB.1.18; etc.

Hark, honest Jack. Catch [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 124.) No. 53 in M.430.1.4

Hark! how all things in one sound. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Hark how the bashfull morn. *Glee.* ALCOCK, J., *Jr.* No. 14 in M.430.1.16

Hark how the renovating spring. *Glee.* ATTERBURY, L. No. 116 in M.430.1.25

Hark! how the songsters. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Hark! jolly shepherds. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.

Hark my Doridcar. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Hark! notes melodious fill the skies. Ode for the New Year. [Duet, T. B.] (*In* American musical miscellany. Pp. 189–195.) No. 75 in M.129.111

Hark! the birds begin their lay. *Song.* BAILDON, J. No. 47 in M.376.31.2

Hark! the bonny Christ Church bells. *Catch.* ALDRICH, H. No. 48 in M.CAB.1.53; etc.

Hark, the din. *Song.* DIBDIN, C. Death or victory. No. 97 in M.129.111

Hark! the ecch'ing air. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Hark! the goddess Diana. *Duet.* SPOFFORTH, R. No. 26 in M.441.49

Hark the hollow woods resounding. *Glee.* SMITH, J. S. No. 41 in M.377.22

Hark the horn calls. *Song.* BAILDON, J. No. 93 in M.376.31.3

Hark the lark. *Glee.* COOKE, B. No. 19 in M.430.1.15

Hark, the speaking strings. *Glee.* PRING, J. C. No. 74 in M.430.1.30

Hark! the world is full of thy praise. *Part-song.* DAVIES, H. W. M.398.2

Hark, wak'd from according lyres. *Part-song.* DANBY, J. Posthumous glees. No. 3 in M.140.24

Hark you my dear. *Catch.* ARNE, T. A. No. 55 in M.377.22

Harlacher, August, *translator.*

CIMMINO, F. Consuelo. Dramma lirico. M.442.9

Harlekin, Der. *Opera.* For the MUSIC see **Kaiser, H. A.** For the LIBRETTO see **Hirschfeld, V.**

Harling, W. Franke. See **Harling, William Frank.**

Harling, William Frank.

The two angels. Symphonic ballad for chorus of men's voices with orchestra or piano accompaniment. By W. Franke Harling, to a poem by John Greenleaf Whittier. Vocal score. Boston. Boston Music Co. [1914.] M.443.102

Harmonia sacra. *Anthems.* PLAYFORD, H., *editor.* M.CAB.1.4

Harmonics.

ARISTOXENUS Tarentinus. Aristoxeni mvsici antiqviss. Harmonicorum elementorvm libri III. Cl. Ptolemæi Harmonicorum, seu de musica lib. III. Aristotelis De obiecto auditus fragmentum ex Porphyrij commentarijs. Omnia nunc primum latine conscripta & edita ab Ant. Gogauino Grauiensi. Venetijs. M D LXII. Diagrams. M.149a.36

KEPLER, J. Harmonices mvndi libri v. Licii Austriæ. M.DC.XIX. Diagrams. M.388.8

Harmony.

ARON, P. Libri tres de institvtione harmonica editi a Petro Aaron Florentino interprete Io. Antonio Flam. Forocornelite. *Colophon:* Impressum Bononiæ in aedibus Benedicti Hectoris. M CCCCC XVI. M.149a.39

CRUEGER, J. Synopsis musica continens rationem constituendi & componendi melos harmonicvm. Berolini. Sumtibus Iohannis Kally. 1630. M.149a.44

GAFORI, F. De harmonia musicorum instrumentorum opus. [*Colophon:* Impressum Mediolani per Gotardum Pontanum calcographum. 1518.] Illus. Diagrams. No. 1 in M.388.6

GRÉTRY, A. E. M. Méthode simple pour apprendre à préluder en peu de temps, avec toutes les ressources de l'harmonie. Paris. An X (1802). M.376.40

KIRCHER, A. Mvsvrgia universalis, sive ars magna consoni et dissoni in X. libros digesta. Romae, Ex typographia hæredum Francisci Corbelletti. Anno Iubilæi. MDCL. 2 v. Illus. Plates. M.388.9

KIRNBERGER, J. P. Die wahren Grundsätze zum Gebrauch der Harmonie, darinn deutlich gezeiget wird, wie alle möglichen Accorde aus dem Dreyklang und dem wesentlichen Septimenaccord, und deren dissonirenden Vorhälten herzuleiten und zu erklären sind, als ein Zusatz zu der Kunst des reinen Satzes in der Musik. Berlin und Königsberg. 1773. Music. M.127.78

MANFREDINI, V. Regole armoniche o sieno precetti ragionati per apprendere i principj della musica, il portamento della mano, e l'accompagnemento del basso sopra gli istrumenti da tasto, come l'organo, il cembalo ec. In Venezia. MDCCLXXV. Folded plates. M.388.23

Harmony. *(Continued.)*

MERSENNE, M. Harmonicorvm libri XII in qvibvs agitvr de sonorvm natvra, cavsis, et effectibvs: de consonantiis, dissonantiis, rationibus, generibus, modis, cantibus, compositione, orbisque totius harmonicis instrumentis. Lvtetiæ Parisiorvm. M. DC. XLVIII. Illus. Plates. M.388.20

REICHA, A. J. Traité de mélodie. Abstraction faite de ses rapports avec l'harmonie; suivi d'un supplément sur l'art d'accompagner la mélodie, lorsque la première doit être prédominate: le tout appuyé sur les meilleurs modèles mélodiques. Paris. L'auteur. 1814. 2 v. Illus. M.433.8

RIEMANN, H. The nature of harmony. Translated by John C. Fillmore. Philadelphia. Presser. 1886. M.128.74

Harmony, The, of the muses. *Songs.* EASTCOTT, R. M.431.11

Harold en Italie. *Symphony.* BERLIOZ, L. H. Werke. Serie 1, Abtheilung 2. M.440.3.1.2

Harp. *Music.* See subdivisions relating to the harp under **Chamber music; Dance music; Fantasias; Variations.**

Harp, The, that once thro' Tara's halls. [Song, s. Also] Harmonized for four voices [S.A.T.B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 26–30.) M.441.48.1

Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

Harpsichord. *History.*

MÉREAUX, J. N. A. Le F. de. Les clavecinistes de 1637 à 1790. Histoire du clavecin, portraits et biographies des célèbres clavecinistes. Paris. 1867. Illus. Portraits. Plates. M.380.33

Harpsichord. *Instruction books.*

COMPLEAT TUTOR, The, for the harpsichord or spinnet, wherein is shewn the Italian manner of fingering with suits of lessons for beginners & those who are already proficients on that instrument & the organ, with rules for tuneing the harpsichord or spinnet. London. [1750?] Plate. Diagram. M.127.55

Harpsichord. *Music.*

ABEL, C. F. Six overtures. Adapted for the harpsichord or pianoforte, by the author, being opera first. London. Printed and sold by R. Bremner. [1775?] M.444.61

BURNEY, C. Six sonatas for the harpsichord. M.430.11

GEMINIANI, F. Sonate a violino, violone e cembalo. M.430.15

HOOK, J. [The lady of the manor.] Overture in The lady of the manor. [For the harpsichord.] No. 5 in M.430.7

PELLEGRINI, F. Six lessons for the harpsichord. Opera Vth. M.431.65

Harraden, R. Ethel.

The birth of Flora. A cantata for female voices. Words by Arthur Hudson. Music by Ethel Harraden. London. Forsyth. 1898. No. 5 in M.379.15

Harrer, Gottlob.

Mein Herz ist bereit. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 2, pp. 11–21.) No. 8 in M.443.23

Harris, ——.

Since Celia's unkind. Song [S. or T., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 2, p. 18.) No. 209 in M.CAB.1.50

Harris, Clement.

Paradise lost. Das verlorene Paradies. Symphonic poem after John Milton for full orchestra. Full score. London. Schott & Co. [1895.] M.136.41

Harris, J.

Youth and beauty. [Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 155.) M.409.37

Harris, Joseph.

Music the fiercest grief can charm. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 70, 71.) No. 33 in M.430.1.8

Harrison, Julius A.

Cleopatra. A dramatic poem for soli (soprano, mezzo-soprano, contralto, tenor), chorus and orchestra. Music by Julius A. Harrison. Words by Gerald Cumberland. [Vocal score.] London. Breitkopf & Härtel. [1908.] No. 1 in M.415.56

Harrison melodies. *Songs. Without music.* Boston Harrison Club. M.129.110

Harriss, Charles Albert Edwin.
Pan. A choric idyl by Josephine Preston Peabody. Set to music for soprano, tenor and bass soli, chorus and orchestra by Charles A. E. Harriss. [Vocal score.] London. Novello & Company, Limited. 1904. M.415.55

Harry the coachman. *Catch.* Arne, T. A. No. 42 in M.430.1.4

Hartford bridge, or the skirts of a camp. *Opera.* For the Music see Shield, W. For the Libretto see Pearce, W.

Hartley, Randolph.
Poia. Oper. Text von Randolph Hartley nach den von Walter McClintock gesammelten Indianer-Legenden. Musik von Arthur Nevin. M.134.31

Hartmann, Georges.
Évangeline. Légende acadienne. Tirée du poëme de Longfellow par Louis de Grammont, Georges Hartmann & André Alexandre. Musique de Xavier Leroux. M.302.7
Madame Chrysanthème. Comédie lyrique, d'après Pierre Loti. Poème de Georges Hartmann & André Alexandre. Musique de André Messager. M.441.52

Hartmann, Johan Peter Emilius.
Liden Kirsten. Romantisk Opera i 1 Act af H. C. Andersen, med Musik af J. P. E. Hartmann. Op. 44. Fuldstændigt Claveerudtog af Componisten. Kjöbenhavn. Lose & Delbanco. [1847?] M.378.66

Hartmann, Ludwig, *translator.*
Illica, L. Rosalba. Lyrisches Drama. No. 2 in M.389.69

Hartmann, Paul.
S. Francesco. Oratorio sacro in tre parti per soli, cori, grand' orchestra ed organo del P. Hartmann von An der Lan-Hochbrunn. Lateinischer Text von G. A. Ghezzi in's Deutsche übertragen von Anton Müller. Klavierauszug von Hugo Solazzi. Milano. Ricordi & C. 1901. M.125.59
The seven last words of Christ on the Cross. Septem ultima verba Christi in cruce. An oratorio, with Latin and English words, in two parts, for soli and chorus of mixed voices with accompaniment of full orchestra and organ, by Dr. P. Hartmann von An der Lan-Hochbrunn, O.F.M. Vocal score. New York. Fischer. 1908. M.443.16

Hartog, Édouard de.
Le mariage de Don Lope. Opéra-comique en un acte. Paroles de M. Jules Barbier. Musique de Édouard de Hartog. Partition chant et piano réduite par Hector Salomon. Paris. Gambogi. [1865.] No. 2 in M.135.21
The instrumentation is indicated.

Harty, Hamilton.
A comedy overture. (Lustspiel Ouverture.) For orchestra. Op. 15. Full score. Mayence. Schott. 1909. No. 1 in M.136.21

Harvard Musical Association, *Boston.*
Brown, A. A., *compiler.* [Programmes of concerts by the Harvard Musical Association, The German Trio, Otto Dresel, Julius Eichberg, etc. 1844–1874.] M.184.15
Darling, H. H., *editor.* The Harvard Musical Association. 1837–1912. [Boston. 1912.] Plates. Facsimiles. M.377.50

Harvest cantata. For the Music see Garrett, G. M. For the Libretto see Waller, J. F.

Harvest home. *Song.* Arne, T. A. No. 4 in M.376.31.2

Has sorrow thy young days shaded. [Song, T. Also] Harmonized for two voices [S. T. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 6, pp. 68–73.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

Hasler, Hans Leo von.
Aus tiefer Noth schrei ich zu dir. Choralfiguration [S. A. T. B.]. (*In* Musica sacra. Band 15, pp. 80–83.) No. 15 in M.414.43.15
Cantate Domino [T. T. B. B.]. (*In* Musica sacra. Band 12, pp. 60–62.) No. 18 in M.414.43.12
Da Israel. [Motet, S. A. T. B.] (*In* Musica sacra. Band 13, pp. 24, 25.) No. 46 in M.414.43.13
Es woll uns Gott gnädig sein. [Motet, S. A. T. B.] (*In* Musica sacra. Band 13, p. 23.) No. 45 in M.414.43.13

Hasler, Hans Leo von. *(Continued.)*
Gott, der Vater wohn' uns bei. [Motet, S. A. T. B.] (*In* Musica sacra. Band 13, pp. 21, 22.) No. 44 in M.414.43.13
Gratias agimus tibi. [Motet, T. T. B. B.]. (*In* Musica sacra. Band 12, pp. 58, 59.) No. 17 in M.414.43.12
Herr wie lang willt vergessen mein. Choralfiguration [S. A. T. B.]. (*In* Musica sacra. Band 15, pp. 74–78.) No. 14 in M.414.43.15
Ich hab mein Sach Gott heimgestellt. Choralfiguration [S. A. T. B.]. (*In* Musica sacra. Band 15, pp. 84–87.) No. 16 in M.414.43.15
Lobe den Herrn, meine Seele. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 5, pp. 40–44.) No. 37 in M.443.23
Ein' veste Burg. [Motet, S. A. T. B.] (*In* Musica sacra. Band 6, p. 63.) No. 25 in M.414.43.6
Warum betrübst du dich. [Motet, S. A. T. B.] (*In* Musica sacra. Band 13, p. 26.) No. 47 in M.414.43.13

Hasse, Johann Adolph Peter.
Arien aus dem Requiem von A. Hasse. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 12–18.) Nos. 3, 4 in M.414.43.4
Contents. — Zähle mich zu deinen Frommen. — Frommer Heiland, hör' mein Klagen.
Barberini's minuet. [Think what pleasure. Song, T., with continuous bass.] (*In* Calliope. 2d edition. Vol. 2, p. 103.) No. 284 in M.CAB.1.50
Also to be found in Universal harmony.
Erhöre die Stimme meines Flehens. Arie aus dem Requiem von A. Hasse. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 62, 63.) No. 18 in M.414.43.4
Lass uns Allmächtiger. Aus dem Te Deum laudamus von A. Hasse. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 79–81.) No. 24 in M.414.43.4
Roger and Sue. [One morn sweet Sue.] A ballad to a favourite air by Sigr Hasse [T., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 2, pp. 194, 195.) No. 358 in M.CAB.1.50

Hasselmans, Louis, *editor.*
Scarlatti, D. Pastorale et Capriccio. No. 1 in M.136.28

Hassreiter, Josef.
Heimat. Festspiel. Choregraphie von Josef Hassreiter. Musik von Josef Bayer. M.442.76

Hast liebes Mädchen, frisch und jung. *Song.* Schroeter, C. E. W. Fünf und zwanzig Lieder. M.430.4

Haste, Celia, haste. Glee [T. T B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 212–216.) No. 84 in M.430.1.10

Haste from the rosy bow'rs. *Glee.* Danby, J. No. 49 in M.430.1.30

Haste my Flora. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 29–32.) No. 24 in M.430.1.25

Haste my Nanette. *Duet.* Travers, J. Eighteen canzonets. M.442.10

Haste Nanny. *Catch.* Pressing swain, The. No. 24 in M.430.1.18

Haste thee, Mirth. *Glee.* Fergus, J. Ode to Mirth. No. 33 in M.430.1.30

Haste Thee, O Lord. *Canon.* Berg, G. No. 46 in M.430.1.8

Haste to Bacchus' shrine. *Glee.* Atterbury, L. No. 33 in M.430.1.32

Haste ye sister pow'rs. *Glee.* Holder, J. W. No. 76 in M.430.1.29

Hasten thy glorious flight. *Song.* Korbay, F. A. Three songs. No. 2 in M.440.8

Hated by fools. *Catch.* Valton, P. No. 23 in M.430.1.10

Hathaway, Joseph W. G.
Among the trees. Choral-rhapsody. Words by B. M. Music by Joseph W. G. Hathaway. Op. 21. [Vocal score.] London. Breitkopf & Härtel. [1908.] No. 2 in M.415.56

Hatill. *Song.* Simpson, R. Sonnets of Shakspeare. M.441.97

Hatton, John Liptrot.
Ode for St. Bartholomew's Hospital, written by W. H. Bellamy. The music composed by J. L. Hatton. [Ac-

Hatton, John Liptrot. *(Continued.)*
companiment for pianoforte.] Autograph manuscript. London. 1855. M.442.127

Hauerbach, Otto H.
The firefly. A comedy-opera. The music by Rudolf Friml. M.442.3
Madame Sherry. A three act French vaudeville. Music by Karl L. Hoschna. M.126.51

Haughty wife, The, of Jove. *Catch.* Callcott, J. W. No. 49 in M.430.1.28

Haulteterre family. See Hotteterre family.

Haupt, Carl August, *editor.*
Sammlung zweistimmiger Lieder und Gesänge mit Clavier-Begleitung. Zum Gebrauch für höhere Töchterschulen bearbeitet und herausgegeben von A. Haupt. Berlin. Schneider. 1859. M.128.66
Contents. — Weber: Gebet. — Stille Nacht, heilige Nacht. — Rolle: Morgengesang. — Zelter: Abendlied im Freien. — Haupt: Beim Scheiden; Der Wald. — Hering: Der Wachtelschlag. — Ringeltanz im Freien. — Haupt: Erblühen im Frühling; Das Lied, das da bleibet. — Die drei christlichen Feste. — Haupt: Frühlingslied; Lass mich nur fliegen hin. — Waldvögelein. — Jägerfreude. — Hirtengesang im Frühling. — Verabschiedung. — Haupt: Frühlingsnahen.—Die Lorelei. — Haupt: Frühlingslied; Das Mahl im Walde. — Weber: Wiegenlied. — Abschied von der Heimath. — Mozart: An den Mai. — Abschied von der Heimath. — Gott der Herr. — Von den zwei Hasen. — Naumann: Er giebt Speise. — Erbfehler. — Jägerlied. — Der Jäger aus Kurpfalz. — Kriegers Morgenlied. — Beethoven: Die Hoffnung. — Haupt: Psalm 130, Aus der Tiefe rufe ich. — Weber: Glück der Jugendzeit.

Haupt, Markus Theodor von.
Der Rhein. Volksgesang. In Musik gesetzt für vier Männerstimmen, Chor und Orchester-Begleitung von Jos. Panny. No. 2 in M.431.18

Hauptmann, Moritz.
Briefe von Moritz Hauptmann an Franz Hauser. Herausgegeben von Alfred Schöne. Leipzig. Breitkopf & Härtel. 1871. 2 v. Portrait. M.137.14
Contains much musical criticism.
Trauungsgesang. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 34, 35.) M.417.40

Hausegger, Friedrich von.
Richard Wagner und Schopenhauer. Eine Darlegung der philosophischen Anschauungen R. Wagners an der Hand seiner Werke. Leipzig. Schloemp. 1878. M.453.20

Hausegger, Siegmund von.
Noë, O. Siegmund v. Hausegger. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 128–141. Leipzig. 1906.) M.376.33.1

Hauser, Franz.
Hauptmann, M. Briefe von Moritz Hauptmann an Franz Hauser. Leipzig. 1871. 2 v. Portrait. M.137.14

Hautboy. See Oboe.

Hauteterre family. See Hotteterre family.

Havana. *Opera.* For the Music see Barrett, T. For the Libretto see Grossmith, G., *Jr.*

Have mercy upon me, O God. *Anthem.* Callcott, J. W. The anthems sung at the Asylum Chapel. M.432.9
Humfrey, P. M.444.20
Webbe, S. No. 13 in M.430.1.16

Have you at Saint Dunstan's. *Catch.* Callcott, J. W. No. 20 in M.430.1.25

Have you heard? *Catch.* Callcott, J. W. No. 18 in M.430.1.25

Have you not in a chimney seen? *Catch.* Hutcheson, F. No. 64 in M.430.1.11

Have you seen the virgin snow? *Glee.* Cooke, B. No. 24 in M.430.1.21

Have you Sir John Hawkin's hist'ry? *Catch.* Callcott, J. W. No. 12 in M.430.1.27

Hawkins, James.
As northern winds. [Song, s. or t., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 106.) No. 106 in M.cab.1.50
The words were translated from Petronius by Soame Jenyns.

Haydée. *Opera.* For the Music see Auber. For the Libretto see Scribe.

Hayden, George.
As I saw fair Clora. [Duet, t. b., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, pp. 172, 173.) No. 167 in M.cab.1.50
Also to be found in Gow's Edinburgh collection.

Haydn, Franz Joseph.
Cinq sonates pour le clavecin ou le piano-forte. 1er recueil. Paris. Farrenc. 1868. [Le trésor des pianistes. Vol. 13.] No. 5 in M.450.48.13
Same. 2me recueil. 1871. No. 7 in M.450.48.19
La création. Oratorio [de Gottfried van Swieten] traduit de l'allemand et mis en vers français par Desriaux et en italiens par *****. Musique d' Haydn. [Partition.] Paris. Pleyel. [181–?] M.450.11
Lettre en réponse de celle que lui écrivirent les musiciens qui ont concouru à l'exécution de l'oratorio en lui faisant hommage d'une médaille d'or. Vienne. 1801. M.137.53
My mother bids me. Canzonet [s. Accomp. for pianoforte]. (*In* Musical library. Vol. 1, pp. 64, 65.) No. 29 in M.235.18.1
Die sieben Worte des Erlösers am Kreutze. Le sette ultime parole del redentore in croce. Oratorium. Clavierauszug mit deutsch und italienischem Texte. Bonn. Simrock. [182–?] M.420.7
The instrumental composition from which this was arranged may be found on shelf-number No. 3 in **M.403.67.
Violin-Konzerte. Neu aufgefunden. [Bearbeitet und mit Kadenzen versehen von Paul Klengel und Philipp Scharwenka.] Ausgabe für Violin und Pianoforte. [Partitur und Stimme.] Leipzig. Breitkopf & Härtel. 1909.
Contents. — No. 1. C dur. — No. 2. G dur. M.357.33

Haydn, Franz Joseph. *Works about.*
Arnold, I. T. F. C. Joseph Haydn: seine kurze Biographie und ästhetische Darstellung seiner Werke. Neue Auflage. Erfurt. 1825. M.119a.16

Haydn, Johann Michael.
Instrumentalwerke. I. Bearbeitet von Lothar Herbert Perger. Wien. Artaria & Co. 1907. Portrait. Facsimile. [Denkmäler der Tonkunst in Österreich. Jahrgang 14. Theil 2.] M.414.24
Contents. — 1. Symphonie in C-dur. — Symphonie in Es-dur. — Türkischer Marsch. — Sechs Menuette für Orchester. — Divertimento in G-dur. — Divertimento in B-dur. — Quartett in A-dur.
Contains a thematic index of his instrumental works.
Tenebrae factae sunt. [Motet, s. a. t. b.] (*In* Musica sacra. Band 5, pp. 87, 88.) No. 27 in M.414.43.5

Haydn, Michael. See Haydn, Johann Michael.

Hayes, John Lord, *translator.*
Alanus Insulensis. Vita nostra plena bellis. (Mortal life is full of battle.) Motet composed by Arthur Foote. No. 1 in M.126.86

Hayes, Philip.
As Lucy was sliding. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 94, 95.) No. 52 in M.430.1.2
Salvator mundi. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 96.) No. 53 in M.430.1.2
You always are making. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, p. 83.) No. 47 in M.430.1.2

Hayes, William.
Alike in temper. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 25.) No. 16 in M.430.1.4
Allelujah. Canon [for eight bass voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 50, 51.) No. 32 in M.430.1.1
Benedicam Jovam. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 73.) No. 43 in M.430.1.2
Celebrate Jovam. Canon, two in one. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 70–72.) No. 42 in M.430.1.1
Chloe yielded. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 46.) No. 28 in M.430.1.1

Hayes, William. *(Continued.)*
Come, follow me. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 83–85.) No. 43 in M.430.1.3
Come on, ye jolly hearts. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 70, 71.) No. 35 in M.430.1.4
Dominus regnavit. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 74, 75.) No. 44 in M.430.1.1
Dialogue between a taylor, his wife & a neighbour. [Why neighbours, why.] Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 47.) No. 29 in M.430.1.1
Good wine the heart of man. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, p. 65.) No. 37 in M.430.1.2
Hear my pray'r. Canon in unison [for six voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 54, 55.) No. 31 in M.430.1.2
Hum drum sits my old daddy. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, p. 45.) No. 26 in M.430.1.2
I pluck'd this morn. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 85–88.) No. 48 in M.430.1.2
Let's drink and let's sing. Canon four in one in unison. (*In* Gow. Edinburgh collection. Vol. 1, pp. 22, 23.) No. 5 in M.377.22
Magnus Dominus. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 48.) No. 28 in M.430.1.2
Melting airs soft joys inspire. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 20.) No. 17 in M.430.1.1
Miserere nobis. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 76, 77.) No. 45 in M.430.1.1
Mon Dieu pourquoi m'as-tu abandonné. Canon [for five voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 49.) No. 29 in M.430.1.2
My heart once as light. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 30.) No. 19 in M.430.1.3
Now jolly we are met. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 64, 65.) "To be sung when filling a bumper." No. 39 in M.430.1.1
O decus Israelis. Canon in unison [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 27.) No. 20 in M.430.1.2
O Lord our governour. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 73, 74.) No. 43 in M.430.1.1
Of charming Miss Pen Lock. [Part-song for 3 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 34, 35.) No. 24 in M.430.1.1
On thy sweet lips. [Catch for three voices.] (*In* Catch Club. Original manuscriot collection. Vol. 2, p. 12.) No. 11 in M.430.1.2
Resonate Jovam. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 46, 47.) No. 27 in M.430.1.2
Sacharissa. [Dear unrelenting cruel fair. Song, BAR., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 153.) No. 323 in M.CAB.1.50
Also to be found in Universal harmony.
Senza Cerere. Canon in unison [for eight voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 50–53.) No. 30 in M.430.1.2
Te laudamus. Canon 4 in 2. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 50–53.) No. 31 in M.430.1.3
The thirsty vampires. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 48.) No. 30 in M.430.1.1

Hayes, William. *(Continued.)*
[Thy roses, summer.] Epitaph on Mr. Thomson, author of The seasons. [Catch, for 3 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, p. 69.) No. 41 in M.430.1.1
To sooth our care. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 21.) No. 18 in M.430.1.1
Wind gentle evergreen. Catch [for three voices]. (*In* Gow. Edinburgh collection. Vol. 1, p. 45.) No. 18 in M.377.22
Haynes, Battison, *editor.*
MACKENZIE, A. C. Bethlehem. A mystery. M.415.85
Hayward, H.
Too long, thou tyrant love. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 60.) No. 60 in M.CAB.1.50
He comes. *Duet.* CAREY, H. No. 51 in M.376.31.1; etc.
He is not numb'red. *Part-song.* TRAVERS, J. Eighteen canzonets. M.442.10
He loves his winsome Kate. *Song.* HOOK, J. No. 38 in M.441.49
He most excells. *Canon.* BENNET, S. No. 34 in M.430.1.13
He on whose birth. *Glee.* HINDLE, J. No. 53 in M.430.1.30
He stole my tender heart away. [The fields were green. Song, M.-S.] (*In* American musical miscellany. Pp. 50, 51.) No. 16 in M.129.111
He that drinks is immortal. *Catch.* PURCELL, H. No. 10 in M.CAB.1.53
He that fights. *Catch.* PAXTON, W. No. 10 in M.430.1.17; etc.
He that is thy friend indeed. *Part-song.* DAVY, J. Six madrigals. M.450.7
He that loves a rosy cheek. *Glee.*
KING, M. P. No. 17 in M.430.1.30
WEBBE, S. No. 68 in M.430.1.18
He that shall rail. *Part-song.* ALCOCK, J. No. 26 in M.430.1.13
He that singeth. *Round.* ALCOCK, J. No. 5 in M.430.1.18
He that woo's a maid. *Catch.* STEVENS, R. J. S. No. 53 in M.430.1.16
He who woud happy live. *Glee.* WEBBE, S., *Jr.* No. 14 in M.430.1.26
He's a man, ev'ry inch. *Song.* ON GALLANT MOOR OF MOOR HALL. No. 169 in M.CAB.1.50
He's the director of each quaffing soul. *Song.* DIGARD, D. No. 69 in M.CAB.1.50
Health and joy be with you. *Song.* LAWSON, M. L. Songs of the North. M.442.106
Health, A, to Betty. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 25 in M.376.32.1
Health, A, to King Charles. *Song.* FLOWER, E. Musical illustrations of the Waverley novels. M.441.29
Health to my friend. *Glee.* ROCK, M. No. 77 in M.430.1.23
Health, The, to the county of Norfolk. [Here's a health to the county of Norfolk.] Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 10, 11.) No. 7 in M.430.1.5
Health, A, to the miter. *Catch.* PURCELL, H. No. 22 in M.CAB.1.53
Health, A, to the nut brown lass. *Catch.* PURCELL, H. No. 5 in M.CAB.1.53
Hear me, gallant sailor. *Song.* ARNE, T. A. No. 28 in M.376.31.3
Hear me, O Lord. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 97.) No. 46 in M.430.1.5
Hear me, ye nymphs. *Song.* CRAWFORD, W. The bush aboon Traquair. No. 1 in M.CAB.1.50
Hear my crying. *Anthem.*
HOLDER, J. W. No. 16 in M.430.1.28; etc.
WEBBE, S. No. 157 in M.430.1.25
WELDON, J. M.444.20
Hear my pray'r. Canon in unison [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 106, 107.) No. 51 in M.430.1.5
Hear my prayer. *Anthem.* BATTEN, A. M.444.20
CALLCOTT, J. W. No. 35 in M.430.1.24
HAYES, W. No. 31 in M.430.1.2

Hear my prayer. *Anthem. (Continued.)*
HOLDER, J. W. No. 36 in M.430.1.29
OVEREND, M. No. 32 in M.430.1.3
Hear my voice, O God. *Canon.* CALLCOTT, J. W. No. 83 in M.430.1.25
Hear us O Lord. *Canon.* WEBBE, S. No. 13 in M.430.1.26
Heart, The, bow'd down. *Song.* BALFE, M. W. No. 7 in M.129.52
Heart, The, by the Rhine. *Song.* GOLTERMANN, G. E. Songs. M.417.15
Heart, A, not once debauch'd. *Song.* KING, R. A second booke of songs. M.430.2
Heart, The, of a woman. *Song.* EICHHEIM, H. Seven songs. M.432.41

Heartz, Harry Lawson.
The hurdy gurdy girl. A musical comedy in three acts. Book by Richard Carle. Music by H. L. Heartz. Vocal score. Boston. White-Smith Music Publishing Co. 1907. M.378.31
The tenderfoot. A musical play in three acts. Lyrics by Richard Carle. Music by H. L. Heartz. Vocal score. New York. Witmark. 1903. M.126.62

Heather, William.
BODLEIAN Library, *Oxford, England.* [A catalogue of so many setts of bookes as were given by Mr. Doctor Heather to the Uniuersitie of Oxford at the tyme of his first founding the practise of musick there. Copied from a manuscript . . . Typewritten manuscript. 1902. No. 3 in M.125.26
Heaven may forgive. *Song.* FLOTOW, F. F. A. von. No. 31 in M.129.52
Heaven's echo. *Part-song.* DAVIES, H. W. Noble numbers. M.443.89
Heavens, The, declare. *Cantata.* For the MUSIC see Saint-Saëns, C. C.
Heaving, The, of the lead. [For England, when with fav'ring gale. Song, T.] (*In* American musical miscellany. Pp. 140, 141.) No. 54 in M.129.111
Heavy hours, The, are almost past. *Song.* JACKSON, W., *of Exeter.* No. 11 in M.129.111; etc.

Hebbel, Christian Friedrich.
Schön Hedwig. Ballade für Declamation mit Begleitung des Pianoforte von R. Schumann. No. 2 in M.244.15.4; etc.
Die Weihe der Nacht. Für Altsolo, Männerchor und Orchester. [Musik] von Max Reger. M.137.49; etc.
Hebe. *Song.* ARNE, T. A. The agreeable musical choice. M.440.21.2

Heberdyne, E.
O teach the sweetest eve. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 81–88.) No. 32 in M.430.1.29
Hedy. *Opera.* For the MUSIC see Fibich, Z. For the LIBRETTO see Schulz, A.

Heemstede, Leo van.
Katharina. (Ste Catherine d'Alexandrie.) Dramatische Legende. [Musik von] Edgar Tinel. M.415.36

Heffner, Carl.
Six vocal duets. Words by George Meredith. Music by Karl Heffner. London. Weekes & Co. [189–?]
The words of No. 5 are by P. B. Shelley. No. 1 in M.137.30
Contents. — Dirge in woods. — A roar thro' the tall twin elm trees. — Violets. — I cannot lose thee. — Music, when soft voices die. — Spring song.

Hegar, Friedrich.
Das Herz von Douglas. Ballade von Moritz von Strachwitz für Tenor- und Baryton-Solo, Männerchor und Orchester. In Musik gesetzt von Friedrich Hegar. Op. 36. Klavier-Auszug [mit Text. Zürich]. Hegar. 1905. M.421.17
Wie sie ruht die müde Welt. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 88, 89.) M.417.40

Hegar, Friedrich. *Works about.*
TRAPP, E. Dr. Friedrich Hegar. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 98–107. Leipzig. 1907.) M.376.33.2

Hégésippe Moreau. *Song.* DUPONT, P. Chants et chansons. Vol. 1. M.377.42.1

Hehemann, Max.
Die Musik unsrer Tage. (*In* Monographien moderner Musiker. Vol. 2, pp. 1–13. Leipzig. 1907.) M.376.33.2

Heidelberger Fass, Das. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Heiden, Sebald. See Heyden, Sebald.

Heidenroeslein. *Song.* SCHUBERT, F. P. Schäfers Klagelied. No. 3 in M.140.33.1

Heidenthum, Das, in der Musik. *Criticism.* BUSSMEYER, H. M.127.81

Heidingsfeld, Ludwig.
Alte Burschenherrlichkeit. Studenten-Operette in 3 Akten von Ludwig Heidingsfeld. Text von Karl Biberfeld und vom Komponisten. [Klavierauszug mit Text.] Danzig. Lau. 1909. M.126.63

Heigh ho! *Catch.* WEBBE, S. No. 32 in M.430.1.15

Heighington, Musgrave.
The dream on Anacreon. [When gentle sleep. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 200.) No. 363 in M.CAB.1.50
On a lady being drown'd. [Fast by the margin of the sea. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 191.) No. 355 in M.CAB.1.50
The reasonable request. [When I survey that matchless face. Song, T. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 126.) No. 96 in M.376.31.1

Heiland, Der, ist für uns gestorben. *Choral.* LOEWE, J. C. G. Werke. Band 16. No. 12 in M.384.67.16
Heilig. *Anthem.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 18 in M.414.43.7
Heilig Geist, Der, vom Himmel kam. *Anthem.* ECCARD, J. Festo Pentec. No. 34 in M.414.43.6
Heilige Cäcilia, Die. *Cantata.* For the MUSIC see Liszt, F. For the LIBRETTO see Girardin, D. G. de.
Heilige Franziskus, Der. *Song.* LOEWE, J. C. G. Werke. Band 14. No. 24 in M.384.67.14
Heilige Haus in Loretto, Das. *Ballad.* LOEWE, J. C. G. Werke. Band 13. No. 2 in M.384.67.13
Heilige Lachen, Das. *Opera.* For the MUSIC see Hummel, F. For the LIBRETTO see Wildenbruch, E. von.
Heimat. *Ballet.* For the MUSIC see Bayer, J. For the SCENARIO see Hassreiter, J.
Heimfahrt. *Song.* KJERULF, H. Songs. M.417.20
Heimgang in der Frühe. *Song.* MATTIESEN, E. Zwölf Gedichte. No. 2 in M.137.63
Heimkehr, Die, des Odysseus. *Opera.* For the MUSIC see Offenbach, J. For the LIBRETTO see Ettlinger, C.
Heimliche Liebe. *Song.* LASSEN, E. M.417.40
MEYER, A. Aus des Knaben Wunderhorn. M.137.33
Heimlicher Liebe Pein. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33
Heimlichkeit. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 60 in M.384.67.17

Heimweh. *Song.*
LOEWE, J. C. G. Werke. Band 1. No. 21 in M.384.67.1
WOLF, H. Gedichte von Eduard Mörike. M.415.38; etc.

Hein, Silvio.
Marrying Mary. A musical play in three acts. Book by Edwin Milton Royle. Lyrics by Benjamin Hapgood Burt. Music by Silvio Hein. Vocal score. New York. Stern & Co. 1906. No. 2 in M.240.21

Heindl, Anton, *editor.*
LEHÁR, F. Eva. A comic opera. M.443.123

Heindl, Victor.
Das Veilchenfest. Oper. Musik von Jan Brandts Buys. M.441.1

Heine, Heinrich.
L'intermezzo de Henri Heine. Visions lyriques. Musique de Gaston Lemaire. M.431.51
Liebeswogen. Lyrische Scenen nach Heinrich Heine frei bearbeitet und mit Musik versehen. Gesprochene Oper von Theodor Gerlach. No. 1 in M.441.95
Neuer Frühling. Komponiert von Mario van Overeem. M.415.83

Heine, Heinrich. *(Continued.)*
Die Wallfahrt nach Kevlaar. Ballade für Mezzo-Sopran-Solo, Tenor-Solo, gemischten Chor und Orchester gesetzt von Engelbert Humperdinck. M.133.45
Wilhelm Ratcliff. For an opera based on this work see Kui, Tsesar Antonovitch. Вилльямъ Ратклиффъ.

Heinrich, Max.
The raven. [A melodrama with pianoforte accompaniment.] Poem by Edgar Allan Poe. Music by Max Heinrich. [Übersetzt von Strodtmann.] Cincinnati. John Church Co. [1905.] No. 3 in M.125.73

Heinrich XXIV., *Fürst Reuss-Koestritz.*
Keller, F. Heinrich xxiv. j. L. Prinz Reuss. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 108–118. Leipzig. 1907.) M.376.33.2

Heinrich der Löwe. *Ballet music.* Kretschmer, E. No. 2 in M.133.31

Heinrich der Vogler. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 2 in M.384.67.4

Heinzelmaennchen, Die. *Ballad.* Loewe, J. C. G. Werke. Band 9. No. 6 in M.384.67.9

Hektors Abschied. *Song.* Schubert, F. P. No. 14 in M.140.33.3

Hélas! hélas! j'y pense toujours. *Song.* Moullé, E. 52 chants anciens. M.441.90

Hélas! pourquoi s'endormit-elle? *Song.* Moullé, É. Chansons tendres. M.442.97

Hélas! qu'est-ce donc que je sens. *Song.* Moullé, É. Chansons tendres. M.442.97

Held, Ernst.
The voice of Fate. Cantata for four-part chorus of women's voices with soprano and alto soli and orchestra. [Music by] W. Berwald. No. 1 in M.415.67

Held, Leo.
Gaudeamus. Eine Studenten Operette in 3 Akten von Anton Herger. Musik von Leo Held. Clavier-Auszug mit Text. Leipzig. Bosworth & Co. [1903.] M.389.61

Held, Ludwig.
Bellman. Komische Oper von M. West und L. Held. Musik von Fr. von Suppé. M.441.8
Der Cognac-König. Operette (nach Scribe's und Bayard's „La frontière de Savoie") von Victor Léon [Pseud.] und Ludwig Held. Musik von Franz Wagner. M.441.9

Helden, Die. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Heldenbraut, Die. *Ballad.* Loewe, J. C. G. Werke. Band 5. No. 10 in M.384.67.5

Helen of Kirkconnel. *Song.* Lawson, M. L. Songs of the North. M.442.106

Helena. *For orchestra.* Bantock, G. M.444.21

Héléna. *Opera.* For the Music see Méhul, E. N. For the Libretto see Révéroni Saint-Cyr.

Helena in Troas. *Incidental music.* Selby, B. L. No. 2 in M.409.34

Hélène. *For orchestra.* Messager, A. C. P. M.407.61

Hélène. *Part-song.* Berlioz, L. H. Werke. Serie 6, Abteilung 1. No. 3 in M.440.3.6.1; etc.

Hélène. *Song.* Aubert, L. F. M. Douze chants. No. 2 in M.137.23

Helft mir Gott's Güte preisen. *Motet.* Schroeter, L. No. 17 in M.414.43.11

Helft mir, ihr Schwestern! *Song.* Loewe, J. C. G. Werke. Band 17. No. 18 in M.384.67.17

Héliogabale. *Opera.* For the Music see Séverac, D. de. For the Libretto see Sicard, É.

Hellé, André.
La boîte à joujoux. Ballet pour enfants. Musique de Claude Debussy. M.440.1

Hellendaal, Peter.
Cock match. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 86, 87.) No. 40 in M.430.1.7
Glory be to the Father. Canon [A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 114–116.) No. 55 in M.430.1.7

Hellendaal, Peter. *(Continued)*
Love inform thy faithfull. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 140–148.) No. 59 in M.430.1.8

Hellmesberger, Joseph.
„Das Orakel." Operette in 3 Acten von J. Schnitzer. Musik von Jos. Hellmesberger Jun. [Partitur.] Wien. Lewy. [188–?] M.431.16
Lithograph script. The title-page is lacking.
Rikiki. Operette in 3 Acten nach einem französischen Stoffe von Richard Genée & W. Mannstädt. Musik von J. Hellmesberger Jun. [Partitur.] Wien. Lewy. [188–?]
Lithograph script. The title-page is lacking. M.125.78

Hellmesberger, Joseph, *editor.*
Bach, J. S. Fuge (A-moll). Für Streichorchester frei bearbeitet. No. 1 in M.407.68
—— Violin Sonate. Für Streichorchester bearbeitet. No. 2 in M.407.68
Wolf, H. Quartett in D moll, „Entbehren sollst du, sollst entbehren." No. 4 in M.412a.17

Helmholtz, Hermann Ludwig Ferdinand von.
On the sensations of tone as a physiological basis for the theory of music. Translated from the 3d German edition, with additional notes and an additional appendix by Alexander J. Ellis. London. Longmans, Green & Co. 1875. Illus. M.371.48

Help! I fall. *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

Help me, each harmonious grove. *Song.* Monro, G. No. 4 in M.cab.1.50

Help me O Lord. *Canon.* Arne, T. A. No. 6 in M.430.1.2

Help, neighbours. *Catch.* Callcott, J. W. No. 31 in M.430.1.23

Help us, O God of our salvation. *Sentence.* Callcott, J. W. The anthems sung at the Asylum Chapel. M.432.9

Hemans, Felicia Dorothea.
Water-lilies (Wasserlilien). A fairy song. Set to music by Ed. Sachs. No. 1 in M.379.32

Hence! avaunt, 'tis holy ground. *Glee.* Pring, J. C. No. 56 in M.430.1.29

Hence! avaunt ye foes. *Glee.* Miller, E. No. 60 in M.430.1.27

Hence corroding cares. *Glee.* Holder, J. W. No. 52 in M.430.1.28

Hence melancholy with thy dreary train. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 120–125.) No. 47 in M.430.1.24

Hence moping melancholy. *Glee.* Danby, J. No. 36 in M.430.1.28

Hence with your trifling deity. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Henderson, William James.
Cyrano. Opera by Walter Damrosch. Book by W. J. Henderson after the drama by Edmond Rostand. M.443.19

Henley, William Ernest.
Eine ereignissvolle Ferienreise. A fateful holiday. Ein Liederkreis für eine Baritonstimme mit Begleitung des Pianoforte von John Edmund Barkworth. M.440.5
Last post. Choral song. The music by Charles Villiers Stanford. No. 1 in M.443.105

Hennebert, Eugène, *editor.*
Chants et chansons militaires de la France, réunies par le Major H. de Sarrepont [pseud.] et illustrées par Louis Morin. Avec la musique des principaux airs. Paris. Du Parc. [1887.] Illus. Colored plates. M.139a.3

Hennequin, Maurice.
La fille de Figaro. Opéra-comique. Poème de Maurice Hennequin & Hugues Delorme. Musique de Xavier Leroux. M.443.73

Henning, C. W.
Der alte Feldherr. Heroisches Liederspiel in einem Akt von Karl von Holtei. Vollständiger Klavierauszug [mit Text] von C. W. Henning. Berlin. Trautwein. [18—?] No. 1 in M.430.32

Henrion, Paul.
L'étudiant d'Heidelberg. Opérette en un acte. Paroles de H. Bedeau. Musique de Paul Henrion. [Partition piano

Henrion, Paul. *(Continued.)*
et chant.] Paris. Feuchot. [1869.] No. 1 in M.240.36
The instrumentation is indicated.
Les suites d'une polka. Opérette en un acte. Paroles de René Gry & Léon Laroche. Musique de Paul Henrion. [Partition piano et chant.] Paris. Feuchot. [186–?] No. 2 in M.240.36

Henry VIII, *King of England.*
O Lord, the maker of all things. Anthem. (*In* Boyce, Cathedral music. Vol. 2, pp. 1–4.) M.444.20

Henry VIII. *Ballet music.* SAINT-SAËNS, C. C. M.136.45

Henry VIII. *Opera.* For the MUSIC see **Saint-Saëns**, C. C. For the LIBRETTO see **Détroyat.**

Henry of Navarre. *Cantata.* For the MUSIC see **Whiting.** For the LIBRETTO see **Macaulay.**

Henry's cottage maid. [Anon.] See **Pleyel**, Ignaz Joseph.

Henschel, Georg.
BROWN, A. A., *compiler.* [Programmes of concerts by H. von Buelow, Mr. and Mrs. Georg Henschel, and the Philharmonic Society of Brooklyn, 1875–1902.] M.CAB.1.35

Henschel, Lillian Bailey.
BROWN, A. A., *compiler.* [Programmes of concerts by H. von Buelow, Mr. and Mrs. Georg Henschel, and the Philharmonic Society of Brooklyn, 1875–1902.] M.CAB.1.35

Henselt, Adolf von.
Concerto [F moll] pour le piano avec accomp. de grand orchestre, ou de quintuor, ou d'un second piano. Op. 16. Pour piano seul. Leipzig. Breitkopf & Härtel. [1850?] No. 4 in M.200.5

Henzen, Wilhelm, *editor.*
ROLFSEN, N. Hans Unverzagt. (Svein Uraed.) Märchenspiel. Musik von Ole Olsen. No. 3 in M.379.29

Her absence will not alter me. [Though distant far. Song, T.] (*In* American musical miscellany. Pp. 147–149.) No. 56 in M.129.111

Her eye proclaims. *Glee.* AYLWARD, T. No. 39 in M.430.1.19

Her Majesty's Theatre, *London.* See **His Majesty's Theatre,** *London.*

Her partial taste. *Round.* COOKE, B. No. 2 in M.430.1.24

Her sheep had in clusters. [Song, M.-S. or BAR.] (*In* American musical miscellany. Pp. 68–70.) No. 23 in M.129.111

Herbel, Émile.
Toison d'or. Opérette. Paroles de Herbel, L. Bouvet, Verneuil. Musique de Eugène Poncin. M.126.43

Herbert, George.
Noble numbers by Robert Herrick, together with contemporary poems by George Herbert, Donne and an anonymous writer. Selected and set to music by H. Walford Davies. M.443.89

Herbert, Joseph W.
The beauty spot. A musical play. Music by Reginald De Koven. No. 1 in M.389.59

Herbert, Victor.
Algeria. Musical play. Book and lyrics by Glen MacDonough. Music by Victor Herbert. Vocal score. New York. Harris. 1908. No. 1 in M.379.46
The débutante. Musical comedy. Book by Harry B. Smith. Lyrics by Robert B. Smith. The music by Victor Herbert. Vocal score. New York. G. Schirmer, Inc. [1914.] Portrait. M.443.113
This work contains the lyrics only.
The enchantress. An opera comique. Book and lyrics by Fred de Gresac [pseud.] and Harry B. Smith. Music by Victor Herbert. [Vocal score.] New York. Witmark. 1911. M.443.22
Irish rhapsody. For grand orchestra. Score. New York. Schirmer. 1910. No. 2 in M.136.42
Madeleine. A lyric opera in one act. Adapted from the French of Decourcelles & Thibaut by Grant Stewart. Music by Victor Herbert. Vocal score. New York. Schirmer. 1914. M.417.39
Natoma. An opera in three acts. The book by Joseph D. Redding. The music by Victor Herbert. New York. Schirmer. 1911. Autograph facsimile. M.389.74
Same. Prelude to act 3. For full orchestra. Score. New York. Schirmer. [1911.] No. 2 in M.444.29

Herbert, Victor. *(Continued.)*
Naughty Marietta. A comic opera. Book and lyrics by Rida Johnson Young. Music by Victor Herbert. [Vocal score.] New York. Witmark. 1910. M.126.37
The only girl. A musical farcical comedy. The book and lyrics by Henry Blossom. The music by Victor Herbert. [Vocal score.] New York. Witmark. 1914. M.443.120
Adapted from Frank Mandel's comedy "Our wives."
The prima donna. Book and lyrics by Henry Blossom. Music by Victor Herbert. Vocal score. New York. Witmark. 1908. No. 2 in M.379.46
The Princess "Pat." A new comic opera. The book and lyrics by Henry Blossom. The music by Victor Herbert. [Vocal score.] New York. Witmark. 1915. M.443.121
Suite für Violine mit Orchester oder Pianoforte. Opus 3. [Partitur für Violine mit Pianoforte.] Stuttgart. Zumsteeg. [188–?] M.431.38
Contents. — Allegro moderato. — Scherzo. — Andante. — Serenade. — Tarantelle.
Sweethearts. A comic opera in two acts. Book by Harry B. Smith and Fred. de Gressac [pseud.]. Lyrics by Robert B. Smith. Music by Victor Herbert. Vocal score. New York. Schirmer. 1913. Portrait. M.442.31
The tattooed man. A comic opera. Book by Harry B. Smith and A. N. C. Fowler. Lyrics by Harry B. Smith. Music by Victor Herbert. Vocal score. New York. Witmark. 1907. M.126.38

Herbst. *Song.* MARTEAU, H. Acht Lieder. Op. 10. M.440.26

Herbst, Der. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 67 in M.384.67.16

Herbstfeier. *Cantata.* For the MUSIC see **Scharwenka**, L. P. For the LIBRETTO see **Timpe**, F.

Herbstmanoever, Ein. *Opera.* For the MUSIC see **Kálmán**, E. For the LIBRETTO see **Bakonyi**, C. von.

Herco.
Quatre mélodies sur des poèmes de Herco. [Musique de] Édouard Mignan. No. 2 in M.137.44

Herder, Johann Gottfried von.
An den Genius von Deutschland. Für Chor, Soli (ad libitum) und grosses Orchester komponirt von Eugen d'Albert. No. 1 in M.444.1
Der Hagestolz. Neckreigen nach einem Gedicht aus Herder's Stimmen der Völker, für gemischten Chor & Orchester von Arnold Mendelssohn. No. 4 in M.417.75
Herr Oluf. Ballade. Für Bariton und grosses Orchester componirt (1891) von Hans Pfitzner. M.444.46

Here, a sheer hulk. *Song.* DIBDIN, C. Poor Tom. No. 8 in M.129.111

Here are the rarities. *Catch.* BLOW, J. No. 60 in M.CAB.1.18; etc.

Here beneath this lofty shade. *Glee.* ALCOCK, J. No. 8 in M.430.1.8

Here dwells a pretty maid. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 37.) No. 17 in M.430.1.11

Here end my chains. *Glee.* CALLCOTT, J. W. Adieu l'amour. No. 49 in M.430.1.25

Here flat on her back. *Catch.* SMITH, J. S. No. 33 in M.430.1.11
WOODWARD, R. No. 5 in M.430.1.7; etc.

Here foremost in the dang'rous paths. *Glee.* WELLESLEY, G. C. On Sir William Williams. No. 58 in M.430.1.16

Here I am riding. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 1.) No. 1 in M.430.1.6

Here I Thomas Wharton. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 128, 129.) No. 49 in M.430.1.24

Here I Thomas Wharton. *Glee.*
AYLWARD, T. No. 51 in M.430.1.31
ATTERBURY, L. No. 52 in M.430.1.24
CALLCOTT, J. W. No. 16 in M.430.1.24
COOKE, B. No. 1 in M.430.1.24
DANBY, J. No. 73 in M.430.1.24

Here I'll meditate. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 176–179.) No. 57 in M.430.1.14

Here in cool grot. *Glee.* Wellesley, G. C. No. 21 in M.430.1.17; etc.
Here India bonds. *Catch.* Cooke, B. No. 4 in M.430.1.15
Here Justice Midas sits. *Catch.* Midas. No. 46 in M.430.1.20
Here let me lie. *Glee.* Wellesley, G. C. No. 61 in M.430.1.16
Here let no angry passions. *Glee.* Bailey, W. E. No. 21 in M.430.1.32
Here lie as dead as any stones. *Catch.* Atterbury, L. No. 10 in M.430.1.3
Here lies a lady. *Catch.* Baildon, J. No. 50 in M.430.1.2
Here lies a man. *Catch.* Woodward, R. No. 9 in M.430.1.3
Here lies a wanton suicide. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 34–36.) No. 17 in M.430.1.21
Here lies honest Ned. *Catch.* Aylward, T. No. 58 in M.430.1.14
Here lies John Trot. *Catch.* Baudin, ——. No. 54 in M.430.1.9
Here lies Martyn Etinbroad. *Round.* Callcott, J. W. No. 54 in M.430.1.23
Here lies poor Toby. *Catch.* Green, J. No. 54 in M.430.1.28
Here lies the body of Anthony White. *Part-song.* Smith, J. S. No. 32 in M.430.1.12
Here lies the wife. *Catch.* Bailey, W. E. No. 5 in M.430.1.32
Callcott, J. W. No. 62 in M.430.1.23
Here lyes a woman. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 32.) No. 25 in M.430.1.25
Here lyes the body of Sr Jno Frye. Glee [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 15.) No. 12 in M.430.1.5
Here lyeth John Croker. *Glee.* Bates, W. No. 75 in M.430.1.10
Here rests from mortal coil. *Epitaph.* Ayrton, E. No. 25 in M.430.1.12
Here rests his head. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 97–99.) No. 36 in M.430.1.10
Here rests his head. *Glee.*
Aylward, T. Elegies and glees. No. 4 in M.140.24; etc.
Callcott, J. W. No. 65 in M.430.1.25
Flacton, W. No. 4 in M.430.1.5; etc.
Hutcheson, F. No. 9, 11 in M.430.1.10
Valton, P. No. 16 in M.430.1.11
Here rests little Bridget. *Catch.* Smith, J. S. No. 1 in M.430.1.12
Here rests my wife. *Catch.* Webbe, S. No. 21 in M.430.1.9
Here the deities approve. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
Here Tom, here's a health. *Catch.* Willis, ——. No. 11 in M.cab.1.18
Here we dwell. *Song.* Love and the novice. M.441.48.1
Here, where is my landlord. A catch a 3 voc. (*In* The Iovial companions. Fol. 17.) No. 47 in M.cab.1.18
Here [sic] ye Gods of Britain. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
Here ye pow'rs. *Glee.* Alcock, J. No. 17 in M.430.1.14
Here your virtuous wife. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 111.) No. 72 in M.430.1.25
Here's a health. *Catch.* Purcell, H. Roger Hewet's health. No. 64 in M.cab.1.53
Here's a health to all honest men. *Catch.* Alcock, J. No. 20 in M.430.1.9
Here's a health to old Brown. *Catch.* Hutcheson, F. No. 27 in M.430.1.7
Here's a health to Queen Ann. *Catch.* Clarke, J. No. 12 in M.cab.1.18
Here's a health to the king. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 17–19.) No. 6 in M.430.1.21
Here's a health to thee, Tom Moore. [My boat is on the shore. Song, B.] (*In* Annie Laurie melodist. P. 55.) No. 62 in M.129.52
Here's a tale. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 96, 97.) No. 31 in M.430.1.15
Here's health, peace and unity. *Glee.* Callcott, J. W. No. 16 in M.430.1.22
Here's no want of liquor. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 184.) No. 68 in M.430.1.10
Here's that will challenge. *Catch.* Purcell, H. No. 24 in M.cab.1.18
Here's the bower. [Song, A. or B.] (*In* Boston musical miscellany. Vol. 2, pp. 50, 51.) No. 13 in M.370.2.2
Here's the pretty girl I love. *Song.* Hook, J. No. 31 in M.441.49
Here's the summer sprightly gay. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
Here's the tinker. [Glee for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, p. 165.) No. 54 in M.430.1.12

Hérel, Louis.
L'épave. Opérette. Paroles de Ernest Depré & Louis Hérel. Musique de Émile Pessard. M.417.27

Herfurth, Rudolf.
Chopin-Suite. Zusammengestellt und für grosscs Orchester übertragen von Rud. Herfurth. Partitur. Hannover. Oertel. [190–?] M.407.83
Contents. — Präludium. (Op. 28, No. 20, und Op. 45.) — Polonaise. (Cis moll, Op. 26.) — Étude. (Op. 10, No. 7.) — Valse. (Op. 64. No. 1.) — Scherzo. (Op. 31.)

Herger, Anton.
Gaudeamus. Eine Studenten-Operette. Musik von Leo Held. M.389.61

Hering, Carl Gottlieb.
Der Wachtelschlag. [Horch wie schallt's dorten. S. A. Mit Klavierbegleitung.] (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. Pp. 8, 9.) M.128.66

Herman, Reinhold Ludwig.
Grosses Trio für Klavier, Violine und Violoncello. Op. 56. [Partitur.] Leipzig. Steingräber. 1904. No. 3 in M.133.18

Hermann, Friedrich, *editor.*
Bach, J. S. Sechs Sonaten für Clavier und Violine. No 3. E dur. No. 8 in M.133.8
Reissiger, C. G. Trios für Piano, Violine und Violoncell. M.407.50
Weber, C. M. F. E. von. Konzert, Zweites, in Es dur für Klarinette und Pianoforte. M.434.87

Hermann, Johann David.
Concerto, II, pour le forte piano ou clavecin avec accompagnement de violons, alto et basse, cors et hautbois (à volonté). Œuvre IIIe. [Partie pour forte piano seul.] À Paris. Mr H. Naderman. [179–?] No. 1 in M.445.32

Hermant, Pierre.
Sagesse. 12 poèmes de Verlaine. Mis en musique par Pierre Hermant. Réduction pour chant et piano. Paris. Enoch & cie. [1908?] M.415.31
Contents. — Bon chevalier. — Beauté des femmes. — Les faux beaux jours. — Écoutez la chanson. — Les chères mains. — Va ton chemin. — O mon dieu. — Je ne veux plus aimer. — L'espoir luit. — Le son du cor. — L'échelonnement des haïes. — C'est la fête du blé.

Hermil, Édouard.
Atchi. Bouffonnerie musicale. Paroles de Hermil & Numès [pseud.]. Musique de Frédéric Barbier. No. 2 in M.379.65
Ma vieille branche. Opérette. Paroles de Hermil & Numés [pseud.]. Musique de Éd. Deransart. No. 3 in M.379.70

Herminie. *Cantata.* Berlioz, L. H. Werke. Serie 6. Abteilung 2. No. 1 in M.440.3.6.2

Hermit, The. *Cantata.* For the Music see **Beville, W.** For the Libretto see **Goldsmith, O.**

Hermit, The. [At the close of the day. Duet, T. B.] (*In* American musical miscellany. Pp. 204–207.) No. 80 in M.129.111

Hero and Leander. *Ballad.* Thomson, W. Orpheus Caledonius. Vol. 2. No. 40 in M.376.32.2

Hero and Leander. [Leander on the bay of Hellespont. Duet, T. B.] (*In* American musical miscellany. Pp. 219–221.) No. 83 in M.129.111

Herodes' Klage um Mariamne. *Song.* Loewe, J. C. G. Werke. Band 15. No. 18 in M.384.67.15

Heroes of faith. *Cantata.* For the Music see **Coward, H.** For the Libretto see **Kirk, F. H.**

Heroic fair, The. *Song.* ARNE, T. A. The monthly melody. No. 1 in M.CAB.1.3.1

Hérold, A. Ferdinand.
La fée des ondes. [Cantate.] Musique de L. de Crèvecœur. M.417.10

Herold, Eugénie.
Trio pour piano, violon et violoncelle. [Partition et parties. Paris. Legouix. 190–?] M.444.96

Hérold, Louis Joseph Ferdinand.
Charles de France ou amour et gloire. Opéra comique. Paroles de MM. Théaulon et Dartois. [Musique] par Boieldieu et Hérold. M.441.42
La duchesse de la Vallière. Scène pour voix de femme. Paroles de D'Avrigny. Musique de Ferdinand Hérold. [Transcription de Ch. René.] Oeuvre posthume. [Chant et piano.] Paris. Legouix. [188–?] No. 2 in M.432.12
Le muletier. Opéra comique en un acte. Paroles de Mr P. de Kock [d'après un conte de Boccace]. Musique de Ferd. Hérold. [Partition.] Paris. Lemoine. [1823?] M.134.18
Symphonie, Première. À grand orchestre. [Partition. Privately printed. 189–?] M.444.35
Lithographic script.
Symphonie, Deuxième. À grand orchestre. [Partition. Privately printed. 189–?] M.444.36
Lithographic script.

Heron, Henry.
To Celia. [While some in flowing strains. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, p. 160.) No. 84 in M.376.31.3

Herr, auf Dich traue ich. *Anthem.* NICOLAI, O. C. E. No. 2 in M.414.43.9

Herr, Der, behüte dich. *Motet.* ROLLE, J. H. No. 15 in M.443.23

Herr, der Du bist vormals gnädig. *Anthem.* NAUMANN, E. No. 3 in M.414.43.8

Herr, Du bist unsre Zuflucht für und für! *Hymn.* LOEWE, J. C. G. Werke. Band 16. No. 41 in M.384.67.16

Herr, Der, erhöre dich in der Noth. *Anthem.* NAUMANN, E. No. 10 in M.414.43.10

Herr, gebe nicht ins Gericht. *Motet.* REINHOLD, T. C. No. 2 in M.443.23

Herr gedenke nicht. *Anthem.* NEITHARDT, A. H. No. 34 in M.414.43.5

Herr Gott, der Du bist! *Hymn.* LOEWE, J. C. G. Werke. Band 16. No. 38 in M.384.67.16

Herr Gott, Du bist unsre Zuflucht. *Anthem.*
GRAUN, C. H. No. 22 in M.414.43.5
GRELL, A. E. No. 11 in M.414.43.10

Herr Gott! wir danksagen Dir. *Anthem.* LEO, L. No. 17 in M.414.43.4

Herr, ich habe lieb. *Motet.* GRAUN, C. H. No. 1 in M.443.23

Herr, Der, ist Gott. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 31 in M.384.67.1

Herr, Der, ist König. *Anthem.*
NAUMANN, E. No. 7 in M.414.43.8
NICOLAI, O. C. E. No. 12 in M.414.43.8
ROLLE, J. H. No. 4 in M.443.23

Herr, Der, ist mein getreuer Hirt. *Anthem.* GUMPELTZHAIMER, A. No. 28 in M.414.43.11

Herr, Der, ist mein Hirte. *Anthem.*
HOMILIUS, G. A. No. 33 in M.443.23
NAUMANN, E. No. 3 in M.414.43.10

Herr, Der, ist mein Licht. *Anthem.* REISSIGER, C. G. No. 14 in M.414.43.9

Herr, Der, ist unsre Macht. *Aria.* PENZEL, ——. No. 29 in M.443.23

Herr Jesu, Gnadensonne. *Choral.* LOEWE, J. C. G. Werke. Band 16. No. 22 in M.384.67.16

Herr Jesu Christ. *Anthem.* CALVISIUS, S. No. 22 in M.414.43.6

Herr kehre Dich. *Anthem.* HAMMERSCHMIDT, A. Dialogi. M.414.23

Herr, lehre mich thun. *Motet.* WEISKE, D. G. No. 36 in M.443.23

Herr Oluf. *Ballad.*
LOEWE, J. C. G. Werke. Band 3. No. 7 in M.384.67.3
PFITZNER, H. E. M.444.46

Herr, unser Herrscher. *Anthem.* NAUMANN, E. No. 1 in M.414.43.10

Herr, wenn ich Dich nur habe. *Anthem.* BACH, J. M. No. 15 in M.414.43.7

Herr, wer wird wohnen in Deiner Hütten? *Anthem.* HAMMERSCHMIDT, A. Dialogi. M.414.23

Herr, wie habe ich Dein Gesetz so lieb. *Anthem.* DRESSLER, G. No. 9 in M.414.43.11

Herr wie lang willt vergessen mein. *Anthem.* HASLER, H. L. von. No. 14 in M.414.43.15

Herr, wie lange. *Cantata.* For the MUSIC see **Becker**, A. E. A.

Herre, nun läss'st Du Deinen Diener. *Anthem.* PRAETORIUS, M. No. 37 in M.414.43.13

Herrick, Robert.
Noble numbers by Robert Herrick, together with contemporary poems by George Herbert, Donne and an anonymous writer. Selected and set to music by H. Walford Davies. M.443.89

Herrig, Hans.
„Ariadne." Dichtung nach Herder von Hans Herrig. Musik von Paul Kuczynski. M.416.13

Herrmann, Paul.
Richard Wagner und der Stabreim. Hagen i. W. Risel & Co. 1883. M.128.67

Hervé, Paul.
Adele. A French operetta. Music by Jean Briquet and Adolf Philipp. M.442.64

Hervey, Arthur.
Neue Liebeslieder. Eight songs with German words and English translation. [With piano forte accompaniment.] London. Pitt & Hatzfeld. [189–?] M.417.18
Contents. — Carols light. (Frohe Lieder.) — Like art thou to a flower. (Du bist wie eine Blume.) — Thou askest me. (Du fragst mich.) — Violet. (Veilchen.) — Thou art the sun. (Du bist die Sonne.) — What doth my heart's dull beating. (Was ist mir denn so wehe.) — May song. (Mailied.) — All hail I bid to thee. (Sei mir gegrüsst.)

Herz, Das, am Rhein. *Song.* GOLTERMANN, G. E. Songs. M.417.15

Herz, Das, von Douglas. *Cantata.* For the MUSIC see **Hegar**, F. For the LIBRETTO see **Strachwitz**, M. C. W. A. von.

Herzensrose, Die. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 54 in M.384.67.17

Herzenstausch. *Song.* REGER, M. Schlichte Weisen. M.450.61

Herzlich lieb' ich Dich, o Herr. *Choral.* CALVISIUS, S. No. 17 in M.414.43.15

Herzog Ulrichs Jagdlied. *Song.* LASSEN, E. M.417.40

Herzogenberg, Heinrich von.
Quintett für Pianoforte, Oboe, Clarinette, Horn, Fagott. Op. 43. [Partitur und Stimmen.] Leipzig. Peters. [189–?] M.445.14

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Hess, Charles Léon.
Madame Dugazon. Opéra-comique en un acte. Poème de Louis Leloir et Paul Gravollet. Musique de Charles Hess. [Partition piano et chant.] Paris. Leduc. 1902. No. 1 in M.135.28

Hess, Ludwig.
Ariadne. Dichtung von Eberhard König. Mythisches Mysterienspiel [in drei Akten] für Soli, Chor und Orchester von Ludwig Hess. Op. 33. Klavierauszug mit Text. Stuttgart. Feuchtinger. 1909. M.135.29

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Max Hesse's Deutscher Musiker-Kalender für das Jahr 1897, 98, 1901, 02, 04, 09, 10, 12. Leipzig. [1896–1912.] 8 v. in 9. M.205.27

Hessen, Alexander Friedrich, *Landgraf* von.
Quartett, F moll, Op. 95, von Ludwig van Beethoven. Für Orchester bearbeitet von Alexander Friedrich Landgraf von Hessen. Orchesterpartitur. Berlin. Ries & Erler. [188–?] M.445.25

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Heu! nos miseros. *Motet.* CORSI, G. No. 11 in M.414.43.15

Heuberger, Richard Franz Josef.
Die Abenteuer einer Neujahrsnacht. Komische Oper in drei Akten, nach Zschokke's gleichnamiger Novelle. Text von Franz Schaumann. Musik von Richard Heuberger. Op. 29. Orchester-Partitur. Mainz. Schott. [1886.] M.418.19

Heulhard, Louis Octave Arthur.
Bravos & sifflets. Aggravés d'une préface. Paris. Dupret. 1886. M.377.34
La Fourchette harmonique. Histoire de cette société musicale, littéraire et gastronomique. Avec des notes sur la musicologie en France. Paris. Lemerre. 1872. M.128.82
The appendix contains a biographical and bibliographical catalogue of members.

Heure douce, L'. *Song.* ESCLAVY, R. Mélodies. 1er recueil. M.417.68

Heure espagnole, L'. *Opera.* For the MUSIC see Ravel, J. M. For the LIBRETTO see **Le Grand,** M.

Heure merveilleuse, L'. *Song.* FAIRCHILD, B. Les amours de Hafiz. No. 2 in M.442.119

Heures, Les. *Song.* BRUNEAU. Les chants de la vie. M.441.85
CHAUSSON, E. Recueil de 20 mélodies. M.432.33

Heures, Les, d'après-midi. *Songs.* SAMUEL, L. No. 3 in M.450.21

Heures, Les, d'été. *Songs.* RHENÉ-BATON. M.125.74

Heures, Les, de l'amour. *Opera.* For the MUSIC see **Bertrand,** M. For the LIBRETTO see **Roussel-Despierres,** *Madame* F.

Heures dolentes, Les. *For orchestra.* DUPONT, G. M.434.52

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Heuss ed-douro. *Song.* DANIEL, F. S. Album de chansons. M.137.42

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The wounded hussar. [Alone on the banks. Song, with accompaniment for flute and pianoforte.] New York. Printed & sold at J. Hewitt's Musical Repository. [1800?] No. 16 in M.441.49
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The fairy bridal. A cantata by J. H. Hewitt. Subject founded on Shakspeare's "Mid-summer night's dream." [s. a. t. b., with chorus and pianoforte accomp.] Boston. Oliver Ditson Co. 1871. M.377.36

Heyden, Sebald.
De arte canendi, ac vero signorvm in cantibvs vsv, libri duo. Ab ipso authore recogniti, mutati & aucti. Norimbergæ apud Ioh. Petreium, Anno salutis M.D.XL. M.1492.67

Heyse, Paul Johann Ludwig.
The valley of the Espingo. Ballad for chorus of men's voices by Josef Rheinberger. No. 2 in M.417.17

Hickes, George.
Aetherial race. Glee [a. t. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 186–191.) No. 75 in M.430.1.23
Hail thou sweet shade. Glee [a. t. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 95–97.) No. 40 in M.430.1.22
The author's original manuscript, with a note by E. T. Warren, secretary of the Catch Club, is inserted.

Hickman, Joseph.
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Hicks, Edward Seymour.
My darling. A musical play. Music by Herbert E. Haines. M.443.49

Hicks, Edward Seymour. *(Continued.)*
The talk of the town. A musical comedy. Music by Herbert E. Haines. No. 1 in M.240.22

Hide and seek. *Glee.* ALCOCK, J. No. 13 in M.430.1.7

Hide me O hide me. *Glee.* CALLCOTT, J. W. No. 111 in M.430.1.25

Hide not Thou Thy face. *Anthem.* FARRANT, R. M.444.20

Hiel, Emmanuel.
Een laatste zonnestraal. Lijrisch gedicht. Getoondicht door G. Huberti. M.415.32

Hielscher, Paul.
Georg Schumann. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 166–178. Leipzig. 1906.) M.376.33.1

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Hier Frau. *Part-song.* GHENT barge, The. No. 30 in M.430.1.21

Hier in dem Dunkel. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Hier, wo seine fetten Herden. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 7 in M.384.67.1

Higgs, H. M., *editor.*
MASCAGNI, P. The eternal city. No. 2 in M.137.28

High on a mountain's. *Glee.* CALLCOTT, J. W. No. 2 in M.430.1.23

High on a throne. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Highland laddie, The. *Song.* ARNE, T. A. No. 34 in M.376.31.1
PASQUALI, N. M.409.37
THOMSON, W. Orpheus Caledonius. Vol. 1. No. 14 in M.376.32.1

Highland lassie, The. *Song.* ARNE, T. A. The Lowland maids go spruce & fine. M.409.37

Highwayman, The. *Cantata.* For the MUSIC see **Taylor,** D. For the LIBRETTO see **Noyes,** A.

Hilf Herr! *Motet.* HOMILIUS, G. A. No. 3 in M.443.23; etc.

Hilf Herr, mein Gott, in dieser Noth. *Motet.* SELNECCER, N. No. 19 in M.414.43.11

Hill, Edward Burlingame.
Nuns of the Perpetual Adoration. For chorus of women's voices and orchestra or pianoforte. Words by Ernest Dowson. [Music] by Edward Burlingame Hill. [Op. 15. Vocal score.] Boston. Boston Music Co. [1909.] No. 3 in M.417.61

Hill, Graham.
Havana. A musical play. Written by George Grossmith, Jnr., and Graham Hill. Music by Leslie Stuart [pseud.]. M.379.59

Hill, The. *Song.* GOLTERMANN, G. E. Songs. M.417.15

Hiller, Ferdinand.
Concert für das Pianoforte mit Begleitung des Orchesters. Op. 69. Partitur. Autograph manuscript. [185–?] M.CAB.1.24
„Es fürchte die Götter das Menschengeschlecht." Aus Goethes Iphigenie. In Musik gesetzt für gemischten Chor und Orchester von Ferdinand Hiller. Op. 193. Partitur. Leipzig. Breitkopf & Härtel. [187–?] No. 2 in M.444.28
Wohl denen die ohne Wandel. Der 119te Psalm. [Doppelchor.] Op. 65. (*In* Musica sacra. Band 8, pp. 56–72.) No. 6 in M.414.43.8

Hiller, Ferdinand, *editor.*
HALÉVY, J. F. F. É. La juive. Opéra. M.450.9

Hiller, Johann Adam, *compiler.*
Vierstimmige Motetten und Arien in Partitur, von verschiedenen Componisten, zum Gebrauche der Schulen und anderer Gesangsliebhaber gesammelt und herausgegeben. Leipzig. Zu finden in der Dykischen Buchhandlung, 1776–1791. M.443.23
The composers of this collection include Graun, Reinhold, Homilius, Rolle, Wolf, Hiller, Kayser, Harrer, Doles, Penzel, Caldara, Fehre, Tag, Neefe, Weiske, Häsler and J. Gallus.
Each part has a separate title-page. Pages 45 and 46 of both Theil 3 and Theil 4 may be found in front of page 1 of each collection.
Theil 6 is entitled Vierstimmige lateinische und deutsche Chorgesaenge, zum Gebrauch der Singchoere in Kirchen und Schulen. Theil 1, oder der Mottettensammlung, Theil 6.

Hiller, Johann Adam, *translator.*
COLTELLINI, M. La contessina. (Die junge Gräfin.) Dramma giocoso. M.421.14

Hillier, Louis.
Feue Palmyre. Opérette bouffe en un acte. Paroles de Pierre d'Amor et Léo Diensis. Musique de Louis Hillier. Op. 51. [Partition chant et piano.] Paris. Joubert. [1904.] No. 1 in M.417.19
The instrumentation is indicated. The libretto is inserted.

Himmel, Die, erzählen. *Anthem.*
NAUMANN, E. No. 4 in M.414.43.8
SCHUETZ, H. No. 12 in M.414.43.3

Himmel grau und wochentäglich. *Song.* OVEREEM. Neuer Frühling. M.415.83

Himmel, Die, rufen. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 33 in M.384.67.1

Himmelfahrtsgesang. *Choral.* LOEWE, J. C. G. Werke. Band 16. No. 14 in M.384.67.16

Himmelsbluethen. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 38 in M.384.67.17

Hinauf zu jenen Bergen. *Choral.* LOEWE, J. C. G. Werke. Band 16. No. 19 in M.384.67.16

Hinaus! Hinauf! Hinab! *Song.* LOEWE, J. C. G. Werke. Band 16. No. 101 in M.384.67.16

Hindle, John.
He on whose birth. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 198–206.) No. 53 in M.430.1.30

Hindu music.
TAGORE, S. M., *compiler.* Hindu music from various authors. Calcutta. 1882. 2 parts in 1 v. Plates. Music. Facsimiles. M.453.71

Hine, James.
I wander'd by the brookside. [Song, M.-S.] (*In* Annie Laurie melodist. P. 41.) No. 46 in M.129.52

Hinkende Jamben. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 27 in M.384.67.17

Hinton, John William.
César Franck. Some personal reminiscences. London. Reeves. [1912.] M.127.61

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Hiobs Todessang. *Song.* LOEWE, J. C. G. Werke. Band 8. No. 9 in M.384.67.8

Hiobs Todesschauer. *Song.* LOEWE, J. C. G. Werke. Band 8. No. 10 in M.384.67.8

Hippodamia. *Trilogy.* See **Fibich, Z.**

Hippodamie. *Opera.* For the LIBRETTO see **Roy, P. C.**

Hippolite et Aricie. *Opera.* For the MUSIC see **Rameau.** For the LIBRETTO see **Pellegrin.**

Hirlemann, Théophile.
Mam'zelle Trompette. Opérette en trois actes de M. Desvallières et P. Moncousin. Musique de Th. Hirlemann. Partition piano et chant. Paris. Choudens. 1908. M.379.47

Hirsch, Carl, *editor.*
Zu Strassburg auf der langen Brück'. Schweizerische Volksweise. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 104, 105.) M.417.40

Hirschfeld, Robert, *editor.*
PHILHARMONISCHE Konzerte, Vienna. 1906/07–1907/08. XIV–XV Jahrgang. Programm-Buch. M.376.30

Hirschfeld, Victor.
Der Cognac-König. Operette (nach Scribe's und Bayard's „La frontière de Savoie") von Victor Léon [Pseud.] und Ludwig Held. Musik von Franz Wagner. M.441.9
„Der fidele Bauer." Operette. Musik von Leo Fall. M.441.67
Der Harlekin. Oper. Musik von Alfred Kaiser. M.126.52
Katze und Maus. Operette nach dem Scribe'schen Lustspiele, der Damenkrieg, von Ferdinand Gross u. Victor Léon [Pseud.]. Musik von Johann Strauss, Jun. No. 1 in M.389.72
Le roi des montagnes. Opéra-comique d'après Edmond About. Musique de Franz Lehár. M.442.70
Der Strike der Schmiede. Oper. (Frei nach Fr. Coppée's gleichnamigem Gedichte.) Musik von Max Josef Beer. M.417.77

Hirschfeld, Victor. *(Continued.)*
Die Studentengräfin oder die stille Stadt. Ein Singspiel aus der guten alten Zeit (nach Ideen von Georg Fuchs). Musik von Leo Fall. M.442.66

Hirschfeld, Victor, *editor.*
BELLAMY, C. Erminy. Burleske Operette nach dem Englischen des Paulton und Bellamy frei bearbeitet von V. Léon [Pseud.] u. H. v. Waldberg. Musik von Edward Jacobowski. M.441.76

Hirschmann, Henri.
L'amour à la Bastille. Opéra-comique en 2 parties et 3 tableaux de L. Augé de Lassus. Musique de Henri Hirschmann. Partition chant et piano. Paris. Choudens. 1897. No. 2 in M.402.68
La danseuse de Tanagra. Drame lyrique en 4 actes et 5 tableaux. Tiré du roman de Félicien Champsaur, "L'orgie latine," par Paul Ferrier et Félicien Champsaur. Musique de Henri Hirchmann [sic]. Partition chant et piano. Paris. Choudens. 1911. M.442.69
Lovelace. Opéra en quatre actes de Jules Barbier & P. de Choudens. Musique de Henri Hirschmann. Partition chant et piano. Paris. Choudens. 1898. M.394.55
Néron. Ballet en 2 actes et 3 tableaux de Max Maurey & Augustin Thierry. Musique de Henri Hirschmann. [Partition chant et piano.] Paris. Choudens. 1898. M.393.28
La petite Bohème. Opérette en trois actes de Paul Ferrier. Musique de Henri Hirschmann. Partition chant et piano. Paris. Choudens. 1905. M.383.21
Les petites étoiles. Opérette en 3 actes de MM. Pierre Veber et Léon Xanrof [pseud.]. Musique de Henri Hirschmann. Partition piano et chant. Paris. Eschig. 1911. M.443.67
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Rolande. Pièce musicale en 3 actes et 4 tableaux de Paul Bérel [pseud.]. Musique de Henri Hirschmann [sic]. Partition chant et piano. Paris. Choudens. 1905. M.383.22
La vie joyeuse. Opérette en 3 actes de Antony Mars. Musique de Henri Hirchmann [sic]. Partition chant et piano. Paris. Choudens. 1910. M.135..2

Hirt, Der. *Song.* BERG, J. M.417.40

Hirt, Der, auf der Brücke. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 56 in M.384.67.17

Hirtengesang im Frühling. Tyroler Volkslied [S. A. Mit Klavierbegleitung]. (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. Pp. 24, 25.) M.128.66

His Majesty's Theatre, *London.*
WATERS, E. The opera glass. Exhibiting all the curious proceedings of the King's Theatre: together with the original letters and papers which have passed between the present proprietors since the decease of Francis Goold, Esq. London. 1808. M.376.61

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Historical ballads and songs. For the MUSIC see **Bishop, H. R.** For the WORDS see **Planché, J. R.**

History.
BEALE, T. W. The light of other days seen through the wrong end of an opera glass. London. 1890. 2 v. Portrait. M.376.51
CARLEZ, J. La musique à Caen de 1066 à 1848. Caen. 1876. M.453.7
COUSSEMAKER, C. E. H. de. Traités inédits sur la musique du moyen âge. Partie 3. [Lille.] 1869. No. 8 in M.372.61
DONI, G. B. De praestantia musicæ veteris libri tres totidem dialogis comprehensi, in quibus vetus ac recens musica, cum singulis earum partibus, accurate inter se conferunter. Adiecto ad finem onomastico selectorum vocabulorum, ad hanc facultatem cum elegantia, & proprietate tractandam, pertinentium. Florentiæ. M.DC.XLVII. M.149a.72
FABRE-D'OLIVET, A. La musique. Expliquée comme science et comme art et considérée dans ses rapports analogiques avec les mystères religieux, la mythologie ancienne et l'histoire de la terre. Œuvre posthume. Publiée par les soins de René Philipon. Paris. 1896. Portrait. M.453.63
LUSCINIUS, O. Mvsvrgia seu praxis mvsicae. Illius primo quae instrumentis agitur certa ratio, ab Ottomaro Lus-

History. *(Continued.)*
cinio Argentino duobus libris absoluta. Argentorati. 1536. Illus. Plates. M.149a.54
Praetorius, M. Syntagma musicum. VVittebergae [etc.]. 1615, 19. 3 v. in 1. M.149a.64
Soubies, A. Histoire de la musique. Espagne. [Vol. 3.] Le XIX^e siècle. Paris. 1900. Portraits. M.377.10

Hit or miss. *Opera.* For the Music see **Smith, C.** For the Libretto see **Pocock, I.**

Hither all ye loves. *Glee.* Webbe, S. No. 24 in M.430.1.16

Hither my lovely Phillis. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 44–48.) No. 32 in M.430.1.25

Hither naiads come away. *Glee.* Dixon, J., *alleged author.* No. 18 in M.430.1.27
Dixon, M., *alleged author.* No. 18 in M.430.1.27

Hither, sweet Ulysses. *Song.* Arne, T. A. The syren's song to Ulysses. M.409.37

Hither this way. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Hither your wreaths. *Glee.* Holder, J. W. No. 12 in M.430.1.28

Hitz, Franz.
Les déesses du battoir. Opérette en un acte. Paroles de Chauvin. Musique de Franz Hitz. [Partition chant et piano.] Paris. Feuchot. [1877.] No. 1 in M.379.73
Jean qui pleure et Jean qui rit. Opérette en un acte. Paroles de Chauvin. Musique de Franz Hitz. [Partition chant et piano.] Paris. Feuchot. [188–?] No. 3 in M.379.68

Hitzenauer, Christoph.
Perfacilis, brevis, et expedita ratio componendi symphonias, cõcentusúe musicos. Lavingæ. CIↃ IↃ LXXXV. M.149a.56

Hiver, L', de cet an est si doux. *Song.* Messager, A. C. P. Amour d'hiver. No. 2 in M.441.56

Ho ro my nut-brown maiden. *Song.* Lawson, M. L. Songs of the North. M.442.106

Ho! who comes here? *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

Hoare, Florence, *adapter.*
Paradise lost. Symphonic poem. Dramatic poem after John Milton by Luigi Alberto Villanis. English words adapted from the German text by Florence Hoare. [Music] by M. Enrico Bossi. M.407.30

Hoare, Prince.
No song, no supper. A comic opera. The music chiefly composed & adapted for the harpsichord or piano-forte by Stephen Storace. No. 3 in M.140.6

Hobbies, The. [Attention pray give. Song, T.] (*In* American musical miscellany. Pp. 84–86.) No. 31 in M.129.111

Hochberg, Johann Heinrich XIV. Bolko, *Graf* von.
Concert (C moll) für Pianoforte mit Begleitung des Orchesters. Op. 42. Partitur. Berlin. Simrock. 1906. M.133.24
Quartett, Es dur, für 2 Violinen, Viola und Violoncell. Op. 22. [Partitur.] Leipzig. Eulenburg. [190–? Payne's Kleine Partitur-Ausgabe. 230.] No. 2 in M.412a.15
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Hochsommer. *Song.* Weingartner, P. F. Album of songs. M.443.61

Hochzeit, Die. *Opera.* For the Music see **Wagner, W. R.**

Hochzeitsmusik. *For pianoforte.* Jensen, A. M.444.190

Hodge told Sue. *Catch.* Atterbury, L. No. 35 in M.430.1.8

Hodges, Edward.
Hodges, F. H. Edward Hodges. New York. 1896. Portraits. Plates. M.371.49

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Soft in the east [song with pianoforte accompaniment], sung in Shakespeare's play of The merry wives of Windsor. Dublin. Willis & Co. [183–?] M.450.54

Hodson, William.
Dear Tom this brown jug. [Song, bar.] (*In* Boston musical miscellany. Vol. 1, pp. 111–113.) No. 39 in M.370.2.1
A somewhat different arrangement of this song, with the title Toby reduc'd, may be found in Clio and Euterpe.
The fickle swain. [From clime to clime. Song, bar., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 198.) No. 361 in M.cab.1.50
Love reveal'd. [Why shoud I my passion smoother [sic]. Song, m.-s., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 121.) No. 296 in M.cab.1.50
The lover's complaint. [I love, I doat. Song, t., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 94.) No. 276 in M.cab.1.50
The mutual lovers. [Say, mighty love. Song, t., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 95.) No. 277 in M.cab.1.50

Hoeher Mittag am Meere. *Song.* Mattiesen, E. Zwölf Gedichte. No. 2 in M.137.63

Hoeh're Welt, Die. *Song.* Loewe, J. C. G. Werke. Band 15. No. 31 in M.384.67.15

Hoelty, Fr. von.
An den Mond. In Musik gesetzt für eine Singstimme [s oder t.] mit Pianoforte-Begleitung von Franz Schubert. No. 13 in M.140.33.3

Hoert, wie die Wachtel im Felde. *Song.* Schroeter, C. E. W. Fünf und zwanzig Lieder. M.430.4

Hoert zu und seid getrost. *Motet.* Schroeter, L. No. 20 in M.414.43.5

Hoffman, François Benoît.
Le trésor supposé, ou le danger d'écouter aux portes. Comédie. Mise en musique par Méhul. M.432.22

Hoffman, Richard.
By the waters of Babylon. The 137th psalm. Anthem [s. a. t. b. With pianoforte accompaniment]. New York. Martens. [186–?] No. 4 in M.417.61

Hoffmann, Ernst Theodor Wilhelm.
Die Brautwahl. For an opera based on this work, see **Busoni, Ferruccio Benvenuto.**
Prinzessin Brambilla. For an opera based on this work see **Braunfels, Walter.**

Hoffmann, Hugo.
Ilsebill. Das Märlein von dem Fischer und seiner Frau. Eine dramatische Symphonie von Friedrich Klose. Gedicht von Hugo Hoffmann. M.444.17

Hoffmann, Paul, *editor.*
Mikorey, F. Der König von Samarkand. Ein musikalisches Märchen. M.441.36

Hoffmann, Wilhelm.
Der Richard Wagner-Taumel. Ein Mahnruf gegen den Verfall der Künste. Leipzig. Siegismund & Volkening. 1894. M.453.21

Hoffnung, Die. *Duet.* Beethoven. M.128.66

Hofmann, Heinrich Carl Johann.
Cantate für Altsolo, Chor und Orchester (Orgel ad libitum). Op. 6*a*. Leipzig. Breitkopf & Härtel. [188–?] M.444.97
Same. Klavierauszug mit deutschem und englischem Text vom Componisten. Englische Übersetzung von Mrs. John P. Morgan. Leipzig. Breitkopf & Härtel. [188–?] No. 5 in M.417.61
Sonate für Violine und Pianoforte. Op. 67. [Partitur und Stimme.] Leipzig. Breitkopf & Härtel. [190–?] No. 1 in M.444.172

Hofmannsthal, Hugo von.
Ariadne auf Naxos. Oper. Musik von Richard Strauss. M.441.7
Elektra. Tragödie. Musik von Richard Strauss. M.418.37
Josephs Legende. Handlung in einem Aufzuge von Harry Graf Kessler und Hugo von Hofmannsthal. Musik von Richard Strauss. M.450.24
Der Rosenkavalier. Komödie. Musik von Richard Strauss. M.418.46

Hogarth, William.
Low-life: or one half of the world, knows not how the other half live, being a critical account of what is transacted by people of almost all religions, nations, circumstances, and sizes of understanding in the twenty-four hours, between Saturday-night and Monday-morning. With an address to the ingenious and ingenuous Mr. Hogarth. London. 1764. No. 3 in M.107.19

Hogg, James, *the Ettrick shepherd.*
The queen's wake. For a cantata based on this work see Mac Cunn, Hamish. Bonny Kilmeny.

Hogshead, A, was offer'd to Bacchus. *Catch.* Reading, J. No. 49 in M.cab.1.18; etc.

Hoh, hoh, hoh. *Song.* Vandernan, T. Splenetick pills. No. 1 in M.430.14

Hoheit und Liebe. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Holbrooke, Josef Charles.
The bells. Dramatic poem by Edgar A. Poe. Composed for chorus and grand orchestra by Joseph Holbrooke. Op. 50 (a). Vocal score. Leipzig. Breitkopf & Härtel. [1906.] M.415.75

The children of Don. A drama in 3 acts and a prologue by T. E. Ellis [pseud.]. Music by Josef Holbrooke. (Op. 56.) Vocal score. London. Novello & Co., Ltd. 1912. M.441.3

A dramatic choral symphony. Op. 48. [Homage to Edgar A. Poe.] Full score. London. Novello & Co., Ltd. [1908.] M.450.64
Contents. — The haunted palace. — Hymn to the Virgin. — The city in the sea. — The valley Nia.

Dylan, son of the wave. A drama in 3 acts by T. E. Ellis [pseud.]. Music by Josef Holbrooke. Op. 53. Pianoforte vocal score. The Italian version by Madame Simonetti-Bleiner. London. Novello & Co., Ltd. 1910. M.450.12

Four songs. [For voice and pianoforte.] London. Cramer & Co., Ltd. 1910. M.450.72
Contents. — My Jean. (Burns.) — Where be you going? (Keats.) — Think not of it. (Keats.) — Dark, dark, the seas. (Trench.)

An illuminated symphony. Apollo and the seaman. A poem on immortality by Herbert Trench. Set as a dramatic symphony with choral epilogue by Joseph Holbrooke. (Op. 51.) Pianoforte arrangement by the composer. London. Novello & Co. 1908. M.133.25

Marino Faliero. Scena for baritone or bass voice and orchestra. Words by Byron. Music by Joseph Holbrooke. (Op. 41, No. 1.) The pianoforte accompaniment arranged by the composer. London. Novello & Co., Ltd. [1905.] M.445.58

Holcombe, Henry.
Arno's vale. [When here Lucinda first we came. Song, bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 94.) No. 274 in M.cab.1.50
Also to be found in Universal harmony.

The doubtful shepherd. [When Delia on the plain appears. Song, m.-s. or bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 107.) No. 107 in M.cab.1.50

The happy man. [Happy hours, all hours excelling. Song, s. or t., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 108.) No. 108 in M.cab.1.50
Also to be found in The Universal musician.

Happy paper. [Go, happy paper. Song, b., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 163.) No. 331 in M.cab.1.50

The judicious fair one. [You tell me I'm handsome. Song, s. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 48.) M.409.37

Little syren of the stage. [Song, a. or b., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 83.) No. 83 in M.cab.1.50
Also to be found in The Universal musician.

Hold not Thy tongue. *Canon.* Pring, J. C. No. 48 in M.430.1.29

Hold out, my heart. *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

Hold the pen steady. *Catch.* Callcott, J. W. No. 29 in M.430.1.23

Holda, ——, *translator.*
Constant, M. Seleneia. Muziekdrama. M.443.41

Holden, Smollet, *compiler.*
A collection of old established Irish slow & quick tunes. Arranged for the piano forte, violin, flute, flageolet or bagpipes. [Vol. 1?] Dublin. Holden. [1806?] M.441.55

Collection of the most esteem'd old Irish melodies. With new words [by I. S. Esq^r] arranged as songs, duets or glees. With an accompaniment for the piano forte, harp, flute or violin. Nos. 1–21, 24–30. Dublin. Holden. [1808?] M.441.54
Contents. — 1. The beam on the streamlet. 2. Quit not yet the shady bow'r. 3. 'Tis sweet on Shannon's banks to stray. 4. Go Edmund join the martial throng. 5. Awake the harp's slumber. 6. On a green bank. 7. The bosom that bleeds when a brother's distrest. 8. Why do yon lovely virgins mourn. 9. Ah where is the vow. 10. Oh pleasant was the moon. 11. The song of the last harper. 12. Adieu my lov'd harp. 13. Oh when I breath'd a last adieu. 14. Oh will you sit in the bower with me. 15. Oh when that mild eye is beaming. 16. Oh touch dear maid. 17. Now is the spell working hour of the night. 18. The moon dimm'd her beams. 19. Wear with me the rosy wreath. 20. Where's the rosy smile you gave me. 21. Swift fly the hours. 24. The night is calm. 25. When war was heard. 26. The wandering harper. 27. Oh hush the soft sigh. 28. With faded roses strew the bier. 29. Oh mine be the cottage. 30. The fairies' song.

Holden Wünsche, Die, blühen. *Song.* Overeem. Neuer Frühling. M.415.83

Holder, Joseph William.
As Quin and Foote. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 96, 97.) No. 34 in M.430.1.29

Beneath this stone. [Catch for five voices.] (*In* Catch Club. Original manuscript collection. Vol. 29, p. 119.) No. 45 in M.430.1.29

Care sleeps. Glee [s. a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 55–59.) No. 13 in M.430.1.28

Come pity come. Glee [s. a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 222–226.) No. 67 in M.430.1.29

Do fa sol la mi. Canon five in two. (*In* Catch Club. Original manuscript collection. Vol. 28, p. 61.) No. 15 in M.430.1.28

Haste ye sister pow'rs. Glee [s. a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 281–285.) No. 76 in M.430.1.29

Hear my crying. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 28, p. 62.) No. 16 in M.430.1.28; No. 42 in M.430.1.29

Hear my pray'r. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 100, 101.) No. 36 in M.430.1.29

Hence corroding cares. Glee [a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 188, 189.) No. 52 in M.430.1.28

Hither your wreaths. Glee [s. a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 52–54.) No. 12 in M.430.1.28

How sleep the brave. Glee [s. a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 125–128.) No. 50 in M.430.1.29

In yonder grave. Glee [a. t. t. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 177–181.) No. 58 in M.430.1.29

My sickly spouse. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 29, p. 69.) No. 27 in M.430.1.29

Peace to thy gentle shade. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 104, 105.) No. 38 in M.430.1.29

Poor Hal caught his death. [Part song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, p. 179.) No. 47 in M.430.1.28

Quoth Richard in jest. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 28, p. 177.) No. 45 in M.430.1.28

Holder, Joseph William. *(Continued.)*
To me 'twas giv'n. Canon [for three voices] in unison. (*In* Catch Club. Original manuscript collection. Vol. 28, p. 187.) No. 51 in M.430.1.28
Too poor for a bribe. Round [for three voices. Anon.]. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 9.) No. 6 in M.430.1.24
When Nell giv'n o'er by the doctor. [Glee for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, p. 60.) No. 14 in M.430.1.28
Why Harry, what ails you? Round [for three voices. Anon.]. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 15.) No. 10 in M.430.1.24
Wou'd you know how we meet. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 11, 12.) No. 5 in M.430.1.29
Holder Zephyr, wenn dein Hauch. *Song.* BENNETT, W. S. Sechs Gesaenge. No. 1 in M.450.33
Holland, Caroline.
Alonzo the brave and the fair Imogene. Choral ballad. Words by M. G. Lewis [from "The monk"]. Music by C. Holland. [Vocal score.] London. Chappell & Co. [190–?] No. 2 in M.415.67
Holland, W. W., *editor.*
MORLEY, T. Canzonets and madrigals for three and four voices. Arranged by W. W. Holland and W. Cooke. M.430.9
Hollander, Benoit.
Pompeii. A dramatic vocal and symphonic poem in four parts for soli, chorus, orchestra and organ. The libretto after Bulwer Lytton's novel "The last days of Pompeii," by George H. R. Dabbs. The music by Benoit Hollander. Vocal score by Jules Hollander. [London. Hollander.] 1907. M.443.50
Quatuor, 2e, pour 2 violons, alto et violoncelle. Op. 30. Partition et parties séparées. Paris. Durand. 1910. M.434.100
Hollman, Joseph.
Le rouet. Étude pour violoncelle et piano. [Partition et partie.] Paris. Durand. [190–?] No. 2 in M.444.192
Holly, The, and the ivy. *Carol.* CHRISTMAS carols. No. 2 in M.415.71
Holmes, ——.
Brevitas vitæ. [To ask me, dearest friend, forbear. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 166.) No. 104 in M.376.31.2
The maiden's advice. [Vain youth, thy flattery give o'er. Song, S. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 160.) No. 100 in M.376.31.2
Holmès, Augusta Mary Anne.
Inno alla pace in onore della Beatrice di Dante. Poema e musica di Augusta Holmès. Traduzione poetica italiana di Angelo de Gubernatis. Versione musicale di Gustavo Cenci. [Riduzione per canto e piano.] Parigi. Durdilly & cia. [1890?] No. 2 in M.415.27
Holst, Gustav von, *editor.*
COWEN. F. H. Minuet d'amour (Lover's minuet) from A suite of old English dances. M.407.65
Holtei, Carl Eduard von.
Der alte Feldherr. Heroisches Liederspiel. Vollständiger Klavierauszug [mit Text] von C. W. Henning. No. 1 in M.430.32
Holy, holy, holy. *Glee.* HUDSON, R. No. 11 in M.430.1.5
Holyoke, Samuel.
Washington. [When Alcides. Song, T., with continuous bass.] (*In* American musical miscellany. Pp. 274–277.) No. 104 in M.129.111
Home, The, of Titania. *Cantata.* For the MUSIC see **Tours**, B. For the LIBRETTO see **Wensley**, S.
Home songster, The. *Songs without music.* CARPENTER, J. E., *editor.* M.129.100
Home, sweet home. ['Mid pleasures and palaces. Song, M.-S. or BAR.] (*In* Annie Laurie melodist. P. 19.) No. 16 in M.129.52
Home they brought him. *Song.* TENNYSON, E. S. Songs by Lord Tennyson. No. 3 in M.379.12
Homeward bound. [Come, loose ev'ry sail. Song, T.] (*In* American musical miscellany. Pp. 202–204.) No. 79 in M.129.111
Homilius, Gottfried August.
Der Herr ist mein Hirte. Der 23. Psalm. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 5, pp. 3–14.) No. 33 in M.443.23
Hilf Herr! Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Pp. 9–14.) No. 3 in M.443.23
Also to be found in Musica sacra.
Sieh, O Mensch, auf Gottes Güte. Aria [S. A. T. B.]. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 3, pp. 32–35.) No. 18 in M.443.23
Siehe, das ist Gottes Lamm. Motetto a due cori. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 4, pp. 9–14.) No. 23 in M.443.23
Siehe, des Herrn Auge. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 3, pp. 8–12.) No. 14 in M.443.23
So gehst du nun. Figurirter Choral [S. A. T. B.]. (*In* Musica sacra. Band 14, pp. 128–131.) No. 21 in M.414.43.14
Unser Vater. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 2, pp. 22–28.) No. 9 in M.443.23
Hommage à S. Pickwick Esq. *For pianoforte.* DEBUSSY, A. C. Préludes. Livre 2. M.357.26.2
Homme, L', de bronze. *Song.* LEGAY, M. Chansons rouges. M.377.51
Homme, L', de la terre. *Song.* DUPIN, P. Trois chansons. No. 1 in M.442.83
Homme, Un, en un mot, n'est qu'un sot. Menuet parodié [T.]. (*In* Loix, Les, d'amour. P. 16.) No. 3 in M.148.42
Honest fellow, The. *Song.* ARNE, T. A. The monthly melody. No. 1 in M.CAB.1.3.1
Honest friend give me your voice. *Glee.* COCCHI, G. No. 34 in M.430.1.6
Honey moon, The. [As May in all her youthfull dress. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 83.) No. 61 in M.376.31.1
Honor in the breech. *Canon.* DEAN, H. W. No. 10 in M.430.1.29
Hood, Basil.
The willow pattern. Comic operetta. Composed by Cecil Cook. M.443.24
Hood, Basil, *adapter.*
The Count of Luxembourg. A new musical play by A. M. Willner and Robert Bodanzky. Adapted for the English stage by Basil Hood. Lyrics by Basil Hood and Adrian Ross [pseud.]. M.126.67
Hook, James.
Alone by the light of the moon. [The day is departed Song, B.] (*In* American musical miscellany. Pp. 71–73.) No. 25 in M.129.111
Anna; or the adieu. [Song, with pianoforte accompaniment.] New York. Printed for and sold by I C Mollers Musical Store. [179–?] No. 11 in M.441.49
Arise my fair one. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 32–35.) No. 17 in M.430.1.19
The body of great Elizabeth. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 2, 3.) No. 2 in M.430.1.27
Bright Phoebus. A favorite hunting song [with pianoforte accompaniment]. New York. Printed & sold at J. Hewitt's Musical Repository. [1798?] No. 33 in M.441.49
Also to be found in American musical miscellany; Boston musical miscellany.
The Christmas game. [Take this.] Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 30, 31.) No. 19 in M.430.1.18
Come kiss me dear Dolly. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 28, 29.) No. 18 in M.430.1.18
Come let us drink. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 93.) No. 28 in M.430.1.15
Come live with me. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 143–147.) No. 57 in M.430.1.15

Hook, James. *(Continued.)*

Come rouse, brother sportsman. [Song, T.] (*In* American musical miscellany. Pp. 150–152.) No. 57 in M.129.111

Come thou goddess. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 218–220.) No. 86 in M.430.1.19

Consign'd to dust. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 21–23.) No. 10 in M.430.1.15

Dear Kitty. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 160, 161.) No. 55 in M.430.1.19

Down the burn, Davie. [When trees did bud. Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 150.) No. 147 in M.CAB.1.50

A favourite collection of songs sung at Vaux-Hall-Gardens, 1784. [With accompaniment for pianoforte.] London: Printed for S. A. & P. Thompson. [1784.] M.440.37

Contents. — I wou'd if I cou'd. — The wedding day. — I like none of those. — The constant shepherdess. — Labour in vain. — Celia let not pride undo you. — What soft pretty things. — To court at one time. — When you knelt at my feet. — I'm not to be stinted.

Fill, my friend. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 57–65.) No. 33 in M.430.1.18

Give the toast. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 120, 121.) No. 47 in M.430.1.6

Go tuneful bird. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 188–191.) No. 69 in M.430.1.20

Golden sun thy warmth display. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 98–104.) No. 33 in M.430.1.15

Great is the Lord. Canon three in one in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 198, 199.) No. 80 in M.430.1.19

Hail pensive Virgin. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 98–103.) No. 45 in M.430.1.18

Hark forward! Tantivy huzza. A favorite hunting song [with pianoforte accompaniment]. London. Printed & sold at A. Bland & Weller's Music Warehouse. [1795.] No. 37 in M.441.49

He loves his winsome Kate. A favorite Scotch song [with accompaniment for pianoforte and guitar]. New York. Printed & sold at J. Hewitt's Musical Repository. [1798?] No. 38 in M.441.49

Here's the pretty girl I love. [Song with pianoforte accompaniment.] New York. Printed & sold at J. Hewitt's Musical Repository. [1798.] No. 31 in M.441.49

I love young Daphne. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 190, 191.) No. 72 in M.430.1.19

I will sing praises. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 81–83.) No. 34 in M.430.1.27

I'd think on thee. [Song, BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 178–180.) No. 62 in M.370.2.1

If a body loves a body. [Song with pianoforte accompaniment.] New York. Printed & sold at J. Hewitt's Musical Repository. [1798.] No. 32 in M.441.49

The lady of the manor. Overture in The lady of the manor. [For the harpsichord.] London. Printed for S. A. and P. Thompson. [1778.] No. 5 in M.430.7

There is no title-page.

Let us praise the name. Canon five in one. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 107–109.) No. 48 in M.430.1.18

Let us unite. Canon three in one in the fifth below and eighth above. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 15.) No. 9 in M.430.1.20

The linnet. [Song, with pianoforte accompaniment.] New York. Printed & sold at J. Hewitt's Musical Repository. [1798.] No. 7 in M.441.49

Lucy or Selim's complaint. A favorite song composed by Mr Hook. [With pianoforte accompaniment.] New York. Printed & sold at J. Hewitt's Musical Repository. [1798?] No. 18 in M.441.49

May day morn. A favorite sonnett [with pianoforte and guitar accompaniment. New York.] Printed for James Hewitt. [1797?] No. 36 in M.441.49

My wife is loo'd. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 70–72.) No. 31 in M.430.1.19

Now let us gayly drink. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 225–229.) No. 77 in M.430.1.11

O come let us sing. Canon three in one in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 178, 179.) No. 68 in M.430.1.19

Of all our fond diversions. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 120, 121.) No. 45 in M.430.1.15

On General Wolfe. [While George in sorrow.] Epitaph [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 31–34.) No. 20 in M.430.1.18

One morning Dame Turner. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 140, 141.) No. 53 in M.430.1.10

Out of the deep. Canon [A. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 27, p. 1.) No. 1 in M.430.1.27

Petrach's [sic] sonnets. Translated from the works of that author by different hands. Set to music by Mr Hook. Opera LX. [London.] Printed for J. Dale. [1792?] M.402b.22

Contents. — True love. — Go happy gales. — The matchless fair. — The smile. — The sigh. — May morning. — Despair. — The epitaph.

Saw you the nymph? Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 195–197.) No. 71 in M.430.1.20

Say, good master Bacchus. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 119.) No. 44 in M.430.1.15

See in the morning. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 139–142.) No. 52 in M.430.1.11

Stout Richard. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 2, 3.) No. 2 in M.430.1.20

Sweet bird that proclaim'st. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 4, 5.) No. 3 in M.430.1.27

Sweet girls. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 32, p. 20.) No. 4 in M.430.1.32

That Chloe's innocent. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 84–92.) No. 35 in M.430.1.27

'Tis in view. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 222–224.) No. 76 in M.430.1.11

Waft us o'er the Stygian ferry. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 125–130.) No. 32 in M.430.1.32

The wedding day. [What virgin or shepherd. Song, M.-S.] (*In* Boston musical miscellany. Vol. 1, pp. 120–122.) No. 42 in M.370.2.1

What can a lassy do. [Song with pianoforte accompaniment.] New York. Printed & sold at J. Hewitts Musical Repository. [1798.] No. 30 in M.441.49

Which is the season? Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 72, 73.) No. 22 in M.430.1.15

Ye gentle muses. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 76–80.) No. 33 in M.430.1.27

Ye meadows. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 152–154.) No. 59 in M.430.1.15

Hooker, Brian.
Mona. An opera. The music by Horatio Parker. M.126.74
Morven and the Grail. Oratorio. Music by Horatio Parker. M.443.103

Hopak. *Song.* MUSORGSKI, M. P. 12 Lieder. M.417.74

Hope. *Song.* ARNE, T. A. The agreeable musical choice. M.440.21.2

Hopkins, Franklin.
Twenty songs for medium & high voice. [With pianoforte accompaniment.] New York. Cecil Mackie, Inc. 1913. M.137.41
Contents. — Eulalie. — Rose and gold and blue of the skies. — While still the world is green. — For a name unknown. — Bonjour, Suzon! (French.) — Phyllis is an April day. — Sleepy star eyes gleam. — An idyl of the wood. — June and the moon. — Die Kinder. (German.) — Let the old love go on. — April. — Dear eyes, blue as the sea. — A valentine. — Sing something else. — Thou'rt like a tender flower. — To her. — A love letter. — Until you come, my love.—The Mississippi.

Hopkinson, Francis.
Seven songs for the harpsichord or forte piano. The words and music composed by Francis Hopkinson. Philadelphia, publish'd & sold by T. Dobson. [1788.] M.CAB.1.21
Contents. — Come, fair Rosina. — My love is gone to sea. — Beneath a weeping willow's shade. — Enraptur'd I gaze. — See down Maria's blushing cheek. — O'er the hills. — My gen'rous heart disdains. — The trav'ler benighted and lost.
An eighth song was added after the title-page was engraved.

Hopp, Friedrich.
Doctor Faust's Hauskäppchen, oder: Die Herberge im Walde. Posse mit Gesang in drei Aufzügen von Friedrich Hopp. Musik von M. Hebenstreit. Wien. Wallishausser. 1843. M.128.56
Words only.

Hora passa, L'. *Mass.* VIADANA, L. No. 3 in M.126.47

Horand und Hilde. *Overture.* KUEHNEL, E. No. 1 in M.444.103

Horn, Carl Friedrich.
Oh! what shall I render. Canon three in one in the fourth below and fifth above. (*In* Catch Club. Original manuscript collection. Vol. 26, p. 3.) No. 2 in M.430.1.26

Horn, Charles Edward.
Oberon's court; or songs of the fairies, by Elfin [pseud.]. The music composed [for pianoforte] . . . by Chas. E. Horn. London. [Welsh. 182–?] Plate. Engraved title-page. M.450.47
Contents. — Puck's call. Trio. — Oberon's love. Song. — Oberon's bridal feast. Trio. — Titania's love. Song. — Oberin's song. — Puck's revels. Song. — The voyage. Song.

Horn, E.
WOOD'S New plantation melodies. Also, funny stories, etc., as told by E. Horn. M.129.58

Horn. *Instruction books.*
OLD GUARD, An, *pseud.* The coach-horn. What to blow, and how to blow it. M.128.60

Horn. *Music. Horn and pianoforte.*
DUKAS, P. A. Villanelle. No. 1 in M.434.8
SINIGAGLIA, L. Romanze. Op. 3. No. 1 in M.357.35
STRAUSS, R. Wiegenlied. (Op. 41. Nr. 1.) No. 1 in M.434.68
WAGNER, W. R. Ein Albumblatt für das Klavier. Für Horn mit Pianofortebegleitung von F. Gumbert. No. 3 in M.444.142
WIEDEMANN, L. Auf den Lagunen. Barcarole. Op. 12. No. 4 in M.444.142

Horne, Marie.
The belle of Brittany. A musical play. Book by Leedham Bantock and P. J. Barrow. Lyrics by Percy Greenbank. Music by Howard Talbot, with additional numbers by Marie Horne. M.379.60

Horner, Burnham W.
Life and works of Dr. Arne. 1710–1778. London. Chiswick Press. 1893. Portrait. M.127.67
No. 145 of an edition of 155 copies.
Musical London a century ago. London. Wyman. 1884. [Sette of odd volumes. Miscellanies. No. 5.] M.127.68
No. 100 of an edition of 133 copies.

Hornstein, Robert von.
Buddha. Legende in 3 Akten von Ferdinand von Hornstein. Musik von Robert von Hornstein. Klavierauszug mit Text der Melodramen und Gesänge. Stuttgart. Cotta. 1901. No. 2 in M.379.27

Horrocks, Amy Elise.
The lady of Shalott. [Poem by] Tennyson. With musical accompaniment for violin, violoncello & pianoforte by Amy Elise Horrocks. [Score and parts.] London. Boosey & Co. 1899. M.441.46

Hortala, Pierre.
Les lointains. Poème dramatique. [Musique de] Jean Poueigh. Les conquérants du rêve (fragment de la 3me partie). No. 2 in M.432.37

Hosanna in excelsis. *Canon.* BERG, G. No. 29 in M.430.1.3; etc.

Hosanna shout the heav'nly host. *Canon.* WEBBE, S. No. 16 in M.430.1.17

Hosanna to the Lamb of God. *Glee.* GREEN, J. No. 20 in M.430.1.28

Hosanna to the Son of David. *Anthem.* GIBBONS, O. M 444.20

Hoschna, Carl L.
Madame Sherry. A three act French vaudeville. Book and lyrics by Otto Hauerbach. Music by Karl L. Hoschna. Vocal score. New York. Witmark. 1910. M.126.51

Hospitalité, L'. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Hot cross buns. *Catch.* ATTERBURY, L. No. 35 in M.430.1.6

Hot spice gingerbread. *Catch.* COOKE, B. No. 71 in M.220.10

Hotteterre family.
MAUGER, N. Les Hotteterre: célèbres joueurs et facteurs de flûtes, hautbois, bassons et musettes des XVIIe & XVIIIe siècles. Nouvelles recherches. Supplément à la brochure publiée en 1894 par Ernest Thoinan. Paris. 1912. M.433.27

Houdart de La Motte, Antoine.
Alcione. Tragédie. Les paroles de M. de la Mothe, & la musique de M. Marais. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Tome 9, pp. 65–114.) M.128.47.9
Libretto only.
Amadis de Grèce. Tragédie. Les paroles de M. de la Mothe & la musique de M. Destouches. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 6, pp. 355–412.) M.128.47.6
Libretto only.
Same. Tragédie. [Musique de A. C. Destouches.] M.402b.19
Canente. Tragédie. Les paroles de M. de la Mothe & la musique de M. Collasse. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 7, pp. 49–108.) M.128.47.7
Libretto only.
Le carnaval et la folie. Comédie-ballet. Les paroles de M. de la Mothe & la musique de M. Destouches. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 8, pp. 181–232.) M.128.47.8
Libretto only.
L'Europe galante. Ballet. Les paroles de M. de la Mothe & la musique de M. Campra. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 6, pp. 121–170.) M.128.47.6
Libretto only.
Issé. Pastorale héroïque. Les paroles de M. de la Mothe & la musique de M. Destouches. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 6, pp. 171–228.) M.128.47.6
Libretto only. This was published in 1703. Another edition, published in 1710, may be found in Vol. 9 of this same collection [M.128.47.9].
Same. Pastorale héroïque. [Musique de Destouches.] M.402b.18
Marthésie, première reine des Amazones. Tragédie. Les paroles de M. de la Mothe & la musique de M. Destouches. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 6, pp. 413–468.)
Libretto only. M.128.47.6
Omphale. Tragédie. Les paroles de M. de la Mothe & la musique de M. Destouches. (*In* Recueil général des opéras représentez per l'Académie royale de musique. Vol. 7, pp. 277–344.) M.128.47.7
Libretto only.
Scanderberg [sic]. Tragédie. Paroles de feu Monsieur de la Mothe. Musique de Messieurs Rebel et Francœur. (*In*

Houdart de La Motte, Antoine. *(Continued.)*
Recueil général des opéras représentez par l'Académie royale de musique. Vol. 16, pp. 145–204.) M.128.47.16
Libretto only.
Sémélé. Tragédie. Les paroles de M. de la Mothe & la musique de M. Marais. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol 9, pp. 387–437.) M.128.47.9
Libretto only.
Le triomphe des arts. Ballet. Les paroles de M. de la Mothe & la musique de M. de la Barre. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 7, pp. 1–48.) M.128.47.7
Words only.
La Vénitienne. Comédie-ballet. Les paroles de M. de la Mothe & la musique de M. De la Barre. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 8, pp. 393–436.) M.128.47.8
Libretto only.

Hough, Will M.
A stubborn Cinderella. Book and lyrics by Will M. Hough, and Frank R. Adams. Music by Jos. E. Howard. No. 2 in M.240.22

Houlton, Robert.
A review of the musical drama of the Theatre Royal, Drury Lane, for the years 1797–98–99– & 1800. Addressed to the proprietors of the theatre. London. Abraham. 1801. No. 4 in M.134.10

Hounds, The, are all out. *Song.* Carey, H. The musical century. M.414.46

Hours, The. *Cantata.* For the Music see **Roeckel,** J. L.

Housman, Alfred Edward.
A Shropshire lad: a song-cycle. Music by Charles Fonteyn Manney. No. 1 in M.442.121

Housman, Laurence.
The Vicar of Wakefield. A romantic light opera founded on Oliver Goldsmith's novel. The lyrics by Laurence Housman. Additional lyrics by Oliver Goldsmith, Shakespeare, Ben Jonson, etc. The music by Liza Lehmann. M.378.54

Houssaye, Arsène.
Les femmes du diable. Nouvelle édition. Paris. Lévy. 1867. [Bibliothèque contemporaine.] M.377.39
Contents. — Le roman de Mlle de Camargo. — Mlle Prevost. — Mme Favart. — L'alphabet de l'Opéra. — A. B. C. — Les quatre C. — Fleur d'épine. — La femme et la fille de Vadé. — Suite d'alphabet. — Sophie Arnould. — Mlle Guimard. — Fin de l'alphabet. — Les Sévignés des coulisses.

How art thou thralled. *Part-song.* Gibbons, O. The first set of madrigals. M.452.4.5

How blest has my time been. [Song, T.] (*In* American musical miscellany. Pp. 161, 162.) No. 62 in M.129.111

How blest has my time been. *Song.*
Arne, T. A. Jessy. No. 90 in M.376.31.1
Happy pair, The. M.409.37

How blest is he. *Glee.* Alcock, J. No. 5 in M.430.1.20

How blest the life the sailor leads. *Song.* America, commerce and freedom. No. 2 in M.370.2.2

How blithe was I. *Song.* Arne, T. A. The bonny broom. M.409.37; etc.

How brimful of nothing. *Song.*
Carey, H. The life of a beau. M.409.37; etc.
Life, The, of a beau. No. 92 in M.129.111

How calm the ev'ning. *Glee.* Spofforth, R. No. 24 in M.430.1.32

How can I well describe. *Song.* Lampe, J. F. The amorous protestation. No. 86 in M.CAB.1.50

How can they taste. *Song.* Vincent, J. Advice to Cupid. M.409.37; etc.

How can ye gang lassie. *Song.* Lawson, M. L. Songs of the North. M.442.106

How can you, lovely Nancy. *Song.* Strephon's complaint. No. 170 in M.CAB.1.50

How charming the fair one. *Catch.* Callcott, J. W. No. 8 in M.430.1.30

How chearfull along the gay mead. *Song.* Oswald, J. No. 142 in M.376.31.1; etc.

How cold it is! A winter song [A. T. B. See now the blust'ring Boreas blows]. (*In* American musical miscellany. Pp. 278–284.) No. 105 in M.129.111

How contented on the plain. *Song.* Carey, H. The musical century. M.414.46

How dear to me the hour. [Song, S. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 68–71.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

How dear to this heart. *Song.* Old oaken bucket, The. No. 51 in M.129.52

How dreadfull is their doom. *Glee.* Callcott, J. W. No. 40 in M.430.1.24

How dully wise the grave disdain. [Duet, with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 98.) No. 98 in M.CAB.1.50

How fair and sweet. *Glee.* Atterbury, L. No. 14 in M.430.1.8

How few amongst the thousands. *Song.* Larken, ——. Mutual love. No. 336 in M.CAB.1.50

How few know how to value life. [Song, S. or T.] (*In* Boston musical miscellany. Vol. 2, pp. 68–70.) No. 19 in M.370.2.2

How fleet the joys. *Catch.* Overend, M. No. 63 in M.430.1.15

How frail, alas! we mortals are. *Song.* Lampe, J. F. A preservative against love. No. 281 in M.CAB.1.50

How gentle was my Damon's air. *Song.* Arne, T. A. No. 112 in M.376.31.1

How goes the night, Will. *Glee.* Universal ghost, The. No. 29 in M.430.1.5

How goodly seems it. *Glee.* Bellamy, R. No. 21 in M.430.1.14

How happy a state. *Song.* Arne, T. A. The miller of Mansfield. No. 110 in M.CAB.1.50

How happy are we. *Song.* Phillips, T. No. 18 in M.CAB.1.50; etc.

How happy I liv'd. *Song.* Sylvia wounded. No. 251 in M.CAB.1.50

How happy is the harmless country maid. *Glee.* Smith, J. S. No. 13 in M.430.1.13

How happy is the maid. *Song.* Howard, S. Rural life. No. 298 in M.CAB.1.50; etc.

How happy my days. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 35–38.) No. 21 in M.430.1.18

How happy the soldier. [Song, B.] (*In* American musical miscellany. Pp. 115, 116.) No. 43 in M.129.111

How hard is the fortune. *Song.* Gouge, ——. The ladies case. M.409.37; etc.

How I came to be a king. *Song.* Mansfield, R. One evening. M.417.44

How I enjoy. *Catch.* Atterbury, L. No. 74 in M.430.1.19

How I laugh and dance. *Catch.* Stevens, R. J. S. No. 24 in M.430.1.20

How is it possible. *Song.* Handel, G. F. No. 37 in M.CAB.1.50; etc.

How little do the landmen know. [Song, BAR., in the Fair Quaker of Deal.] The words by Mr Garrick. [With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 80.) No. 58 in M.376.31.1

How long, Eliza. *Song.* Oswald, J. No. 353 in M.CAB.1.50

How long must hapless Colin. *Song.* Jackson, W., *of Exeter.* Twelve songs. No. 2 in M.432.19

How long must women wish. *Duet.* King, R. A second booke of songs. M.430.2

How long shall I attempt. Canon in unison [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 32.) No. 20 in M.430.1.5

How long wilt Thou forget me? *Anthem.*
Alcock, J. No. 29 in M.430.1.9
Clarke, J. M.444.20

How lov'd, how valu'd. *Glee.* Callcott, J. W. No. 65 in M.430.1.24

How many skains. *Catch.* Cooke, B. No. 31 in M.430.1.17

How many times. *Catch.* Arne, T. A. No. 48 in M.430.1.4

How merrily we live. *Glee.* Este, M. No. 26 in M.377.22; etc.

How oft has the benshee cried. [Song, S. Also] Harmonized for four voices [S. A. T. B. Accomp. for piano]. (*In*

How oft has the benshee cried. *(Continued.)*
Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 79–87.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

How oft with artless steps. *Song.* EASTCOTT, R. The harmony of the muses. M.431.11

How pleas'd within. *Round.* CALLCOTT, J. W. No. 83 in M.430.1.23

How shall we speak thy praise. *Catch.* BLOW, J. No. 63 in M.CAB.1.18; etc.

How should I praise Thee. *Part-song.* DAVIES, H. W. Noble numbers. M.443.89

How should we mortals. *Glee.* SACCHINI, A. M. G. No. 65 in M.377.22

How silent lies the chief. *Glee.* BATES, W. No. 41 in M.430.1.9

How sleep the brave. *Glee.* BERG, G. No. 41 in M.430.1.7
COOKE, B. No. 43 in M.430.1.9
HOLDER, J. W. No. 50 in M.430.1.29
HUTCHESON, F. No. 13 in M.377.22

How soft and yet majestic. *Song.* ARNE, T. A. The agreeable musical choice. M.440.21.2

How stands the glass around. *Part-song.* BARTHÉLEMON, F. H. No. 12 in M.430.1.13

How stands the glass around? *Song.* WOLFE, J. No. 54 in M.370.2.2

How sweet amidst. *Glee.* CALLCOTT, J. W. No. 130 in M.430.1.25

How sweet are the flowers. *Song.* GARLAND, The, of love. No. 38 in M.370.2.1

How sweet! how fresh. *Glee.* PAXTON, S. No. 23 in M.430.1.17; etc.

How sweet is the primrose. *Glee.* ROCK, W. No. 81 in M.430.1.23

How sweet the air. *Glee.* DANBY, J. No. 49 in M.430.1.19

How sweet the answer. *Song.* ECHO. M.441.48.2

How sweet the calm. *Glee.* ROCK, M. No. 100 in M.430.1.25

How sweet these airs. *Glee.* COOKE, B. No. 37 in M.430.1.20

How sweet to sense. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 93–95.) No. 34 in M.430.1.14

How sweet when the nightingale sings. *Song.* ESSEX, T. Collection of original compositions. No. 11 in M.441.100

How sweet's the verdant vale. *Duet.* ESSEX, T. Collection of original compositions. No. 10 in M.441.100

How to tell a story. See Past twelve o'clock.

How vain the pageantry. *Glee.* ALCOCK, J. No. 43 in M.430.1.20

How welcome my shepherd. *Song.* BERNARDINO, ——. No. 50 in M.376.31.3

How wretched is a maiden's fate. *Song.* BOYCE, W. The modest petition. No. 97 in M.CAB.1.50

Howard, Joseph E.
A stubborn Cinderella. Book and lyrics by Will M. Hough, and Frank R. Adams. Music by Jos. E. Howard. Vocal score. New York. Harris. 1908. No. 2 in M.240.22

Howard, Samuel.
Advice to Cloe. [See Cloe, how ye new blown rose. Song, BAR.] (*In* Apollo's cabinet. P. 73.) M.409.37
Also to be found in Calliope, 2d edition; Universal harmony.

At St Osyth by the mill. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 40.) No. 230 in M.CAB.1.50

The blushing rose. [Observe the fragrant blushing rose. Song, S. or T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 65.) M.409.37

The chace is o'er. A favourite hunting song [S., with accomp. for flute]. (*In* Calliope. 2d edition. Vol. 2, pp. 156–158.) No. 326 in M.CAB.1.50

The charms of lovely Peggy. [Once more I'll tune the vocal shell. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 60.) M.409.37

Dear Chloe attend. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 129.) No. 127 in M.CAB.1.50

Delia, in whose form we trace. [Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 55.) M.409.37
Also to be found in Calliope, 2d edition; Universal harmony.

Howard, Samuel. *(Continued.)*
The diffident lover. See his When Cloe was by Damon seen.

The doubtfull lover. [Tell me, my Delia. Song, BAR., with accomp. for the flute.] (*In* Calliope. 2d edition. Vol. 2, p. 126.) No. 300 in M.CAB.1.50

The faithful shepherdess. [At setting day. Song, S., with accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 50, 51.) M.409.37
Also to be found in Calliope, 2d edition; Universal harmony.

Florellio and Daphne. [See Daphne, see Florellio. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 144.) No. 315 in M.CAB.1.50

Good mother, if you please. A song [S., with accomp. for flute]. (*In* Calliope. 2d edition. Vol. 2, p. 143.) No. 314 in M.CAB.1.50

If love be a fault. [Song, M.-S. or BAR., with continuous bass.] (*In* Calliope. 2d edition. Vol. 2, p. 72.) No. 256 in M.CAB.1.50
This song is here entitled The lover. Also to be found, without title, in Universal harmony.

The invitation. [Come, dear Amanda, quit the town. Song, BAR., with accomp. for the German flute.] (*In* Calliope. Vol. 2, p. 67.) No. 254 in M.CAB.1.50

Joan vows. Catch [for 4 voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 8, 9.) No. 7 in M.430.1.1

The lass of the hill. [At the brow of a hill. Song, BAR. With figured bass and accomp. for flute.] (*In* Universal harmony. Fol. 44.) No. 43 in M.CAB.1.47

The lass of the mill. [Dan Gay first. Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 142.) M.409.37
Also to be found in Universal harmony.

Myra. [Say, Myra, why is gentle love. Song, BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 104.) No. 285 in M.CAB.1.50

Myrtilla. [Ye chearful virgins. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 3, p. 137.) No. 71 in M.376.31.3

The nut-brown maid. ['Twas in ye bloom of May. Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 85.) M.409.37
Also to be found in Calliope, 2d edition; Universal harmony.

Rural life. [How happy is the maid. Song, T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 123.) No. 298 in M.CAB.1.50
Also to be found in Universal harmony.

The sleepy fair. [One summers eve as Strephen rov'd. Song, BAR., with figured bass and accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 86.)
Also to be found in Universal harmony. No. 269 in M.CAB.1.50

Sportive Zephyrus. The music from [his] Musette. [Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 67.) M.409.37
Also to be found in Calliope, 2d edition; Universal harmony.

Stella and Flavia. [Song, T. Accomp. for harpsichord or flute.] (*In* Apollo's cabinet. P. 158.) M.409.37
Also to be found in Calliope, 2d edition; Universal harmony.

Swains I scorn. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 49.) No. 238 in M.CAB.1.50

Tell me, dear charmer. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 39.) No. 229 in M.CAB.1.50
Also to be found in Universal harmony.

The tim'rous swain. See his When Cloe was by Damon seen.

'Tis wine makes us love. A drinking song [T. With figured bass]. (*In* Clio and Euterpe. Vol. 3, p. 25.) No. 13 in M.376.31.3

To Amanda. [Forever, fortune, wilt thou prove. Song, T. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 104 in M.CAB.1.48

To Silvia. [If truth can fix. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 139.) No. 311 in M.CAB.1.50

Howard, Samuel. *(Continued.)*

When Cloe was by Damon seen. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 2.) No. 194 in M.CAB.I.50

This song is here entitled The diffident lover, under which title it may also be found in The Universal musician; with the title The tim'rous swain, in Universal harmony.

Why heaves my fond bosom. [Song, T. Accomp. for harpsichord or flute.] (*In* Apollo's cabinet. P. 59.) M.409.37

Also to be found in Calliope, 2d edition; Universal harmony.

The wish. [Ambition never me seduced. Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 106, 107.) M.409.37

Ye virgin powers. [Song, S., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 142.) No. 313 in M.CAB.I.50

Howard, Samuel, *alleged author.*

Love preferable to liberty. [Bright Chloe, inocent and fair. Song, T. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 77 in M.CAB.I.48

This song has also been ascribed to —— Markwell.

Howard de Walden, Frederick George Ellis, *Baron.*

The children of Don. A drama by T. E. Ellis [pseud.]. Music by Josef Holbrooke. M.441.3

Dylan, son of the wave. A drama. Music by Josef Holbrooke. M.450.12

Howe, Mark Antony De Wolfe, *Jr.*

The Boston Symphony Orchestra: an historical sketch. Boston. Houghton Mifflin Co. 1914. Portraits. Plates. Facsimiles. M.433.23

Appended is a list of soloists and members of the Orchestra, together with a list of all orchestral compositions performed from 1881–1914, compiled by Miss Barbara Duncan.

Same. Large paper edition. M.433.26

One of an edition of 535 copies. It contains many illustrations not to be found in the regular edition.

Howe, S. B. See **Dalton**, Susan B.

Hubay, Jenö.

Concerto, 3ème, pour violon avec accompagnement d'orchestre. Op. 99. Partition d'orchestre. Leipzig. Zimmermann. [1908.] No. 1 in M.407.32

Concerto all'antica (No. 4) pour violon avec accompagnement d'orchestre. Op. 101. Partition d'orchestre. Leipzig. Zimmermann. [1908.] No. 2 in M.407.32

Concerto dramatique pour violon avec accompagnement d'orchestre ou de piano. Op. 21. [Partition pour violon et piano.] Paris. Lemoine & cie. [1885?] No. 2 in M.133.26

Huber, Hans.

Concert (No 2, G dur) für Pianoforte mit Begleitung des Orchesters oder eines zweiten Pianoforte (bearbeitet von Alfred Glaus). Op. 107. Pianofortestimme (mit unterlegtem zweiten Pianoforte als Ersatz des Orchesters). Boston. Schmitt. 1891. M.444.173

Sonata lirica (No. 8) für Pianoforte und Violine. Op. 123. [Partition et partie de violon.] Berlin. Simrock. 1907. No. 1 in M.133.27

Huber, Hans. *Works about.*

REFARDT, E. Hans Huber. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 11–21. Leipzig. 1906.) M.376.33.1

Huber, Joseph.

Sinfonie, Erste. Partitur. Leipzig. Forberg. [186–?] M.407.84

Hubert, Jean, *pseud.*

Les encensoirs. Motets et chants pieux. Paris. Heugel & cie. [1907?] M.125.54

Contents. — Motets au Saint Sacrement: Ave verum (quatuor ou chœur); Le même (à une voix, M.-S.); Tantum ergo (à une ou deux voix, C. ou M.-S., T.); Panis angelicus (solo T., et chœur, S.M.-S.C); Panis angelicus (quatuor); O Sacrum Convivium (solo, B. ou C.); O salutaris hostia (solo, T. et chœur, S.M.-S.C.); O quam suavis (solo, BAR.).—Motets à la Sainte Vierge: Salve Regina (à une ou deux voix, C. ou M.-S.T.); Ave Maris Stella (solo, BAR. ou C.); Ave Maris Stella (quatuor); Sub tuum præsidium (S.C., ou T.B.); Ave Regina cœlorum (solo, S. et chœur à l'unisson); Ave Marie (solo, M.-S., ou C. et chœur, S.M.-S.C.) — Motets divers; Veni sponsa (pour une messe de mariage,

Hubert, Jean, *pseud.* *(Continued.)*

solo, T.); Pie Jesu (duo, BAR. et M.-S. ou C.). — Chants pieux en français: Oraison pour faire le bon plaisir de Dieu, quatuor (Pierre Corneille); Prière pour une fillette, solo, S. ou M.-S. (Eugène Rostand); Souvenez-vous, solo, M.-S. ou BAR. (St. Bernard); Les enfants à la communion, chœur d'enfants (Mme Desbordes Valmore); Notre Père, solo, BAR. (Edmond Rostand); Né l'enfant des grandes villes, solo, BAR. ou T. (Paul Verlaine); O mon Dieu, vous m'avez blessé, solo, BAR. ou T. (Paul Verlaine); Psaume, pour chœur sans acc. (Eugène Rostand); Cantique, "L'aube vient sur la colline," duo, S.M.-S., ou BAR.T. (Edmond Turquety).

Les saisons et les heures. Vingt chants par Jean Hubert [pseud.]. [Partition chant et piano.] Paris. Heugel & cie. [1907?] M.443.5

Contents. — Aube. (R. Gérard.) — Le jour. (T. de Banville.) — Déjeuner de soleil. (Edmond Rostand.) — Midi. (Leconte de Lisle.) — Crépuscule. (R. Gérard.) — La nuit. (T. de Banville.) — Le printemps. (T. de Banville.) — Le renouveau. (C. d'Orléans.) — La saison des roses. (Eugène Rostand.) — Rondeau de printemps. (M. Rollinat.) — "J'irai dans le plaine." (M. Bouchor.) — "Un village, en juillet." (F. Coppée.)—"Les genêts ont fleuri." (F. Viélé-Griffin.) — Tristesse d'été. (S. Mallarmé.) — Matin d'octobre. (F. Coppée.) — Cinq heures: novembre. (Edmond Rostand.) — "Il pleut dans mon cœur." (P. Verlaine.) — "Dans l'interminable ennui." (P. Verlaine.) — "L'allée est droite et longue." (F. Coppée.) — La douleur des choses. (É. Peyrefort.)

Weeping Pierrot and laughing Pierrot. Pierrot qui pleure et Pierrot qui rit. A comedy with music in one act. French text by Edmond Rostand. English version by Amy Lowell. Music by Jean Hubert [pseud.]. Vocal score with dialogue. Boston. Boston Music Co. 1914. M.443.94

Huberti, Gustave Léon.

Een laatste zonnestraal. Lijrisch gedicht door E. Hiel voor soprano en baryton solo, koor en orkest. Getoondicht door G. Huberti. Zang met klavierbewerking. [Adaptation française de G. Antheunis et de Raet. Deutsch von H. Flemmich. Brussels? 187–?] M.415.32

The text is in Flemish, French and German.

Hudson, Arthur.

The birth of Flora. A cantata for female voices. Music by Ethel Harraden. No. 5 in M.379.15

Hudson, John.

Love once was my joy. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 1.) No. 193 in M.CAB.I.50

Music! how pow'rfull is thy charm. [Song, S. or T. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 102 in M.CAB.I.48

Hudson, Mary.

Applaud so great a guest. Glee [for five voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 62–65.) No. 27 in M.430.1.9

Hudson, Robert.

Be still soft murmers [sic]. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 85–87.) No. 33 in M.430.1.6

The disconsolate. [No more attempt in softest strains. Song, T. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 115.) No. 89 in M.376.31.1

Go happy soul. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 59–61.) No. 26 in M.430.1.9

Holy, holy, holy. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 14, 15.) No. 11 in M.430.1.5

O nymph divine. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 76, 77.) No. 24 in M.430.1.10

Hüe, Georges Adolphe.

Croquis d'Orient. Poésies de Klingsor. Musique de Georges Hüe. [Pour chant avec accompagnement de piano.] Paris. Heugel & cie. 1905. No. 2 in M.442.104

Contents. — Berceuse triste. — L'âne blanc. — Chanson d'amour et de souci. — La fille du roi de Chine. — Sur l'eau. — La barbe blanche. — La bourse d'or. — L'oubli.

Le miracle. Drame lyrique en 5 actes de P. B. Gheusi & A. Mérane. Musique de Georges Hüe. Partition chant et piano. Paris. Choudens. 1910. M.125.14

Hueffer, Francis.
The sacrifice of Freia. A dramatic cantata. Music by William Creser. M.443.25
Swanhild. A cantata for female voices & tenor solo. Composed by Florian Pascal [pseud.]. No. 4 in M.379.12

Huenten, Franz.
Terzetto pour piano, violon (ou clarinette) et violoncelle. Op. 175. [Partition et parties.] Mayence. Schott. [186–?] No. 3 in M.450.38

Hueska. *Ballad.* Loewe, J. C. G. Werke. Band 6. No. 8 in M.384.67.6

Huet' du dich! *Song.* Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Huettenbrenner, Heinrich.
Der Jüngling auf dem Hügel. Für eine Singstimme [s. oder T.], mit Begleitung des Piano-forte, in Musik gesetzt von Franz Schubert. 8. Werk. No. 8 in M.140.33.1

Hughes, Augustus Hughes-, *compiler.*
Forty-three historical programmes. London. Andrews. 1889. M.453.22
Concerts performed by the Society of Amateurs in London.

Hughes, H. W.
The legend of St. David. Dewi Sant. A dramatic oratorio. Music by David Jenkins. M.126.88

Hugo, Victor Marie, *Comte.*
Ceux qui pieusement sont morts pour la patrie. "Hymne" de Victor Hugo. Cantate pour orchestre, orgue ad libitum, soli et chœurs. [Musique de] E. B. Siefert. No. 1 in M.450.23
Eviradnus. Par Nedje Xanilef (d'après Victor Hugo). Action lyrique. Mise en musique par ***. M.135.41
Sing, smile, slumber! (Canti, ridi, dormi!) Serenade. [Music by] Ch. Gounod. No. 3 in M.450.43

Huguenots, Les. *Opera.* For the Music see **Meyerbeer**, G. For the Libretto see **Scribe**, A. E.

Huhn, Eugenie von, *translator.*
Hartley, R. Poia. Oper. M.134.31

Huit scènes de „Faust." *Cantata.* Berlioz, L. H. Werke. Serie 5, Abtheilung 1. No. 2 in M.440.3.5.1

Hulda. *Opera.* For the Music see **Franck**, C. A. For the Libretto see **Grandmougin.**

Hum drum sits my old daddy. *Catch.* Hayes, W. No. 26 in M.430.1.2

Humane doctor, The. *Part-song.* Danby, J. No. 27 in M.430.1.30

Humbert I., *of Italy.*
Gallotti, S. Missa pro defunctis ad chorum sex vocum inæqualium. In memoriam Humberti I. Italorum Regis. New York. [1913.] M.444.34

Humfrey, Pelham.
Have mercy upon me, O God. Anthem for three voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 235–241.) M.444.20
O Lord my God, why hast Thou forsaken me. Anthem for three voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 242–247.) M.444.20

Humières, Robert d', *Vicomte.*
La tragédie de Salomé. For a ballet based on this poem, see **Schmitt**, Florent.

Hummel, Ferdinand.
Das heilige Lachen. Märchen-Schwank in 8 Bildern von E. von Wildenbruch. Musik von Ferdinand Hummel. Op. 50. Vollständiger Klavierauszug mit Text vom Komponisten. Leipzig. Siegel. [189–?] No. 3 in M.379.27

Hummel, Johann Nepomuk.
Adagio pour le piano-forte. Extrait de la sonate œuvre 38. [Also] Grande sonate pour le pianoforte. Œuvre 81. Paris. Farrenc. 1870. [Le trésor des pianistes. Vol. 17.] No. 2 in M.450.48.17
Fantaisie pour le piano-forte. Œuvre 18. Paris. Farrenc. 1871. [Le trésor des pianistes. Vol. 19.] No. 4 in M.450.48.19
Introduction et rondeau pour le piano-forte. Œuvre 19. Paris. Farrenc. 1867. [Le trésor des pianistes. Vol. 12.] No. 3 in M.450.48.12

Hummel, Johann Nepomuk.
Rondeau brillant pour le piano. Œuv. 109. [Also] Sonate pour le piano-forte. Œuvre 13. Paris. Farrenc. 1868. [Le trésor des pianistes. Vol. 14.] No. 5 in M.450.48.14
Sonate pour le piano-forte. Œuvre 20. Paris. Farrenc. 1869. [Le trésor des pianistes. Vol. 15.] No. 4 in M.450.48.15
Trios pour piano, violon & violoncelle. Revues et doigtées par Louis Winkler. [Partition et parties.] Braunschweig. Litolff. [188–?] M.133.36
Contents. — 1. Op. 12. Mi ♭ majeur. — Op. 22. Fa majeur. — Op. 35. Sol majeur. — Op. 65. Sol majeur. 2. Op. 83. Mi majeur. — Op. 93. Mi ♭ majeur. — Op. 96. Mi ♭ majeur.
Variations pour le clavecin ou piano-forte. Œuvre 8. Paris. Farrenc. 1861. [Le trésor des pianistes. Vol. 2.] No. 5 in M.450.48.2
Contents. — Sur une chanson nationale autrichienne. Œuvre 8. — Sur la marche de l'opéra de Cherubini: Les deux journées. Œuvre 9. — Sur l'air national anglais, God save the King. Œuvre 10. — Sur une chansonnette de l'opéra de Dalayrac: Les deux petits Savoyards. Œuvre 15.
Variations pour le piano. Paris. Farrenc. 1862. [Le trésor des pianistes. Vol. 3.] No. 3 in M.450.48.3
Contents. — Sur une chanson hollandaise. Œuvre 21. — Sur la marche de l'opéra Cendrillon. Œuvre 40. — Sur la Gavotte d'Armide de Gluck. Œuvre 57. — Sur un air favori anglais, The pretty Polly (La belle Marie). Œuvre 75.

Humoreske négre. *For pianoforte.* Kroeger, E. R. No. 24 in M.451.2.3

Humperdinck, Engelbert.
[Dornröschen.] Tonbilder aus Dornröschen. Für Orchester. Partitur. Leipzig. Brockhaus. 1902. No. 1 in M.136.43
Contents. — Vorspiel. — Ballade. — Irrfahrten. — Das Dornenschloss. Festklänge.
Hänsel et Gretel. Conte lyrique en 3 actes et 5 tableaux. Poème de A. Wette. Version française de Catulle Mendès. Musique de E. Humperdinck. Partition pour chant et piano réduite par R. Kleinmichel. Mayence. Schott. 1897. M.CAB.2.28
This score was once the property of Albert Vizentini of Paris, under whose direction the opera was produced at the Théâtre national de l'opéra-comique. He has inserted photographs of the characters in costume, stage settings, etc.
Junge Lieder. (Youthful songs.) Dichtungen von Moritz Leiffmann. Für Gesang und Klavier gesetzt von Engelbert Humperdinck. Mit symbolischen Zeichnungen von Alexander Frenz. The English version by John Bernhoff. Leipzig. Breitkopf & Härtel. 1898. M.416.12
Contents. — Blumensprache. (The language of flowers.) — Mein Gruss. (My greeting.) — Blauveilchen. (Blue-violet.) — Lenzknospen. (Spring blossoms.) — Flattern. (The butterfly.) — Geheimniss. (Love's secret.) — Entsagung. (I will not tell.) — Maiahnung. (Forebodings of spring.)
Königskinder. Märchenoper in drei Aufzügen. Text von Ernst Rosmer [Pseud.]. Musik von E. Humperdinck. Partitur. Leipzig. Brockhaus. 1910. M.432.17
Same. Klavierauszug mit Text. [1910.] M.134.28
Same. Les roitelets. („Königskinder.") Conte lyrique en trois actes. Poème de Ernst Rosmer [pseud.]. (Version française de Robert Brussel.) Musique de E. Humperdinck. Réduction pour piano et chant de Rudolf Siegel. Paris. Eschig. 1912. M.442.5
The text is in French and German.
Die Wallfahrt nach Kevlaar (Heinrich Heine). Ballade für Mezzo-Sopran-Solo, Tenor-Solo, gemischten Chor und Orchester gesetzt von Engelbert Humperdinck. Partitur. Mainz. Schott. [1887.] M.133.45

Humperdinck, Engelbert. *Works about.*
Muenzer, G. Engelbert Humperdinck. Portrait. Music. (*In* Monographien moderner Musiker. Vol. 1, pp. 59–72. Leipzig. 1906.) M.376.33.1

Humpty Dumpty songster, The. A rare collection of songs and ballads. New York. De Witt. [1868.] M.129.86

Hunting song. *Song.* Perkins, C. C. Eight melodies. M.441.79

Hurdy gurdy girl, The. *Opera.* For the Music see **Heartz**, H. L. For the Libretto see **Carle**, R.

Huré, Jean.
Nocturne pour orchestre (avec piano solo). [Partition. Paris.] Mathot. 1908. No. 2 in M.136.21

Huré, Jean. *(Continued.)*
Sonate en fa majeur. Pour violoncelle et piano. [Partition et partie. Paris.] Mathot. 1907. M.444.148

Hush-a-ba birdie. *Song.* CURRY, A. M. Three songs. Op. 7. No. 1 in M.442.119

Hush, hush, the catch. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 28, 29.) No. 20 in M.430.1.24

Huss, Henry Holden.
Impromptu "alla marcia" pour l'orgue. Autograph manuscript. [189–?] No. 9 in M.451.2.3
"Offertoire religieuse" for organ. Autograph manuscript. [189–?] No. 10 in M.451.2.3
Three intermezzi for piano-forte. Autograph manuscript. [189–?] No. 11–13 in M.451.2.3
No. 2 has the title "La crépuscule.

Hutcheson, Francis.
Works by this author, in the main body of this catalogue, are erroneously entered under Hutchinson, following Grove's Dictionary.
Ah ch'il destino. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 53.) No. 14 in M.430.1.10
All in the Downs. [Song, T.] (*In* Boston musical miscellany. Vol. 1, pp. 142–144.) No. 50 in M.370.2.1
This song is here entitled Black ey'd Susan. Also to be found as a glee without title in The Catch Club.
As Colin one ev'ning. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 140, 141.) No. 53 in M.430.1.9
As Roger was sitting. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 60, 61.) No. 29 in M.430.1.7
Bacchus to arms. Glee [S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 37–47.) No. 15 in M.430.1.12
Black ey'd Susan. See his All in the Downs.
Celia they say is wondrous fair. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 6, 7.) No. 4 in M.430.1.11
Come, boys, come let's merry be. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 64, 65.) No. 31 in M.430.1.7
Come boys lets merry be. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 137.) No. 51 in M.430.1.9
Come thou rosy dimpl'd boy. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 8–11.) No. 6 in M.430.1.11
Could gold prolong. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 21–27.) No. 11 in M.430.1.11
Dear Jenny I love you. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 82, 83.) No. 30 in M.430.1.10
Fie nay prithee, John. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 81.) No. 29 in M.430.1.10
From flow'ry meads. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 64, 65.) No. 30 in M.430.1.8
Gloria in excelsis. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 74, 75.) No. 35 in M.430.1.7
Same. (*In* Same. Vol. 9, pp. 104, 105.) No. 39 in M.430.1.9
Same. [T. T. B.] (*In* Same. Vol. 7, p. 73.) No. 34 in M.430.1.7
Great god of sleep. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 9–14.) No. 7 in M.430.1.12
Hans Carvel's ring. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 66, 67.) No. 18 in M.430.1.10
Have you not in a chimney seen? [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 188.) No. 64 in M.430.1.11
Here rests his head. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 38, 39.) No. 11 in M.430.1.10

Hutcheson, Francis. *(Continued.)*
Here rests his head. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 35, 36.) No. 9 in M.430.1.10
Here's a health to old Brown. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 57.) No. 27 in M.430.1.7
How sleep the brave. Glee [for three voices]. (*In* Gow. Edinburgh collection. Vol. 1, pp. 38–41.) No. 13 in M.377.22
Hymn to contentment. [Lovely lasting peace of mind.] Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 38–43.) No. 18 in M.430.1.11
I pass, I pass. Catch for three voices. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 68, 69.) No. 32 in M.430.1.8
I say she's a whore. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 79.) No. 27 in M.430.1.10
I want to dress. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 1.) No. 1 in M.430.1.11
If the glasses. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 144–147.) No. 56 in M.430.1.9
In vain you tell. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 62–66.) No. 17 in M.430.1.10
Jolly Bacchus. Catch [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 40–46.) No. 12 in M.430.1.10
Kyrie eleison. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 157.) No. 60 in M.430.1.9
Let me alone. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 60, 61.) No. 18 in M.430.1.12
Let's drink, boys. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 84, 85.) No. 31 in M.430.1.10
Love ent'ring Chloe's bosom. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 7.) No. 5 in M.430.1.11
O lead me to some peacefull gloom. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 112–118.) No. 42 in M.430.1.9
Odzooks what a pother. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 94, 95.) No. 34 in M.430.1.10
Oh doctor I'm terrify'd. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 66, 67.) No. 31 in M.430.1.8
One morning Dame Turner. [Catch for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 20, 21.) No. 8 in M.430.1.11
Return my lovely maid. Madrigal [S. S. A. B.]. (*In* Gow. Edinburgh collection. Vol. 2, pp. 52–57.) No. 47 in M.377.22
Says Thomas laid on his death bed. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 22.) No. 10 in M.430.1.11
Se viver non possio. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 77.) No. 25 in M.430.1.10
To love and wine. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 89–93.) No. 33 in M.430.1.10
'Twas on a bright morning. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 4, 5.) No. 3 in M.430.1.11
Twixt Dick and Tom. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 21.) No. 9 in M.430.1.11
Where weeping yews. Elegy [S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 44–47.) No. 19 in M.430.1.11

Hutcheson, Francis. *(Continued.)*
Why then that blush? [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 14, 15.) No. 8 in M.430.1.12
Zounds Hodge. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 138, 139.) No. 52 in M.430.1.9
Hymen. *Song.* Arne, T. A. The vocal grove. M.434.95
Hymenée. *For horn, flute and pianoforte.* Farigoul, J. No. 1 in M.434.86
Hymn, A, of freedom. *Part-song.* Beach, A. M. C. No. 1 in M.417.3
Hymn of praise. *Cantata.* For the Music see **Mendelssohn-Bartholdy, J. L. F.** Lobgesang.
Hymn of the seasons. *Cantata.* For the Music see **Garbett, R.** For the Libretto see **Thomson, J.**
Hymn to adversity. *Glee.* Cooke, B. No. 15 in M.430.1.17
Hymn to Aphrodité. *Song.* Bantock, G. Sappho. No. 2 in M.136.17
Hymn to contentment. *Glee.* Hutcheson, F. No. 18 in M.430.1.11
Hymn, A, to Venus. *Song.* Thomson, W. No. 46 in M.cab.1.48; etc.
Hymne. *Song.* Coquard, A. Joies & douleurs. No. 3 in M.417.58
Hymne à la France. *Part-song.* Berlioz, L. H. Werke. Serie 6, Abteilung 1. No. 7 in M.440.3.6.1
Hymne à Sainte Cécile. *For violin and orchestra.* Gounod, C. F. No. 2 in M.133.21
Hymne an Eros. *Cantata.* For the Music see **Strube, G.** For the Libretto see **Koehler, C. A.**
Hymne d'Espartero. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56
Hymne de Navarre. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56
Hymne de Riego. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56
Hymne de Zumalacarréguy. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56
Hymne des Marseillais. *Part-song.* Rouget de Lisle. No. 1 in M.440.3.9.1; etc.
Hymne pour l'élévation. *For organ.* Berlioz, L. H. Werke. Serie 3. No. 5 in M.440.3.3
Hymne pour la consécration du nouveau Tabernacle. *Part-song.* Berlioz, L. H. Werke. Serie 7, Abteilung 1. No. 10 in M.440.3.7.1
Hymnologium. Eine Sammlung der besten Lieder und Lobgesänge aus allen Jahrhunderten der Kirche. Mit beigefügten Melodieen. Berlin. Schneider. 1859. M.128.68
Hymns. *Collections. German.*
Dilherr, J. M. Erster [Ander, Dritter] Theil, Herrn J. M. Dilherrns Evangelischer Schlussreimen der Predigen, so er im Jahr Christi 1649 gehalten. Nürnberg. 1652. M.149a.78
Hynais, C., *editor.*
Oberleithner, M. Abbé Mouret. Oper. M.442.7
Hypermnestre. *Opera.* For the Libretto see **Lafont, J. de.**

I

I always beg. *Part-song.* Wilbye, J. The first set of English madrigals. M.452.4.6
I am in truth a country youth. *Song.* Carey, H. No. 27 in M.cab.1.48; etc.
I am master of forte piano. Catch [for five voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 169.) No. 65 in M.430.1.20
I am quite tired with my groans. *Part-song.* Wilbye, J. The first set of English madrigals. M.452.4.6
I am well pleas'd. *Canon.* Callcott, J. W. No. 144 in M.430.1.25; etc.
I attempt from love's sickness. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
I call and cry. *Anthem.* Nares, J. No. 13 in M.430.1.11
Tallis, T. M.444.20
I call you all to Woodens hall. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
I cannot eat. *Glee.* Pring, J. C. No. 92 in M.430.1.31
I cannot get in. [Glee for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 171.) No. 63 in M.430.1.19
I cannot lose thee. *Duet.* Heffner, C. Six vocal duets. No. 1 in M.137.30
I cou'd for ever gaze. *Catch.* Stevens, R. J. S. No. 51 in M.430.1.25
I cried unto Thee. *Canon.* Bates, W. No. 40 in M.430.1.15
Webbe, S. No. 34 in M.430.1.18
I cry'd unto the Lord. *Canon.* Edmunds, ——. No. 37 in M.430.1.7
I'd mourn the hopes. [Song, s. or t. Also] Harmonized for three voices [s. t. b. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 5, pp. 58–63.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.
I'd offer thee this hand of mine. *Song.* Chadwick, L. T. No. 8 in M.129.52
I'd think on thee. *Song.* Hook, J. N.o 62 in M.370.2.1
I did call upon the Lord. Canon [a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 12, p. 143.) No. 46 in M.430.1.12
I doubt it. *Song.* Mansfield, R. One evening. M.417.44
I dreamt that I dwelt in marble halls. *Song.* Balfe, M. W. No. 22 in M.129.52
I envy not however great. [Part-song for 4 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 94, 95.) No. 58 in M.430.1.1
I envy not Sir Courtly Nice. *Song.* Happy man. The. No. 286 in M.cab.1.50
I envy not the proud. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 32, 33.) No. 23 in M.430.1.1
I fall, O stay me. *Part-song.* Wilbye, J. The first set of English madrigals. M.452.4.6
I feel I love. *Catch.* Smith, J. S. No. 12 in M.430.1.16
I feel thy angel spirit. *Song.* Lassen, E. Song album. M.443.84
I feign not friendship. *Part-song.* Gibbons, O. The first set of madrigals. M.452.4.5
I follow, lo! the footing. *Part-song.* Morley, T. Canzonets to five and sixe voices. M.452.4.3
I go before my darling. *Duet.* Morley, T. Of Thomas Morley the first booke of canzonets for two voices. No. 1 in M.452.4.1
I hate and yet I love. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, p. 108.) No. 38 in M.430.1.14
I have been young. *Glee.* Cooke, B. No. 21 in M.430.1.20
I have cry'd to Thee. *Canon.* Danby, J. No. 44 in M.430.1.27
I have heard the mavis singing. *Song.* Nelson, S. Mary of Argyle. No. 45 in M.129.52
I have lov'd thee. [Song, a. or b.] (*In* Boston musical miscellany. Vol. 2, pp. 23–25.) No. 6 in M.370.2.2
I have no hopes. *Catch.* Alcock, J. No. 24 in M.430.1.11
I have parks, I have grounds. *Song.* Girl, The, of my heart. No. 41 in M.370.2.2

I have rambl'd. [Song, BAR. With figured bass.] (*In* Clio and Euterpe. Vol. 3, p. 81.) No. 44 in M.376.31.3
I have set God alway before me. *Anthem.* GOLDWIN, J. M.444.20
I hope now, fair maid. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 67.) No. 34 in M.430.1.20
I hurt you. *Catch.* BERG, G. No. 43 in M.430.1.7
I knew by the smoke. [Song, BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 10–12.) No. 4 in M.370.2.1
I know, brother tar. [Catch for 3 voices.] (*In* The Iovial companions. Fol. 2.) No. 59 in M.CAB.1.18
I know you love. *Catch.* STEVENS, R. J. S. No. 55 in M.430.1.25
I laid me down. *Part-song.* BERG, G. No. 47 in M.430.1.8
WEBBE, S. No. 17 in M.430.1.22
I like a bee. *Duet.* TRAVERS, J. Eighteen canzonets. M.442.10
I like none of those. *Song.* HOOK, J. A favourite collection of songs. M.440.37
I like the amorous youth. *Song.* HANDEL, G. F. No. 75 in M.376.31.1
I live, and yet methinks. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7
I'll back the mealy grey. *Catch.* See Cock match, The.
I'll do it. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 154.) No. 50 in M.430.1.19
I'll 'list for a soldier. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 223.) No. 89 in M.430.1.10
I'll live no more single. *Glee.* MILLER, E. No. 23 in M.430.1.27
I'll live tomorrow. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, p. 173.) No. 57 in M.430.1.13
I'll range around the shady bowers. *Song.* CAREY, H. No. 22 in M.CAB.1.48; etc.
I'le sail upon the dog-star. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
I'll sing of my lover. *Song.* JOCKEY. M.409.37; etc.
I'll sing you a song. *Catch.* CALLCOTT, J. W. No. 22 in M.430.1.25
I'll sing you a song. *Song.* BURNEY, C. No. 74 in M.376.31,1
I'll tell my mother. *Catch.* BLOW, J. No. 24 in M.CAB.1.53
I'll to some shady cool retreat. *Song.* MILLER, E. The constant fair. No. 26 in M.376.31.1
I look'd and I sigh'd. *Song.* BOYCE, W. The silent lover. No. 58 in M.376.31.3
I look'd and saw within the book of fate. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
I love a good companion. [Part-song for 3 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 106, 107.) No. 64 in M.430.1.1
I love, alas! I love thee. *Part-song.* MORLEY, T. Of Thomas Morley the first booke of balletts. M.452.4.4
I love, alas, yet am not loved. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7
I love, I doat. *Song.* HODSON, W. The lover's complaint. No. 276 in M.CAB.1.50
I love my bottle. *Catch.* DANBY, J. No. 20 in M.430.1.31
I love my Fanny. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 38.) No. 25 in M.430.1.5
Also to be found in Warren's An eighth collection of catches.
I love singing. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 2.) No. 2 in M.430.1.6
I love thee. *Song.* FOERSTER, A. M. Four love songs. No. 2 in M.432.36
I love to be merry. *Catch.* WEBBE, S. No. 14 in M.430.1.5; etc.
I love young Daphne. *Catch.* HOOK, J. No. 72 in M.430.1.19
I Iov'd fair Celia. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
I loved thee once, Atthis, long ago. *Song.* BANTOCK, G. Sappho. No. 2 in M.136.17
I'm a toper. *Catch.* DANBY, J. No. 32 in M.430.1.26
I'm in love with twenty. *Part-song.* BARTHÉLEMON, F. H. No. 20 in M.430.1.13
I'm not to be stinted. *Song.* HOOK, J. A favourite collection of songs. M.440.37
I'm often ask'd by plodding souls. *Song.* EXCUSE, An, for drinking. No. 16 in M.370.2.2
I'm one for a medal. *Part-song.* QUARRELLING candidates. No. 54 in M.430.1.14
I made love to Kate. A new favourite song [T. With thorough bass]. (*In* Clio and Euterpe. Vol. 3, pp. 98, 99.) No. 54 in M.376.31.3
I married a wife. *Glee.* BERG, G. No. 78 in M.430.1.10
I mourn the lovely young Adonis dead. *Glee.* BELLAMY, R. No. 19 in M.430.1.9
I mun be married a Sunday. *Song.* BROWN, E. A. Elizabethan lyrics. M.126.82
I must fight. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 14, 15.) No. 8 in M.430.1.18
I my dear was born today. *Duet.* TRAVERS, J. Eighteen canzonets. M.442.10
I name you four. *Catch.* STEVENS, R. J. S. The wagering musicians. No. 163 in M.430.1.25
I never of those good companions. *Canon.* BERG, G. No. 59 in M.430.1.10
I pass, I pass. *Catch.* HUTCHESON, F. No. 32 in M.430.1.8
I pluck'd this morn. *Glee.* HAYES, W. No. 48 in M.430.1.2
I prithee send me back my heart. *Song.* MILLER, E. No. 2 in M.376.31.1
I prithee sweet. *Glee.* COOKE, B. No. 50 in M.430.1.28
I said I will take heed. *Canon.* NORRIS, T. No. 16 in M.430.1.5; etc.
I saw from the beach. [Song, S. or T. Also] Harmonized for two voices [S. T. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 6, pp. 112–118.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.
I saw my lovely Phillis. *Part-song.* MORLEY, T. Of Thomas Morley the first booke of balletts. M.452.4.4
I saw thee first when cherries bloomed. *Song.* CADMAN, C. W. Sayōnara. M.432.38
I saw thy form. [Song, T. Also] Harmonized for two voices [S. T. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 4, pp. 78–83.) M.441.48.1
Also to be found for one voice in Stevenson & Bishop's Moore's Irish melodies.
I say she's a whore. *Catch.* HUTCHESON, F. No. 27 in M.430.1.10
I scorn the chilling wind. *Glee.* CALLCOTT, J. W. No. 52 in M.430.1.23
I search'd the field. A favourite air [S. or T. With thorough bass]. (*In* Clio and Euterpe. Vol. 2, p. 97.) No. 59 in M.376.31.2
I see Ambition never pleased. *Port-song.* GIBBONS, O. The first set of madrigals. M.452.4.5
I see she fly's me. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
I see thee, love, in every flower. *Song.* GOLTERMANN, G. E. Songs. M.417.15
I seek not at once. *Song.* ARNE, T. A. The reasonable lover. M.409.37; etc.
I should for grief and anguish. *Duet.* MORLEY, T. Of Thomas Morley the first booke of canzonets to two voices. No. 1 in M.452.4.4
I sigh for the girl I adore. [When faries [sic] trip round the gay green. Song, S. or T.] (*In* American musical miscellany. Pp. 159–161.) No. 61 in M.129.111
I sigh, I languish. *Song.* CAREY, H. The musical century. M.414.46
I sigh'd and own'd my love. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
I sold a guiltless negro boy. [When thirst of gold. Song, BAR.] (*In* American musical miscellany. Pp. 82–84.)
Also to be found in Boston musical miscellany. No. 30 in M.129.111
I spy Celia. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

I sung sometimes my thoughts. *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6
I that once was a ploughman. *Song.* DIBDIN, C. The lucky escape. No. 1 in M.129.111
I think of thee. *Song.* LASSEN, E. Song album. Vol. 2. M.443.84.2
I thought my love. *Part-song.* FARMER, J. First set of English madrigals. M.452.4.8
I told my nymph. *Song.* LONG, S. No. 75 in M.376.31.3
I tremble not at noise of war. *Part-song.* GIBBONS, O. The first set of madrigals. M.452.4.5
I've a secret to tell thee. [Song, T. Accomp for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 10, pp. 90–93.) M.441.48.2
Also to be found in Stevenson & Bishop's Moore's Irish melodies.
I've often heard her say. *Glee.* ATTERBURY, L. No. 50 in M.430.1.21
I've roamed over mountains. *Song.* My own native land. No. 32 in M.129.52
I've seen a boxing match. *Catch.* WEBBE, S. No. 37 in M.430.1.16
I've sigh't an absent age. *Duet.* KING, R. A second booke of songs. M.430.2
I've sought in the forest in vain. *Song.* GOLTERMANN, G. E. Songs. M.417.15
I waited patiently for the Lord. *Canon.* WORGAN, J. No. 11 in M.430.1.9
I wander'd by the brookside. *Song.* HINE, J. No. 46 in M.129.52
I wandered once, at break of day. [Song, BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 1–3.) No. 1 in M.370.2.1
I want to dress. *Part-song.* HUTCHESON, F. No. 1 in M.430.1.11
I want to have a habit made. *Catch.* ATTERBURY, L. No. 23 in M.430.1.18
I was glad when they said unto me. *Sentence.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9
I was in the spirit. *Anthem.* BLOW, J. M.444.20
I was promis'd. *Part-song.* COOKE, B. No. 3 in M.430.1.14
I weigh not fortune's frown. *Part-song.* GIBBONS, O. The first set of madrigals. M.452.4.5
I wept one night while dreaming. *Song.* LASSEN, E. Song album. M.443.84
I will arise. *Anthem.* CREYGHTON, R. M.444.20
I will be glad and rejoyce in Thee. *Canon.*
BERG, G. No. 52 in M.430.1.8; etc.
WEBBE, S. No. 43 in M.430.1.30
I will exalt Thee. *Anthem.* TYE, C. M.444.20
I will extol. *Canon.* WEBBE, S. No. 18 in M.430.1.13
I will give thanks. *Canon.* ALCOCK, J. No. 29 in M.430.1.17
DEAN, H. W. No. 46 in M.430.1.29
I will love Thee O Lord. Canon [for twelve voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 99.) No. 60 in M.430.1.1
I will love Thee, O Lord. *Canon.* CALLCOTT, J. W. No. 3 in M.430.1.23
I will magnify Thee. *Canon.*
CALLCOTT, J. W. No. 153 in M.430.1.25
PRING, J. C. No. 58 in M.430.1.31
WEBBE, S. No. 28 in M.430.1.7
I will no more. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.
I will not bear it. *Song.* CAREY, H. The musical century. M.414.46
I will not tell. *Song.* HUMPERDINCK, E. Junge Lieder. M.416.12
I will praise Thee O Lord. *Canon.* BATES, W. No. 40 in M.430.1.9
I will, said Strephon. *Catch.* WEBBE, S. No. 28 in M.430.1.20
I will sing a song. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 6, 7.) No. 3 in M.430.1.4
I will sing of Thee. Canon in the fifth and eighth above, four in one. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 55, 56.) No. 24 in M.430.1.19
I will sing of thy pow'r. *Canon.* PRING, J. C. No. 60 in M.430.1.31
I will sing praises. *Canon.* HOOK, J. No. 34 in M.430.1.27
I will wash my hands in innocency. *Canon.* CALLCOTT, J. W. No. 79 in M.430.1.25; etc.
I wish & long for. *Song.* LAMPE, J. F. Love and honour. No. 279 in M.CAB.1.50
I wish I was by that dim lake. [Song, A. or B. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 9, pp. 40–43.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
I wonder much. *Catch.* DANBY, J. No. 43 in M.430.1.29
I wou'd if I cou'd. *Song.* HOOK, J. A favourite collection of songs. M.440.37
Ianthe the lovely. *Song.* ARNE, T. A. No. 138 in M.376.31.1; etc.
Iberia. *For orchestra.* DEBUSSY, A. C. Images. No. 1 in M.412.19
Ibsen, Henrik Johan.
Das Fest auf Solhaug. Schauspiel. Musik von Hugo Wolf. No. 2 in M.389.20; etc.
Peer Gynt. Dramatische Dichtung. Musik von Edvard Grieg. M.411.77
Icare. *Opera.* For the MUSIC see Erlanger, C. For the LIBRETTO see Cain, H.
Ich bin die Auferstehung. *Motet.* DRESSLER, G. No. 11 in M.414.43.11
Ich bin die Wurzel. *Anthem.* HAMMERSCHMIDT, A. Dialogi. M.414.23
Ich bin ein guter Hirte. *Psalm.* LOEWE, J. C. G. Werke. Band 16. No. 49 in M.384.67.16
Ich bleib' beim Moselwein. *Song.* NOEROTH, J. Mosellieder. No. 2 in M.450.33
Ich dank' dem Herrn. *Anthem.* PRAETORIUS, M. No. 66 in M.414.43.13
Ich denke dein. *Song.* LOEWE, J. C. G. Werke. Band 11. No. 4a, 4b in M.384.67.11
Ich denke oft ans blaue Meer. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61
Ich der Herr, das ist mein Name. *Anthem.* HAMMERSCHMIDT, A. Dialogi. M.414.23
Ich freue mich. *Anthem.* NAUMANN, E. No. 5 in M.414.43.9
Ich fürcht' nit Gespenster. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61
Ich glaub' an Gott den Vater mein. *Motet.* GUMPELTZHAIMER, A. No. 27 in M.414.43.11
Ich glaub' an Gott Vater. *Anthem.* PRAETORIUS, M. No. 61 in M.414.43.13
Ich glaub in Gott. *Motet.* WALLISER, C. T. No. 9 in M.414.43.7
Ich hab' im Traume geweinet. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 6 in M.384.67.17
Ich hab mein Sach Gott heimgestellt. *Anthem.* HASLER, H. L. von. No. 16 in M.414.43.15
Ich habe im Walde gesucht. *Song.* GOLTERMANN, G. E. Songs. M.417.15
Ich hab's gesaget schon meiner Mutter. *Song.* SCHROETER, C. E. W. Fünf und zwanzig Lieder. M.430.4
Ich hatte viel Bekümmerniss. *Motet.* FEHRE, J. A. No. 17 in M.443.23
Ich hebe meine Augen auf. *Anthem.* NAUMANN, E. No. 14 in M.414.43.10
Ich kann's nicht fassen, nicht glauben. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 16 in M.384.67.17
Ich lag in tiefer Todesnacht. *Anthem.* ECCARD, J. No. 30 in M.414.43.6
Ich leide billig nach meinem verdienten Lohn. *Anthem.* HAMMERSCHMIDT, A. Dialogi. M.414.23
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Ich liebe dich. *Song.* BEETHOVEN. M.417.40
Ich liebe Jesum. *Anthem.* BACH, J. S. Sechs geistliche Lieder. No. 20 in M.414.43.15
Ich sah als Knabe Blumen blühn. *Song.* BRAHMS, J. Lieder und Gesänge. No. 2 in M.442.79
Ich schreye. *Motet.* NEEFE, C. G. No. 35 in M.443.23
Ich sehe dich in jeder Blume. *Song.* GOLTERMANN, G. E. Songs. M.417.15
Ich traue auf den Herrn. *Anthem.* NEITHARDT, A. H. No. 2 in M.414.43.10

Ich und mein Gevatter. *Song.* Loewe, J. C. G. Werke. Band 17. No. 31 in M.384.67.17

Ich wandle unter Blumen. *Song.* Overeem. Neuer Frühling. M.415.83

Ich weiss dass mein Erlöser. *Anthem.*
Bach, J. M. No. 24 in M.414.43.5
Dressler, G. No. 14 in M.414.43.11
Franck, M. No. 15 in M.414.43.14

Ich will dich flieh'n. *Song.* Nováček, O. E. Ten songs. M.432.34

Ida's Wunsch. *Song.* Loewe, J. C. G. Werke. Band 16. No. 57 in M.384.67.16

Iddio è que che mi cinge. *Canon.* Webbe, S. No. 47 in M.430.1.9

Ideal, The. *Song.* Chaminade, C. L. S. Twenty melodies. M.417.7

Idolo mio, L', si dolcemente. *Duet.* Clari, G. C. M. Madrigali o duetti. M.441.13

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Idyl, An, of the wood. *Song.* Hopkins, F. Twenty songs. M.137.41

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Frost, C. J. No. 21 in M.451.2.2
Gleason, F. G. No. 4 in M.451.2.3

Idylle, L', sur la paix, et l'églogue de Versailles. Divertissements. Les paroles de différents auteurs & la musique de M. de Lully. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 3, pp. 73–90.)
Words only. M.128.47.3

If a body loves a body. *Song.* Hook, J. No. 32 in M.441.49

If a man who turnips cries. *Catch.* Cooke, B. No. 2 in M.430.1.31

If all be true. *Catch.* Purcell, H. No. 42 in M.cab.1.18; etc.

If all that I love is her face. *Song.* Arne, T. A. Love relapsed. M.409.37; etc.

If beauty's lure alone. *Song.* Festing, M. C. No. 261 in M.cab.1.50; etc.

If beauty's pow'r. *Song.* Selby, W. No. 62 in M.376.31.2

If Celia knew. *Song.* King, R. A second booke of songs. M.430.2

If claret be a blessing. *Glee.* Cirri, G. B. No. 39 in M.430.1.3

If Corinna would but hear. *Song.* King, R. A second booke of songs. M.430.2

If Eve in her innocence. *Catch.* Webbe, S. No. 9 in M.430.1.6

If ever a sailor. *Song.* Polly Ply. No. 101 in M.129.111

If ever, Oh Hymen. *Song.* Maiden's choice, The. No. 72 in M.376.31.1

If gold cou'd wasted life. *Glee.* Baildon, J. No. 42 in M.430.1.8

If heav'n you ever were severe. *Song.* King, R. A second booke of songs. M.430.2

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If in loving singing. *Song.* Foerster, A. M. Two songs. No. 1 in M.432.36

If life's a rough path. *Song.* Strew the sweet roses of pleasure. No. 103 in M.129.111

If Louisa but wear it. *Catch.* Callcott, J. W. No. 57 in M.430.1.25

If love be a fault. *Song.* Howard, S. No. 256 in M.cab.1.50; etc.

If love's a sweet passion. *Song.* Baildon, J. No. 93 in M.376.31.2

If mortals whom fancies. Song [T.]. (*In* American musical miscellany. Pp. 295, 296.) No. 110 in M.129.111

If musick be the food of love. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

If musick be the voice of love. [Song, bar. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 72 in M.cab.1.48

If music can charm. *Glee.* Danby, J. No. 71 in M.430.1.30; etc.

If not from Phaon. *Glee.* Paxton, W. No. 53 in M.430.1.17

If slender lilies wandered forth. *Song.* Weingartner, P. F. Album of songs. M.443.61

If so your goodness. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

If the glasses. *Glee.* Hutcheson, F. No. 56 in M.430.1.9

If the glasses. *Song.* Thirsty toper, The. No. 171 in M.cab.1.50

If the prize. *Glee.* Cooke, B. No. 55 in M.430.1.8

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If thou dost say. *Song.* Chaminade, C. L. S. Twenty melodies. M.417.7

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Into my heart an air that kills. *Song.* MANNEY, C. F. A Shropshire lad. No. 1 in M.442.121

Intomb'd a lawyer lies. [Part-song for 3 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, p. 85.) No. 51 in M.430.1.1

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Irish bellman, The. [Good morrow.] Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 7.) No. 8 in M.430.1.6

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Le billet de loterie. Opéra comique en un acte. Paroles de MM. [J. F. Roger et Creuzé de Lesser]. Musique de Nicolo de Malte [pseud. Partition]. Paris. [Isouard. 181–?] M.450.19
Joconde ou les coureurs d'avantures [sic]. Opéra comique en trois actes. Paroles de M. Étienne. Musique de Nicolò [Isouard. Partition]. Paris. Bochsa. [1814?] M.416.6
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Nicolo de Malte [pseud. Partition]. Paris. Bochsa. [1811?] M.441.32

Israel and Britons. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 124–126.) No. 48 in M.430.1.10

Israel hat dennoch Gott zum Trost. *Psalm.* LOEWE, J. C. G. Werke. Band 16. No. 15 in M.384.67.16

Israelite, An, there was. *Round.* CALLCOTT, J. W. No. 23 in M.430.1.24

Israfel. *Song.* KELLEY, E. S. Two poems. No. 1 in M.133.46

Isis. *Glee.* ROCK, M. No. 45 in M.430.1.24

Issé. *Opera.* For the MUSIC see **Destouches.** For the LIBRETTO see **Houdart de La Motte.**

Istante, Un', di placer. *Song.* MARRAS, G. Italia. M.450.15

Istel, Edgar.
Des Tribunals Gebot. Komisch-romantisches Bühnenspiel in einem Vorspiel und 2 Akten. Dichtung (frei nach einem Lustspiel F. Halms) und Musik von Edgar Istel. Vollständiger Klavierauszug [mit Text] von Rudolf Louis. München. Istel. 1908. M.442.23
Der fahrende Schüler. Komisch-romantisches Spiel in einem Aufzug. Dichtung (frei nach einem Zwischenspiel des Cervantes zum Teil unter Benutzung der E. Gött'schen Neugestaltung) und Musik von Edgar Istel. Partitur. Leipzig. Brockhaus. [1905.] M.432.18
Ludwig Thuille. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 34–45. Leipzig. 1906.) M.376.33.1
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Isum, John.
When Celia was learning. A catch for 3 voices [with accomp. for 3 flutes]. (*In* The Iovial companions. Fol. 15.) No. 44 in M.CAB.1.18
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It is not that winds. *Glee.* ALCOCK, J., *Jr.* No. 51 in M.430.1.16

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It long has been said. *Glee.* PEGGE, S. No. 19 in M.430.1.16

It rained. *Song.* MASSENET, J. É. F. Songs. M.417.25

It was a lover and his lass. *Part-song.*
ROCK, W. No. 34 in M.430.1.24
STEVENS, R. J. S. No. 75 in M.430.1.24
WASSALL, G. A Shakespeare song cycle. M.137.62

Italia. *Songs.* MARRAS, G. M.450.15

Italian maid, The. *Song.* W., C. W. No. 5 in M.129.52

Italie, L', & l'Irlande. *For flute and piano.* TULOU, J. L. No. 2 in M.450.32

Italy. *Music.*
FERRIS, G. T. The great Italian and French composers. New York. 1879. M.208.26

Itasse, Léon.
Rhapsodie espagnole pour orchestre. Op. 27. Partition. Paris. Mackar & Noël. [188–?] No. 2 in M.407.59

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Ivanhoé. *Opera.* For the MUSIC see **Rossini.**

Ivresse. *Song.* JACQUET, H. M. Mélodies. No. 1 in M.441.56

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Ivry. *Cantata.* For the MUSIC see **Nicholson, S. H.** For the LIBRETTO see **Macaulay, T. B.**

Izeyl. *Opera.* For the MUSIC see **Albert, E. F. C. d'.** For the LIBRETTO see **Lothar, R.**

J

J'ai cueilly la fleur. *Song.* MICHIELS, G. Chansons anciennes du pays de France. M.432.48

J'ai reposé mon âme. *Song.* VREULS, V. Trois mélodies. No. 3 in M.450.23

J'ai dans mon cœur doux et profond. *Song.* LETOCART, H. Le retour. No. 1 in M.415.46

J'ai une amante. *Song.* MOULLÉ, É., *editor.* 52 chants anciens. Vol. 1. M.441.90

J'ai voulu revoir le verger. *Song.* DORET, G. Airs et chansons. No. 1 in M.417.12

J'ai vu Cloris. Rondeau [T. With figured bass]. (*In* Loix, Les, de l'amour. Pp. 23–25.) No. 3 in M.148.42

J'aime la fille d'un riche. *Song.* JAQUES-DALCROZE. Chez nous. No. 3 in M.203.37

J'aim' mon cousin, ma cousine. *Song.* MOULLÉ, É., *editor.* 52 chants anciens. Vol. 2. M.441.90.2

J'avois juré cent et cent fois. Branle [T.]. (*In* Loix, Les, de l'amour. P. 13.) No. 3 in M.148.42

J'avois toujours gardé mon cœur. *Song.* NE VLA-T'IL PAS que je l'aime. No. 1 in M.148.42

J'étais seule en un bocage. *Song.* MOULLÉ, É. Chansons tendres. M.442.97

"J'irai dans le plaine." *Song.* HUBERT, J. Les saisons et les heures. M.443.5

Jack at the masthead. *Part-song.* BATES, W. No. 56 in M.430.1.1

Jack Austin one day. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 131, 132.) No. 45 in M.430.1.21

Jack I hear. *Catch.* LAMPE, C. J. F. No. 41 in M.430.1.3

Jack thou'rt a . . . *Catch.* MARELLA, G. B. No. 48 in M.430.1.1

PURCELL, H. No. 51 in M.CAB.1.18; etc.

Jackdaw, The, of Rheims. *Cantata.* For the MUSIC see **Speer**, W. H. For the LIBRETTO see **Barham**, R. H.

Jackson, John.

Away with ev'ry idle pain. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 134–141.) No. 55 in M.430.1.17

Jackson, Joseph.

The inconstant. [As late, at ruddy close of day. Song, T. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 105.) No. 81 in M.376.31.1

Sally of ye dale. [Leave your Parnassus. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 1, p. 151.) No. 115 in M.376.31.1

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On Greenwich park. [Song, M.-S. or BAR. Accomp. for flute, and continuous bass.] (*In* Universal harmony. Fol. 21.) No. 21 in M.CAB.1.47

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Elegies [for 3 male voices with figured bass]. Opera terza. 2d edition. London. Printed for the Author. [176–?] No. 1 in M.432.19

Contents. — Invocation. — On a day. — Air, quoth he. — Whilst from our looks. — Could he whom my dissembled rigour. — In a vale clos'd with woodland. — Ye woods and ye mountains. — Thou fairest proof of beauty's pow'r.

The heavy hours are almost past. [Song, T.] (*In* American musical miscellany. Pp. 38, 39.) No. 11 in M.129.111

Also to be found, with figured bass and accomp. for German flute, in Clio and Euterpe.

Go feeble tyrant. Quartet [S. A. T. B., with pianoforte accompaniment]. Manuscript. [London? 179–?] No. 3 in M.137.31

The metamorphosis. A comic opera as performed at the Theatre Royal in Drury-Lane. Opera XIV. [With accompaniment for pianoforte.] London. Printed by Longman & Broderip. [1783.] M.440.38

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Contents. — Why Chloe still these jealous heats. — Go gentle gales. — Go rose. — My roving heart. — Behold the sweet flowers. — Where the bee sucks.

Twelve canzonets for two voices. [With figured bass.] Opera nona. London. Printed by Longman & Broderip. [177–?] No. 1 in M.137.31

Contents. — Time has not thin'd my flowing hair. — The day that saw thy beauty. — From the plains. — Now I know. — Ah! where does my Phillida stray. — The pilgrim that journeys. — Take, oh take those lips away. — O Venus. — Do not unbind two gentle hearts. — Sad is my day. — Ah! what avails. — Alas! from the day that we met.

Twelve canzonets for two voices. Opera thirteen. Book 2d. London. Published by G. Walker. [1790?] No. 2 in M.137.31

Contents. — Ye nymphs and shepherds. — Deluding joys of gaudy art. — On pleasure's smooth wings. — To me had clouds o'erspread. — Let fortune's angry tempest blow. — The breeze of love. — Love in thine eyes. — If I love. — Ah! the shepherd's mournful fate. — No longer hope to hide thy pain. — Whence comes my love. — What tho' I have skill.

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When first this humble roof I knew. [Song, M.-S. or BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 36, 37.) No. 13 in M.370.2.1

Jacobite lament, A. *Song.* LAWSON, M. L. Songs of the North. M.442.106

Jacobsen, Jens Peter.

Gurre-Lieder. Für Soli, Chor und Orchester von Arnold Schönberg. M.441.101; etc.

Jacobson, Benno.

Cousin Bobby. Operette von Benno Jacobson und Franz Wagner. Musik von C. Millöcker. No. 1 in M.378.57

Jacobson, Eduard.

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Jacobson, Leopold.

The chocolate soldier. An opera bouffe. Music by Oscar Straus. Libretto by Rudolph Bernauer & Leopold Jacobson. M.393.76

Ein Walzertraum. Operette von Felix Dörmann und Leopold Jacobson, mit Benützung einer Novelle aus Hans Müller's Buch der Abenteuer. Musik von Oscar Straus. M.379.10

Jacoby, Wilhelm.

Concert für Pianoforte und grosses Orchester. Op. 13. [Partitur.] Berlin. Trautwein. [18—?] M.411.38

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DUMAS, A. La lega. Dramma lirico. M.240.37

Jacquerie, La. *Opera.* For the MUSIC see **Lalo**, É. V. A. For the LIBRETTO see **Blau**, É.

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Mélodies. (Premier recueil.) [Pour chant et piano.] Paris.

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Mathot. [190–?] No. 1 in M.441.56
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The first song has an obligato for violin or violoncello.
Romanitza. Drame lyrique en quatre actes. Poème de Maurice Magre. Musique de H. Maurice Jacquet. Partition piano et chant. Paris. Mercier. 1912. M.431.50

Jacquin, Joseph.
Le marquis Turlupin. Opéra-comique. Paroles de Davin de Champclos et Joseph Jacquin. Musique de G. Meynard. M.417.72

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[Johannisnacht im Walde.] Balletmusik in 7 Canons zur Pantomime „Johannisnacht im Walde" für Orchester. Op. 58. Partitur. Leipzig. Breitkopf & Härtel. 1897.
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Schubert, F. P. Die schöne Müllerin. No. 7 in M.140.33.2
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Ekkehard. (Duchessa di Svevia.) Oper in 3 Akten von Ludwig Bussler. Musik von M. Jaffé. [Clavierauszug mit Text.] Berlin. [Jaffé. 1896.] M.442.14
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Boston Church and Musical Directory of Boston, Cambridge, Brookline and other adjacent suburbs. With portraits of the leading artists and photographs of churches in Boston. Boston. 1906. N.127.76

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Janek. *Opera.* For the Music see **Żeleński**, W. For the Libretto see **German**, L.

Jannaconi, Giuseppe.
Benedictus. [Psalm, s. a. t. b.] (*In* Musica sacra. Band 6, pp. 46, 47.) No. 14 in M.414.43.6
Exaltabo Te. [Psalm, s. a. t. b.] (*In* Musica sacra. Band 6, pp. 44, 45.) No. 13 in M.414.43.6
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Jantzen, J.
Verzeichniss sämmtlicher im Druck erschienener Werke des Hofkapellmeister Louis Spohr, nach Reihenfolge der Opus-Zahlen, mit Angabe der Tonarten, der Verleger, der Preise und der Bearbeitungen. Cassel. Luckhardt. [186–?] M.377.61

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Contents. — Chansons simples: Chez nous; La pauvre église; Il roille; A la chotte; Le bon coin; J'aime la fille d'un riche; Timidité; Les confitures. — Propos de bourgeois: Les artistes; Panégyrique; Les deux mesures; Sancta simplicitas; Philanthropie. — Petits potins: Le marché aux fleurs; Froideur; Le roman romand; Le grimpion; Les pédants; L'école supérieure; Fleur de distinction; Le petit rasta.
Des chansons. Texte et musique de Jaques. [Accomp. de piano.] Genève. Eggimann & cie. [1898.] No. 2 in M.203.37
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Jardin clos, Le. *Songs.* Fauré, G. U. M.445.57
Jardin d'enfants. *Songs.* Doret, G. M.137.57
Jardin, Le, de la mort. *Symphonic poem.* Vassilenko, S. N. No. 1 in M.136.33
Jardin féerique, Le. *For orchestra.* Ravel, J. M. M.431.5; etc.
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Jason. *Cantata.* For the Music see **Mackenzie**, A. C. For the Libretto see **Grist.**
Jason, ou la toison d'or. *Opera.* For the Libretto see **Rousseau**, J. B.
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Jauchzet dem Herrn alle Welt! *Anthem.* Mendelssohn-Bartholdy, J. L. F. No. 10 in M.414.43.8
Jauchzet Gott. *Anthem.* Naumann, E. No. 9 in M.414.43.9
Neithardt, A. H. No. 11 in M.414.43.8
Je crois en vous. *Song.* Berlioz, L. H. Werke. Serie 7, Abteilung 2. No. 15 in M.440.3.7.2
Je l'aime, il m'aime. *Song.* Coquard, A. Joies & douleurs. No. 3 in M.417.58
Je m'en y vais. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 2. M.441.90.2
Je n'aime plus la perfide Climène. *Song.* Moullé, É. Chansons tendres. M.442.97
Je n'aime que le badinage. *Song.* Refus d'une maîtresse à son amant. No. 1 in M.148.42
Je n'avois jamais engagé mon cœur. *Song.* Corette, ——. No. 1 in M.148.42
Je n'ose la nommer. *Song.* Bérat, F. Chansons. M.376.48
Je ne me souviens plus. *Song.* Rhené-Baton. Chansons douces. M.137.39
Je ne trouve rien de charmant. *Song.* Moullé, É. Chansons tendres. M.442.97
Je ne veux plus aimer. *Song.* Hermant, P. Sagesse. 12 poèmes de Verlaine. M.415.31
Je porte sur moi ton image. *Song.* Messager, A. C. P. Amour d'hiver. No. 2 in M.441.56
Je rêvais l'autre jour. *Song.* Moullé, É. Chansons tendres. M.442.97
Je suis né de l'an XV. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 1. M.441.90.1
Je t'apporte ce soir, comme offrande. *Song.* Samuel, L. Les heures d'après-midi. No. 3 in M.450.21
Je tremble en voyant ton visage. *Song.* Debussy. Le promenoir des deux amants. M.137.27
Je veux. *Song.* Rhené-Baton. Chansons douces. M.137.39
Je veux battre les noix. *Song.* Dupont, P. Chants et chansons. Vol. 1. M.377.42.1
Je veux être soldat. *Song.* Bérat, F. Chansons. M.376.48
Je vous verrai toujours. *Song.* Labori, M. Mélodies. Vol. 1. M.442.24.1
Jealous swain, The. *Song.* Russel, D. Sweet were once the joys. M.409.37; etc.
Jealous tears, The, in thy dear eyes. *Song.* Tchaikovski, P. I. Tchaikovski-Album. M.417.32
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Jean, S.
Ariadne et Bachus. Tragédie. Les paroles sont de M. S. Jean & la musique de M. Marais. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 5, pp. 291–352.) M.128.47.5
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Jean. *Opera.* For the Music and Libretto see **Ollone**, M. P. M. F. d'.
Jean de Paris. *Opera.* For the Music see **Boieldieu**, F. A. For the Libretto see **Godard d'Aucour de Saint-Just**, C.
Jean le postillon. *Song.* Bérat, F. Chansons. M.376.48
Jean qui pleure et Jean qui rit. *Opera.* For the Music see **Hitz**, F. For the Libretto see **Chauvin**, G.
Jean-Aubry, G.
Deux poèmes, extraits des "Paroles à l'absente." [Musique de André Caplet.] No. 1 in M.133.42
Jeanne d'Arc. *Cantata.* For the Music see **Gémont**, L. For the Libretto see **Lécuyer**, V. M.
Jeanne Darc. *Mass.* Gounod, C. F. À la mémoire de Jeanne d'Arc. No. 1 in M.415.30
Jeanne d'Arc. *Opera.* For the Music see **Gounod**, C. F. For the Libretto see **Barbier**, P. J.
Jeanne d'Arc au bûcher. *Song.* Liszt, F. No. 4 in M.407.33
Jeannette. *Song.* Versepuy, M. Chansons d'Auvergne. M.417.55
Jeanneton la dormeuse. *Song.* Raulin, A. de, *editor.* Écoutez la chanson. M.453.66
Jedem das Seine. *Song.* Mattiesen, E. Zwölf Gedichte. No. 2 in M.137.63
Jedem Werke bin ich fürder tot. *Song.* Schoenberg, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62
Jehin, Léon, *editor.*
Cohen, J. Marche funèbre. No. 2 in M.444.23
Jehovah reigns. *Canon.* Danby, J. No. 73 in M.430.1.23
Jehovah's praise. *Canon.* Webbe, S. No. 18 in M.430.1.21
Jélasova Vola. *Symphonic poem.* Liapunov, S. M. Żelazowa Wola. M.407.60
Jem of Aberdeen. [The tuneful lavrocks cheer the grove. Song, bar.] (*In* Boston musical miscellany. Vol. 1, pp. 117–119.) No. 41 in M.370.2.1
Jenkins, David.
The legend of St. David. Dewi Sant. A dramatic oratorio for soli, chorus and orchestra. Libretto by H. W. Hughes (Ap Arwystl). Music by David Jenkins. Op. 30. The pianoforte accompaniment arranged from the orchestral score by Isalaw. Aberystwyth. The Author. [1894.]
The instrumentation is indicated. M.126.88

Jenkins, John.
A boat, a boat. A round. (*In* Annie Laurie melodist. P. 61.) No. 70 in M.129.52

Jennings, Alice C., *translator.*
Heyse, P. J. L. The valley of the Espingo. No. 2 in M.417.17

Jenner, Charles.
Ancient Phillis. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 48, 49.) No. 20 in M.430.1.7
Hail, lovely shade. Glee [a. t. b.] (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 74–76.) No. 29 in M.430.1.6
My charming fair. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 72.) No. 29 in M.430.1.11
Prithee raise thy drooping head. Glee [a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 30–34.) No. 16 in M.430.1.9
See where Phillis lies. Glee [a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 92–96.) No. 38 in M.430.1.11
The tender passions. Glee [t. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 45–47.) No. 19 in M.430.1.7
Thou'rt gone away. Glee [t. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 27–29.) No. 15 in M.430.1.9
We lived one and twenty years. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 53.) No. 24 in M.430.1.7
Jenny. [No lass on fam'd Hibernia's plains.] A new song [t. With figured bass]. (*In* Clio and Euterpe. Vol. 2, p. 129.) No. 80 in M.376.31.2

Jenny. *Song.* ARNE, T. A. The agreeable musical choice. M.440.21.2

Jenny Lind. *Waltz.* LA HACHE, T. von. No. 11 in M.431.54

Jenny of the green. [While others strip the new-fall'n snow. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 86.) M.409.37
Also to be found in Clio and Euterpe.

Jenny's lamentation. [Twa bonny lads were Sawny & Jocky. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 128.)
Also to be found in The Universal musician. No. 126 in M.CAB.1.50

Jensen, Adolf.
Hochzeitsmusik. Op. 45. Für Pianoforte zu zwei Händen bearbeitet von Eduard Lassen. Breslau. Hainauer. [188–?] M.444.190
Contents. — Festzug. — Brautgesang. — Reigen. — Notturno.

Jensen, Gustav.
Quartett für 2 Violinen, Bratsche und Violoncell. Op. 11. [Partitur.] Köln. Tonger. [1879?] No. 3 in M.434.40
Trio für Klavier, Violine und Violoncell. Op. 4. [Partitur und Stimmen.] Leipzig. Breitkopf & Härtel. [188–?] No. 1 in M.133.28

Jephtha. *Oratorio.* For the MUSIC see **Carissimi, G.**

Jephté. *Opera.* For the LIBRETTO see **Pellegrin, S. J.**

Jepthas Tochter. *Song.* LOEWE, J. C. G. Werke. Band 15. No. 25 in M.384.67.15

Jerome, Jerome Klapka.
Biarritz. A musical farce. Words by Jerome K. Jerome and Adrian Ross [pseud.]. Music by F. Osmond Carr. M.443.87

Jerusalems Zerstörung durch Titus. LOEWE, J. C. G. Werke. Band 15. No. 37 in M.384.67.15

Jessika. *Opera.* For the MUSIC see **Foerster, J. B.** For the LIBRETTO see **Frida, E. B.**

Jessop, George H.
"Once upon a time." [A fairy cantata. Music by Liza Lehmann.] No. 2 in M.417.62

Jessy, or the happy pair. *Song.* ARNE, T. A. No. 90 in M.376.31.1

Jesu clemens. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 104, 105.) No. 49 in M.430.1.7

Jesu Dir sei ewig Preis. *Motet.* GUMPELTZHAIMER, A. No. 15 in M.414.43.2

Jesu meine Freude. *Motet.* BACH, J. S. No. 12 in M.414.43.7

Jesu Salvator. *Motet.* CORDANS, B. No. 2 in M.414.43.2

Jesus als Kind. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 36 in M.384.67.1

Jesus auf Golgotha. *Hymn.* LOEWE, J. C. G. Werke. Band 16. No. 32 in M.384.67.16

Jesus Christus. *Anthem.* PRAETORIUS, M. No. 65 in M.414.43.13

Jesus Christus, wahrer Gottes-Sohn. *Choral.* LOEWE, J. C. G. Werke. Band 16. No. 26 in M.384.67.16

Jesus ist mein Hirt. *Hymn.* LOEWE, J. C. G. Werke. Band 2. No. 16 in M.384.67.2

Jesus mit seinen Jüngern auf dem Meere. *Hymn.* LOEWE, J. C. G. Werke. Band 16. No. 40 in M.384.67.16

Jesus nimmt die Sünder an. *Choral.* LOEWE, J. C. G. Werke. Band 16. No. 16a, 16b in M.384.67.16

Jesus of Nazareth. *Anthem.* GOUNOD, C. F. No. 2 in M.450.43

Jet, Le, d'eau. *Song.* DEBUSSY, A. C. Douze chants. No. 1 in M.379.23

Jetzt erklang die Sterbestunde. *Song.* LOEWE, J. C. G. Werke. Band 2. No. 12 in M.384.67.2

Jeu, Le, d'amour. [Un berger qui pour moy soupire.] Vaudeville nouveau [s.]. (*In* Dessert, Le, des petits soupers. Pp. 41–43.) No. 1 in M.148.42

Jeune fille. *Song.*
FRAGEROLLE, G. A. Chansons de Paris. M.442.21
GOUNOD, C. F. Six mélodies enfantines. M.440.13

Jeune fille, La, d'Inspruck. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Jeune pâtre breton, Le. *Song.* BERLIOZ, L. H. Werke. Serie 6, Abteilung 2. No. 4 in M.440.3.6.2; etc.

Jeune poëte, Le, mourant. *Song.* BÉRAT, F. Chansons. M.376.48

Jeunesse, La, d'un romantique. *Biography.* BOSCHOT, A. M.377.25

Jeunesse dorée, La. *Opera.* For the MUSIC see **Lattès, M.** For the LIBRETTO see **Verne, H.**

Jeunesse normande, Une. *Song.* BÉRAT, F. Chansons. M.376.48

Jeux. *Ballet.* For the MUSIC see **Debussy, A. C.** For the LIBRETTO see **Nijinski, W.**

Jewels, The, of the Madonna. Opera. For the MUSIC see **Wolf-Ferrari, E.** For the LIBRETTO see **Zangarini, C.**

Jews. *Music.*
CASSEL, P. S. Der Judengott und Richard Wagner. Eine Antwort an die Bayreuther Blätter zum 28. Mai 1881. 2. Auflage. Berlin. 1881. M.453.8
OFFENBACH, J. Hagadah, oder Erzählung von Israels Auszug aus Egypten. Zum Gebrauche bei der im Familienkreise stattfindenden Feierlichkeit an den beiden ersten Abenden des Matzoth-Festes. Neu bearbeitet mit Musik-Beilagen der alten, durch Tradition auf uns gekommenen und einigen neu komponirten Melodieen von J. Offenbach. M.377.55
WAGNER, W. R. Le judaïsme dans la musique. (Extrait du Guide musical.) Bruxelles. Sannes. 1869. M.453.38

Jevpur. (Si vous pensez.) *Song.* DELAGE, M. Quatre poèmes hindous. No. 1 in M.450.39

Jirásek, Alois.
Psohlavci. For an opera based on this work see **Kovařovic, Karel.**

Joachim, Joseph.
Sinfonie von Franz Schubert. Nach Op. 140 instrumentirt von Joseph Joachim. Partitur. Wien. Schreiber. [186–?] M.407.47

Joachim, Joseph, *editor.*
BRAHMS, J. Ungarische Tänze für Violine und Pianoforte bearbeitet. Heft 1. No. 2 in M.445.39

Joan, for your part. *Catch.* ALDRICH, H. No. 75 in M.CAB.1.53

Joan has been galloping. *Catch.* BLOW, J. No. 62 in M.CAB.1.18; etc.

Joan marching forth. *Catch.* ARNE, T. A. No. 29 in M.430.1.4

Joan said to John. *Catch.* ATTERBURY, L. No. 28 in M.430.1.5; etc.

Joan vows. *Catch.* HOWARD, S. No. 7 in M.430.1.1

Job. *Cantata.* For the MUSIC see **Converse, F. S.**

Job. *Oratorio.* For the MUSIC see **Parry, C. H. H.**

Jobard, Un. *Opera.* For the MUSIC see **Marié, C.** For the LIBRETTO see **Poujol, A.**

Jockey. [I'll sing of my lover. Song, M.-S. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 84, 85.) M.409.37
Also to be found in Clio and Euterpe, where the first line reads: I'll sing to my lover.

Jockey and I have been prancing. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 13.) No. 7 in M.430.1.18

Jockey and Jenny. [Ah, my fickle Jenny.] A Scots dialogue [S. T., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 2, p. 32.) No. 222 in M.CAB.1.50

Jockey and Jenny. *Duet.* BAILDON, J. M.409.37; etc.
WORGAN, J. No. 113 in M.376.31.1

Jockey and Mary. *Song.* ARNE, T. A. No. 81 in M.376.31.2; etc.

Jocky said to Jeany. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 7 in M.376.32.2

Joconde. *Opera.* For the MUSIC see **Isouard.** For the LIBRETTO see **Étienne, C. G.**

Johann von Nepomuk. *Ballad.* LOEWE, J. C. G. Werke. Band 13. No. 6 in M.384.67.13

Johannisnacht im Walde. *Ballet music.* JADASSOHN, S. M.444.39

John IV., *of Portugal.*
Primeira parte do Index da livraria de mvsica do mvyto alto, e poderoso rey Dom Ioão o IV. nosso senhor. Por orden de sua Mag. por Paulo Craesbeck. Anno 1649 [Porto. Imprenza portugueza. 1874.] Coat of arms. M.443.115

John and I. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 86, 87.) No. 42 in M.430.1.18

John & Nell. [As Nell sate underneath her cow. Song, s. or T. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 50.) No. 30 in M.376.31.2

John Anderson my jo. [Song, M.-S.] (*In* Annie Laurie melodist. P. 25.) No. 23 in M.129.52
Also to be found in Boston musical miscellany.

John ask'd his landlady. *Catch.* GILLIER, J. C. No. 56 in M.CAB.I.53

John Du Bart. *Incidental music.* BISHOP, H. R. No. 2 in M.396.6

John Hay's bonny lassie. *Song.* THOMSON, W. No. 104 in M.CAB.I.50; etc.

John Knox. *Catch.* WELLESLEY, G. C. No. 50 in M.430.I.12

John Ochiltree. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 48 in M.376.32.2

John run so long. *Catch.* CALLCOTT, J. W. No. 56 in M.430.I.25

John Saint. [Part-song for 3 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, p. 47.) No. 31 in M.430.I.1

John shew'd to Nell. *Catch.* DANBY, J. No. 51 in M.430.I.20

Johnny and Jenny. *Song.* BOYCE, W. No. 94 in M.376.31.3

Johnny and Nelly. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 21 in M.376.32.1

Johnny Jones and his sister Sue. *Song.* SMITH, H. T. Listen to my tale of woe. No. 1 in M.444.136; etc.

Johnson, Daniel.
The carrier dove. [Fly away to my native land. Song, A. or BAR.] (*In* Annie Laurie melodist. P. 33.) No. 35 in M.129.52

Johnson, James Weldon, *translator.*
PERIQUET, F. Goyescas. An opera. The music by Enrique Granados. M.443.119

Joies & douleurs. *Songs.* COQUARD, A. No. 3 in M.417.58

Joli jeu, Le, de furet. *For orchestra.* DUCASSE, J. J. A. R. No. 2 in M.412.24

Jolis soldats, Les. *Opera.* For the MUSIC see **Villebichot, A. de.** For the LIBRETTO see **Lamy, H.**

Jolly, Antoine François.
Méléagre. Tragédie. Les paroles de M. Jolly & la musique de M. Batistin. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 10, pp. 1–62.) M.128.47.10
Libretto only.

Jolly bacchanalians, The. *Song.* See **Galliard, J. E.** Jolly mortals fill your glasses.

Jolly Bacchus. *Catch.* HUTCHESON, F. No. 12 in M.430.I.10

Jolly bowl, The. A two-part song [T. B. With continuous bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 1, p. 62.) No. 43 in M.376.31.1

Jolly breeze, The. *Song.* ECCLES, J. No. 168 in M.CAB.I.50

Jolly fat friar, A. *Catch.* WELLESLEY, G. C. No. 62 in M.430.I.19

Jolly mortals fill your glasses. *Song.* GALLIARD, J. E. M.409.37; etc.

Jolly sailor, The. [When my fortune does frown. Part-song, S. A. T. B.] (*In* American musical miscellany. Pp. 163–166.) No. 63 in M.129.111

Jolly toper, The. [The women all tell me I'm false to my lass. Song, BAR. With figured bass, and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 35.) No. 23 in M.376.31.1

Joly chanson. *Song.* MICHIELS, G. Chansons anciennes du pays de France. M.432.48

Jommelli, Nicola.
Schon schliessen sich die Wachen. Recitativ und Arie aus der Passion von N. Jommelli. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 19–22.) No. 5 in M.414.43.4

Jonathan, Léon.
Stores et jalousie. Opérette. Paroles de G. Marot & L. Jonathan. Musique de Victor Robillard. No. 3 in M.379.74

Joncières, Félix Ludger Victorin de.
Dimitri. Opéra en 5 actes. Paroles de MM. H. de Bornier & A. Silvestre. Musique de Victorin Joncières. Partition piano et chant. Paris. Grus. [1876.] M.CAB.2.29
This volume was once the property of Albert Vizentini of Paris, under whose direction the opera was produced at the Théâtre national lyrique. He has inserted autograph letters, original water-color drawings for costumes, designs for stage settings, portraits, etc.

Jones, Edward.
Miss Mariana or the thirty thieves. A musical extravaganza. The words by W. H. Risque. The music by Edward Jones. [Vocal score.] London. Boosey & Co. 1902. M.442.53

Jones, Edward C.
The nativity: a Christmas carol. Music by J. C. Beckel. M.409.28

Jones, Henry Festing.
Ulysses. A dramatic oratorio in vocal score with accompaniment for the pianoforte. The words written and the music composed by Samuel Butler and Henry Festing Jones. No. 2 in M.379.19

Jones, John.
The mellow horn. [At dawn Aurora gaily breaks. Song, M.-S. or BAR.] (*In* Annie Laurie melodist. P. 36.) No. 40 in M.129.52

Jones, Paul, *pseud.*
Paoletta. A romantic opera. (From Paul Jones's original story "The sacred mirror.") Music by Pietro Floridia. M.125.38

Jones, Sidney.
King of Cadonia. A musical play. Book by F. Lonsdale. Lyrics by Adrian Ross [pseud.]. Music by Sidney Jones. Vocal score. London. Keith, Prowse & Co. 1908. No. 1 in M.240.24

Jones, William.
New campanalogia, or a key to the art of ringing. With considerable additions by William Jones, John Reeves & Thomas Blakemore. London. Printed for R. S. Kirby. [1796.] M.127.62

Jongen, Joseph.
Concerto en si mineur pour violon et orchestre. [Op. 17.] Partition violon et piano. [Partition et partie.] Paris. Durand & cie. [1914.] No. 2 in M.444.166

Concerto pour violoncelle et orchestre. Op. 18. Partition et parties pour violoncelle et piano. Paris. Durand. [1910.] No. 2 in M.434.101

Deux pièces pour piano: 1, Clair de lune. — 2, Soleil à midi. Paris. Durand. 1909. No. 2 in M.434.37

Deux rondes wallonnes. Pour le piano. Op. 40. Paris. Durand & cie. [1913.] M.444.98

Fantaisie pour orchestre sur deux noëls populaires wallons. Op. 24. Partition d'orchestre. Paris. Durand & cie. [1911.] M.431.3

Same. Partition piano à 4 mains. Paris. Durand. [1911.] No. 1 in M.434.101

Quatre pièces pour orgue. Op. 37. Paris. Durand & cie. [1911.] M.434.53
Contents. — 1. Cantabile. — 2. Improvisation-capriee. — 3. Prière. — 4. Choral.

Quatuor pour piano, violon, alto et violoncelle. Op. 23. [Partition et parties.] Paris. Durand. 1909. M.411.78

Sonate, 2ème, pour violon et piano. (Op. 34.) [Partition et partie.] Paris. Durand. 1910. M.434.36

Sonate. Op. 39, pour violoncelle et piano. [Partition et partie.] Paris. Durand & cie. [1913.] M.444.99

Trio. Prélude, variations et final pour piano, violon et alto. Op. 30. [Partition et parties.] Paris. Durand. 1909. No. 1 in M.434.37

Jongen, Léon.
Trois poèmes d'Albert Samain. [Pour voix avec accompagnement de piano.] Musique de Léon Jongen. Paris. Durand. 1908. No. 1 in M.432.37
Contents. — Extase. — Chanson d'été. — Musique sur l'eau.

Jordan, A. W., *translator.*
LECONTE DE LISLE, C. M. Kunacepa. A Brahmin legend. M.379.55

Jordan, Jules.
As once of old. A romantic opera in one act for four solo voices. Music, words, and mise en scène by Jules Jordan. [Vocal score. Providence. The Author. 1906.] M.137.59

Barbara Frietchie. Patriotic ballad for soprano solo, chorus and orchestra. Words by John Greenleaf Whittier. Music by Jules Jordan. [Vocal score.] Boston. Oliver Ditson Co. 1894. No. 4 in M.415.51

Jordans Ufer. *Song.* Loewe, J. C. G. Werke. Band 15. No. 32 in M.384.67.15

Josephs Legende. *Ballet.* For the Music see **Strauss, R.** For the Scenario see **Kessler, H. K. U. von.**

Josse, Jean Marie.
La lega. Dramma lirico in quattro atti, tratto dal dramma Enrico III e la sua corte, di Allessandro Dumas. Ridotto per la scena francese da Giuseppe Jacquemet e per la scena italiana da Carlo d'Ormeville. Musica di Giovanni Josse. Opera completa per canto e pianoforte col testo italiano e francese. Milano. Ricordi. [1876.] M.240.37

Josua. *Oratorio.* For the Music see **Handel, G. F.**

Jota, La. *Opera.* For the Music and Libretto see **Laparra, R.**

Jota aragonesa, La. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56

Jota, La, de la estudiantina. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56

Jota, La, de Zaragoza. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56

Jota populaire. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56

Jota valenciana, La. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56

Joueuse de guitare, La. *Song.* Dupont, P. Chants et chansons. Vol. 1. M.377.42.1

Jouffroy, Félix.
Le baptême du Canot. Opérette en un acte. Paroles de Édouard Doyen. Musique de Félix Jouffroy. Texte et partition piano et chant. Paris. Grou. [187–?] No. 3 in M.240.36

Jouhaud, Auguste.
Les commis voyageurs par amour. Opérette. Paroles de MM. Jouhaud, Péricaud & Villemer. Musique de L. Desormes. No. 4 in M.379.70
Une nuit de Mardi-gras. Opérette. Paroles de MM^rs^ Jouhaud et Villemer. Musique de Francis Chassaigne. No. 1 in M.379.68

Jouin, Ernest.
La passion. Mystère. Musique de Alex^dre^ Georges. M.415.29

Jour, Le. *Song.* Hubert, J. Les saisons et les heures. M.443.5

Jour d'été à la montagne. *Symphonic poem.* Indy, P. M. V. d'. M.406.87; etc.

Jour, Le, des morts à la campagne. *Song.* Dupont, P. Chants et chansons. Vol. 1. M.377.42.1

Jour, Un, plus pur. *Song.* Gounod, C. F. Quinze airs de concours. M.417.16

Journal of musick. [Semi-monthly.] Composed of Italian, French and English songs, romances and duetts, and of overtures, rondos &c., for the forte piano. Published by Madame Le Pelletier. Part 1. [Baltimore.] 1810. 24 parts in 1 v. M.440.20

Journées, Les, de juin. *Song.* Dupont, P. Chants et chansons. Vol. 2. M.377.42.2

Jouteux, Fernand.
Bellator Domini. Oratorio composé pour le XV^e^ centenaire de la mort de Saint-Martin. Paroles de O. S. Musique de Fernand Jouteux. [Partition chant et piano.] Paris. Leduc. [1897.] M.126.64

Jove, when he saw. *Song.* Oswald, J. Cupid's refuge. No. 112 in M.376.31.2

Jovial Bacchus. *Glee.* Brown, ——, *of Lichfield, alleged author.* No. 14 in M.430.1.13

Iovial companions, The, or merry club: being a choice collection of the newest and most diverting catches for three & four voices. Together with the most celebrated catches composed by Henr Purcell & Dr. Blow. London. Printed for I. Walsh & P. Randall. [171–?] Plate. M.cab.1.18
Contents. — Eccles: Ding dong bell. — Brown: Said Sr John to his lady; Was ever mortal man. — Good good indeed. — Brown: The duke sounds; O'er Neptune's dominions; From Audnard; 'Tis pitty poor Barnet. — Eccles: Hark Harry. — Willis: Frank what shall we do; Here Tom here's a health. — Clarke: Here's a health to Queen Ann. — Morgan: Quoth Jack on a time. — Hall: Come take of your liquor. — Brown: Come good sober Jacob; Of honest malt liquor; All wee here.—Purcell: Would you know; Now we art met; Who comes

Iovial companions, The. *(Continued.)*
there.—Aldrich: Hark the bonny Christ Church bells.—Tudway: You may talk of brisk claret.—Blow: Fy nay prithee John.—Purcell: Here's that will challenge; Sum up all the delights. — Brown: Ah sorry poor Frenchmen; Intombed here lyes. — Day: Come drink about.—Purcell: Pox on you. — Isaak: Will you go by water. — Purcell: Tom making a manteua; 'Tis too late for a coach; Young Collen cleaving; Once, twice, thrice; Let's live good honest lives; The miller's daughter; Come let us drink; True Englishmen; Drink on; Under this stone: Once in our lives; If all be true; An ape, a lyon. — Isum: When Celia was learning. — Eccles: In seventeen hundred.—Purcell: Room, room, room. — Here where is my landlord. — Eccles: Confusion to the pow'r. — Reading: A hogshead was offer'd. — Whose three hoggs. — Purcell: Jack thou'rt a toper; Bring the bowl; Pale faces stand by; Soldier take off thy wine; Had she not care enough. — Ackeroyd: Tinking Tom. — Clarke: In drinking full bumpers. — Say good master Bacchus. — I know brother tar. — Blow: Here are the rarities; God preserve her Majesty; Joan has been galloping; How shall we speak. — Hall: Thus while the eight. — Brown: Wee catts; The prophet's old dog; Let's drink.

Jovial fellow, The. [Since life is a bubble. Song, bar. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 161.) No. 101 in M.376.31.2

Joy and peace shall crown each day. Canon [a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 2, 3.) No. 2 in M.430.1.1

Joy awakes with the festival morn. *Song.* Carey, H. The musical century. M.414.46

Joy doth so arise. *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

Joy enlightens all my senses. *Song.* Weideman, C. F. No. 318 in M.cab.1.50

Joy of my heart. *Song.* Lawson, M. L. Songs of the North. M.442.106

Joyce, Robert Dwyer.
The winning of Amarac. A legend. The words taken from "Blanid." Set to music for reader, mezzo-soprano solo, chorus of women's voices, and [pianoforte], by Arthur M. Curry. M.417.38

Jubilate. *Anthem.* Bruguera, J. B. No. 58 in M.430.1.3
Handel, G. F. Te Deum et Jubilate. M.441.23

Jubilee ode, A. *Cantata.* For the Music see **Mackenzie, A. C.** For the Libretto see **Bennett, J.**

Jubilee, The, of freedom. [Let patriot pride. Song, t., with chorus, t. t.] (*In* Boston musical miscellany. Vol. 2, pp. 3–7.) No. 1 in M.370.2.2

Juchhei Moselwein. *Duet.* Noeroth, J. Mosellieder. No. 2 in M.450.33

Judas Maccabæus. *Oratorio.* For the Words see **Morell, T.**

Judge, The, ascends his awfull throne. *Hymn.* Callcott, J. W. The anthems sung at the Asylum Chapel. M.432.9

Judgment of Paris. *Masque.* For the Music see **Arne, T. A.** For the Libretto see **Congreve, W.**

Judgment, The, of Paris. [When for a silly glitt'ring toy. Song, m.-s. or bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 161.) No. 157 in M.cab.1.50
Also to be found in The Universal musician.

Judicious fair, The. *Song.* Bryan, J. No. 114 in M.376.31.2

Judicious fair one, The. *Song.* Holcombe, H. M.409.37

Judick & Halonferme. *Opera.* For the Music see **Deransart, É.** For the Libretto see **Baumaine, F.**

Judy O'Flannikin. [Oh, whack! Cupid's a mannikin. Song, t.] (*In* Boston musical miscellany. Vol. 1, pp. 53–55.) No. 18 in M.370.2.1

Juenger, Die, zu Emaus. *Oratorio.* For the Music see **Schuback, J.**

Juengling, Der. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47
Kjerulf, H. Songs. M.417.20

Juengling, Der, auf dem Hügel. *Song.* Schubert, F. P. No. 8 in M.140.33.1

Juenglings Gebet. *Song.* Loewe, J. C. G. Werke. Band 2. No. 4 in M.384.67.2

Juengst, A.
Quo vadis? Dramatische Szenen. Komponiert von Felix Nowowiejski. M.441.69; etc.

Jugement, Le, de Paris. *Opera.* For the Libretto see **Barbier, M. A.; Pellegrin, S. J.**

Jugend, Die. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Jugend und Alter. *Song.* Loewe, J. C. G. Werke. Band 1. No. 56 in M.384.67.1

Juice, The, of the grape. *Glee.* Bates, W. No. 34 in M.430.1.9

Juif polonais, Le. *Opera.* For the Music see **Erlanger, C.** For the Libretto see **Cain, H.**

Juive, La. *Opera.* For the Music see **Halévy, J. F. F. E.** For the Libretto see **Scribe, A. E.**

Julia, your unjust disdain. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Julie, ma Julie. *Song.* Versepuy, M. Chansons d'Auvergne. M.417.55

Julien ou la vie du poète. *Opera.* For the Music and Libretto see **Charpentier, G.**

Juliet is pretty. *Part-song.* Webbe, S. No. 68 in M.430.1.28

Jullien, Adolphe. See **Jullien**, Jean Lucien Adolphe.

Jullien, Jean Auguste.

Toinon et Toinette. Comédie. Mise en musique par F. J. Gossec. M.418.16

Jullien, Jean Lucien Adolphe.

Mozart et Richard Wagner à l'égard des Français. Bruxelles. Schott. 1881. M.453.23

Paris dilettante au commencement du siècle. Ouvrage orné de 36 gravures sur bois, et fac-similé de dessins originaux conservés aux archives de l'Opéra. Paris. Firmin-Didot et cie. 1884. M.377.54

Contents. — Le monde et le théâtre sous l'Empire et la Restauration.— Weber à Paris en 1826. — Scribe et Rossini. — Les opéras de Mozart à Paris. — Les salles de l'Opéra. — Les opéras de l'Opéra. — Les commencements de Spontini. — Robert le Diable. — Ingres musicien. — Mérimée dilettante et orateur. — Le nouvel Opéra.

La ville et la cour au XVIIIe siècle. [Eaux-fortes par De Malval.] Paris. Rouveyre. 1881. Plates. Vignettes. M.376.49

Contents. — Mozart à Paris. — Marie-Antoinette musicienne. — La musique et les philosophes. — Diderot musicien.
No. 16 of an edition of 100 copies. One of 15 on Chinese paper.

Jumel, Paul.

Trois mélodies [pour chant et piano]. Paris. "Édition mutuelle." [1913?] No. 3 in M.450.35

Contents. — Jane. (Leconte de Lisle.) — Le long du quai. (Sully-Prudhomme.) — Rends-moi mes roses. (Sabine Mancel.)

June and the moon. *Song.* Hopkins, F. Twenty songs. M.137.41

June-bug. *For pianoforte.* Blumenschein, W. L. No. 12 in M.451.2.1

June-rose. *For pianoforte.* Blumenschein, W. L. No. 13 in M.451.2.1

Junge Gräfin, Die. *Opera.* For the Music see **Gassmann, F. L.** La contessina. For the Libretto see **Coltellini, M.**

Junge Herr, Der, und das Mädchen. *Ballad.* Loewe, J. C. G. Werke. Band 7. No. 5 in M.384.67.7

Junge Lieder. *Songs.* Humperdinck. M.416.12

Junge Nonne, Die. *Song.* Schubert, F. P. No. 7 in M.140.33.3

Junge Rose, Die. *Song.* Goltermann, G. E. Songs. M.417.15

Junges Volk man rufet euch. *Song.* Schroeter, C. E. W. Fünf und zwanzig Lieder. M.430.4

Jungfraeulein Annika. *Ballad.* Loewe, J. C. G. Werke. Band 9. No. 5 in M.384.67.9

Jungfrau Lorenz. *Ballad.* Loewe, J. C. G. Werke. Band 13. No. 1 in M.384.67.13

Jungfrau, Die, und der Tod. *Song.* Loewe, J. C. G. Werke. Band 8. No. 17 in M.384.67.8

Jungfrau, Die, von Orleans. *For pianoforte.* Bennett, W. S. M.444.183

Junggesell, Der. *Ballad.* Loewe, J. C. G. Werke. Band 10. No. 9 in M.384.67.10

Jungnickel, Ross, *editor.*

Verdi, F. G. F. [Sicilian vespers.] Overture to the opera The Sicilian vespers (I vespri siciliani) for grand orchestra. Revised by Ross Jungnickel. M.445.37

Junker, Carl Ludwig.

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Juon, Paul.

Konzert für Violine (in H moll) mit Begleitung des Orchester [sic]. Op. 42. Partitur. Berlin. Schlesinger. [1909.] M.136.22

[Quartett für zwei Violinen, Viola und Violoncello. Op. 5. Partitur.] Manuscript. [München. 1904.]
Copy made from the parts by Allen A. Brown. No. 1 in M.412.13

Same. [Stimmen.] Berlin. Schlesinger. [190–?] M.410.108

Quartett (A moll) für 2 Violinen, Bratsche und Violoncell. Op. 29. [Partitur.] Berlin. Schlesinger. [1904.] No. 4 in M.412a.18

Sextett für 2 Violinen, Bratsche, 2 Violoncelle und Klavier (C moll). Op. 22. [Partitur und Stimmen.] Berlin. Schlesinger. [1902.] M.411.79

Sonate für Violine und Pianoforte. Op. 7. Berlin. Schlesinger. [1898.] No. 1 in M.133.29

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Juon, Paul. *Works about.*

Graener, G. Paul Juon, Konzert für Violine mit Begleitung des Orchesters, H moll. Op. 42. Erläutert. Berlin. [1910?] M.217.12.366

—— Paul Juon, Trio-Caprice (nach „Gösta Berling" von Selma Lagerlöf) für Violine, Violoncello und Klavier. Op. 39. Erläutert. Berlin. [19—?] M.217.12.363

Jupiter and Semele. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 28, 29.) No. 11 in M.430.1.12

Juta, La, fora pe la nnammurata. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Juxheirat, Die. *Opera.* For the Music see **Lehár, F.** For the Libretto see **Bauer, J.**

K

Kaàn, Jindřich, *editor.*

Smetana, B. Braniboři v Čechách. M.442.55

Kabylia, Algeria. *Music.*

Daniel, F. S., *editor.* Album de chansons arabes, mauresques et kabyles. M.137.42

—— Le chant de la meule. Chant kabyle transcrit pour chant avec accompagnement de piano, avec paroles imitées de celles de Kaeidah originale. No. 2 in M.421.13

Kaempf, Carl Ernst Albert Otto.

Aus baltischen Landen. Suite für grosses Orchester. Op. 24. Partitur. Berlin. Koeppen. [1906.] M.434.82

Contents. — In den Dünen. — Die Haffmücken. — Im Meeressturm dem Tag entgegen. — Abendlied. — Kirmes.

Kaempf, Carl Ernst Albert Otto. *(Continued.)*

Friedrich E. Koch. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 145–162. Leipzig. 1907.) M.376.33.2

Kaempf, Carl Ernst Albert Otto. *Works about.*

Bonn, J. H. Karl Kämpf. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 119–131. Leipzig. 1907.) M.376.33.2

Kaeser, Der. *Song.* Musorgski, M. P. 12 Lieder. M.417.74

Kahn, Philip L., *editor.*

Music Magazine and Musical Stage Review. Vol. 1 (no. 1–4). February 15 – March 8, 1913. M.441.78

Kahnlied. *Song.* Loewe, J. C. G. Werke. Band 1. No. 49 in M.384.67.1

Kais, or love in the deserts. *Opera.* For the Music see **Reeve, W.** For the Libretto see **Brandon, I.**

Kaiser, F.
Der Soubrettenjäger. Operette von F. Kaiser und F. Wagner. Musik von Franz Wagner. No. 2 in M.135.28

Kaiser, Henri Alfred.
Der Harlekin. Oper in einem Vorspiel und einem Akt von Victor Léon [Pseud.]. Musik von Alfred Kaiser. Klavierauszug mit Text. Leipzig. Weinberger. 1893. M.126.52

Kaiser Heinrich's Waffenweihe. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 6 in M.384.67.4

Kaiser Karl V. in Wittenberg. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 14 in M.384.67.4

Kaiser Otto's Weihnachtsfeier. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 3 in M.384.67.4

Kaiserjagd, Die, im Wienerwald. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 18 in M.384.67.4

Kakadu. *Opera.* For the Music see **Offenbach, J.** For the Libretto see **Meilhac, H.**

Kalafati, Basile.
Symphonie en la pour grand orchestre. Op. 12. Partition d'orchestre. Leipzig. Belaïeff. 1912. M.434.81

Kalbeck, Max, *translator.*
Golisciani, E. Susannens Geheimnis. (Il segreto di Susanna.) Intermezzo. M.134.32
Salvatori, F. Das Fest der Ernte. Tragisches Gedicht. M.442.20

Káldy, Julius, *editor.*
Volkmann, F. R. Die Wahrsagerin. Musikalische Dichtung. No. 1 in M.407.80

„Kaleidoskop." *For orchestra.* Noren, H. G. M.411.59

Kallwitz, Seth. See **Calvisius, Seth.**

Kálmán, Emerich.
Ein Herbstmanöver. Operette in drei Akten von Karl von Bakonyi. Deutsche Übersetzung und Text der Gesänge von Robert Bodanzky. Musik von Emerich Kálmán. Klavierauszug mit Text. Wien. Karczag & Wallner. 1909. M.125.42
The instrumentation is indicated.

Kambra, K.
The siege of Valenciennes; a sonata for the harpsichord or piano forte. New York; Printed for G. Gilfert & Co. [1794?] M.445.52

Kamennoi-Ostrow. *For pianoforte.* Rubinstein, A. G. M.450.66

Kammersymphonie. *For orchestra.* Schoenberg, A. M.444.133

Kann man nicht in zwey oder drey Monaten die Orgel gut und regelmässig schlagen lernen? [Anon.] See **Prixner,** Sebastian.

Kapitulation. *Song.* Loewe, J. C. G. Werke. Band 17. No. 13 in M.384.67.17

Kapp, Oskar, *editor.* Albrechtsberger, J. G. Instrumentalwerke. M.414.22

Kappus, Franz Xaver K., *translator.*
Gils, P. van. Onkel Mathurin. Komische Oper. M.417.80

Karageorgevitch, Bogidar, *Prince, translator.*
Trémisot, É. Pyrame et Thisbé. Drame lirique. M.126.98

Karelia-Ouverture. *For orchestra.* Sibelius, J. J. C. M.434.111

Karg-Elert, Sigfrid, *editor.*
Liederborn. Eine Sammlung vorzüglicher geistlicher und weltlicher Lieder und Gesänge älterer und neuerer Meister für eine mittlere Singstimme mit Harmoniumbegleitung. Auswahl und Bearbeitung von Sigfrid Karg-Elert. Leipzig. Hug & Co. [190–?] M.417.40
Contents. — Auf, auf mein Herz. (Bach.) — Ave verum. (Mozart.) — Bin ich im Wald. (J. A. Berg.) — Caro mio ben. (Giordani.) — Das zarte Knäblein. (Cornelius.) — Der Schiffer fährt zu Land. (Curschmann.) — Dich mein Lieb. (G. B. Bononcini.) — Die Himmel rühmen. (Beethoven.) — Die Lotosblume. (Schumann.)—Die Sterne tönen. (Cornelius.) — Doch der Herr. (Mendelssohn.) — Drei Tage sind vergangen. (Pergolesi.) — Du bist die Ruh'. (Schubert.) — Du holde Kunst. (Schubert.) — Du Ring an meinem Finger. (Schumann.) — Ein Münnich steht. (Schubert.) — Er weidet seine Herde. (Handel.) — Es geht ein dunkel Wolken. (J. Reiter.) — Es ist bestimmt in Gottes Rat. (Mendelssohn.) — Es muss ein Wunderbares sein. (Karg-Elert.) — Herr, hab' Erbarmen. (Stradella.) — Holdtrautes Lieb. (Giordani.) — Ich liebe dich. (Beethoven.) — Ich schnell mein Horn. (Lassen.) — Ich trage, wo ich gehe. (Loewe.)—

Karg-Elert, Sigfrid, *editor. (Continued.)*
Ich und mein Haus. (Hauptmann.)—In der Marienkirche. (Loewe.) — Jetzt kommt das liebe Christkindlein. (C. Attenhofer.) — Kein Feuer, keine Kohle. (Lassen.) — Komm wir wandeln zusammen. (Cornelius.) — Komm in den Garten. (Spohr.) — Lascia, ch'io pianga. (Handel.) — Lass' dich nur nichts. (Mendelssohn.) — Lass mich mit Tränen. (Handel.) — Nur wer die Sehnsucht kennt. (Tschaikowsky.) — O, du lieber Schatz. (Marschner.) — O kehr zurück. (Berlioz.) — O Lieb', O Lieb'. (Goetz.) — O Römerin. (Brückler.) — O Sonnenschein. (Schumann.) — Per la gloria d' adorarvi. (Bononcini.) — Pietà Signorè. (Stradella.) — Ruh'n in Frieden. (Schubert.) — Schlafe, schlafe. (Schubert.) — Sei stille. (Mendelssohn.) — Si l'enfant sommeille. (Bizet.) — So nah, so ferne. (Marschner.) — Sonne taucht in Meeresfluten. (Brückler.) — Tre giorni son che Nina. (Pergolesi.) — Und ob die Wolke sie verhülle. (Weber.) — Wann im letzten Abendstrahl. (O. Schoeck.) — Wie berührt mich wundersam. (Bendel.) — Wie sie ruht. (Hegar.) — Willst du dein Herz mir schenken. (Bach?) — Wisst ihr, wo ich gerne weil'. (Mendelssohn.)—Woblauf noch getrunken. (Schumann.) Zu Strassburg auf der langen Brück. (Hirsch.)

Karl der Grosse und Wittekind. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 1 in M.384.67.4

Karłowicz, Mieczysław.
Odwieczne pieśni. (Uralte Lieder.) Na orkiestrę. Op. 10. [Partytura.] Kraków. Gebethner & Spólka. 1908. M.444.150
Rapsodja litewska (Litauische Rapsodie). Na orkiestrę. Op. 11. Partitur. Berlin. Stahl. 1909. No. 1 in M.444.149
Stanisław i Anna Oświecimowie. Poemat symfoniczny na orkiestrę (Symfonische Dichtung). Op. 12. Partytura. Warszawa. Gebethner i Wolff. [1910?] M.444.100
Wiederkehrende Wellen (Powracające fale). Tondichtung für Orchester. Op. 9. [Partitur.] Berlin. Schlesinger. [1907.] M.434.102

Karlyle, Charles.
All the year round. Cantata for female voices (suitable for school use). The words by Charles Karlyle and Amy Briand. The music by Gustav Ernest. M.417.67

Karmel-Legende aus der Oper Malek-Adhel. *Song.* Loewe, J. C. G. Werke. Band 14. No. 15 in M.384.67.14

Karmin, Fritz, *translator.*
Le Grand, M. Onkel Dazumal. Komische Oper. M.126.94

Karneval in Flandern. *For orchestra.* Selmer, J. P. No. 1 in M.444.19

Karwoche. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

Kasanli, Nicolas, *editor.*
Liszt, F. [Années de pélerinage.] No. 3 in M.133.41

Kaskel, Carl von.
Der Dusle und das Babeli. Volksoper in drei Aufzügen. Dichtung von Wilhelm Schriefer und A. M. Kolloden. Musik von Karl v. Kaskel. Orchester-Partitur. [Mainz. Schott. 1902.] M.418.21
Der Gefangene der Zarin. Oper in zwei Akten (nach einem Stoff von Bayard und Lafont) von Rudolph Lothar. Musik von Karl v. Kaskel. Op. 21. Klavierauszug mit Text vom Komponisten. Berlin. „Harmonie." 1910. M.441.15

Kastner, Alexander Cornelius Willy, *translator.*
Anderton, T. The village blacksmith. [Der Dorfschmied.] A cantata. No. 1 in M.379.12
Williams, J. Swanhild. A cantata. No. 4 in M.379.12

Kastner, George Eugène Frédéric.
Singet dem Herrn. Der 98te Psalm [s. a. t. b. Mit Ehre von A. Neithardt]. (*In* Musica sacra. Band 8, pp. 81–85.) No. 8 in M.414.43.8

Kastner, Jean Georges.
Les chants de la vie. Cycle choral, ou recueil de vingt-huit morceaux à quatre, à cinq, à six et à huit parties pour ténors et basses, avec accompagnement de piano ad libitum. Précédés de recherches historiques et de considérations générales sur le chant en choeur pour voix d'hommes. Paris. Brandus & cie. 1854. M.121.34
Contents. — Part 2. Chant de fête. — Prière. — Chant de baptême. — Sérénade. — Sur la morte d'un artiste. — Guitare. — Le cri d'alarme. — Le commencement du voyage. — Chant d'Hymen. — Chant des hateliers. — Primavera, tyrolienne. — Chant d'Hymen. — L'asile, tyrolienne. — Pensées d'amour. — Les matelots. — Chant de victoire. — Barcarole. — Sur la morte d'un guerrier. — L'été, tyrolienne. — Pendant la tempête. — Le printemps. — Chant bachique. — Chasse. — Valse. — Polka. — Marche. — Pas redoublé. — Galop.

Kastner, Jean Georges. *(Continued.)*
La maschera. Opéra comique en 2 actes. Paroles de MM. Arnould et Wailly. Musique par Georges Kastner. [Partition.] Paris. Chabal. [1841?] M.253.8
La Saint-Julien des ménétriers. Symphonie-cantate à grand orchestre, avec solos et chœur. Paroles d'Édouard Thierry. Musique de Georges Kastner. [Partition. Paris. Brandus & Dufour. 1866.] No. 2 in M.121.35
Stéphen ou la harpe d'Éole. Grand monologue lyrique avec chœurs. Paroles de Francis Maillan. Musique de Georges Kastner. [Partition d'orchestre. Paris. Brandus, Dufour & cie. 1856.] No. 2 in M.121.32

Kastner, Willy. See Kastner, Alexander Cornelius Willy.

Kate hearing Morse. *Catch.* Alcock, J. No. 9 in M.430.1.8

Kate Kearney. [Song, T.] (*In* Boston musical miscellany. Vol. 1, pp. 59–61.) No. 20 in M.370.2.1

Kater Prinz. *Song.* Musorgski, M. P. 12 Lieder. M.417.74

Katharina. (Ste Catherine d'Alexandrie.) *Opera.* For the Music see Tinel, Edgar. For the Libretto see Heemstede, L. van.

Katharina von Cicilien. *Incidental music.* Liebling, G. No. 2 in M.416.14; etc.

Katherine Ogie. *Song.* Thomson, W. Orpheus Caledonius. Vol. 1. No. 22 in M.376.32.1

Kathleen O'Moore. [My love, still I think. Song, A. or BAR.] (*In* Annie Laurie melodist, P. 43.) No. 49 in M.129.52
Also to be found in Boston musical miscellany.

Katze und Maus. *Opera.* For the Music see Strauss, J., *Jr.* For the Libretto see Gross, F.

Katzenkoenigen, Die. *Ballad.* Loewe, J. C. G. Werke. Band 9. No. 11 in M.384.67.9

Kauffmann, Alfred.
La demoiselle d'honneur. Opéra comique. Poème de Mestépès & Kauffmann. Musique de Th. Semet. M.126.97

Kaun, Hugo Wilhelm Ludwig.
Quintett, Erstes (Fis moll). Componirt für Violine 1., 2., Viola, Violoncello 1., 2. Op. 39. Partitur. Berlin. Kaun. [188–?] No. 2 in M.407.72
Trio, Zweites, für Pianoforte, Violine und Violoncell. Op. 58. [Partitur und Stimmen.] Leipzig. Kahnt. 1904. No. 2 in M.133.28

Kaun, Hugo Wilhelm Ludwig. *Works about.*
Altmann, W. Hugo Kaun. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 156–164. Leipzig. 1906.) M.376.33.1

Kayser, ——.
Kündlich gross. Motetto. (*In* Hiller, J. A., *compiler.* Vierstimmige Motetten. Theil 2, pp. 3–10.) No. 7 in M.443.23

Keats, John.
The eve of St. Agnes. Cantata. The music by John Francis Barnett. M.409.45
Lamia. For a symphonic poem suggested by this work see Macdowell, Edward Alexander.
The realm of fancy. [Cantata.] Composed by John K. Paine. M.444.195

Keep good time. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 172, 173.) No. 64 in M.430.1.19

Keep off. *Catch.* Webbe, S. No. 16 in M.430.1.26

Keil, Alfred.
Irene. Leggenda mistica (dramma lirico) in quattro parti. Versi di C. Féréal. Musica di Alfredo Keil. [Riduzione per canto e pianoforte.] Lipsia. Röder. [1893.] M.379.28

Kein Wörtchen, kein Seufzer. *Song.* Tchaikovski, P. I. Tchaikovski-Album. M.417.32

Keine Sorg' um den Weg. *Song.* Raff, J. J. Raff-Album. M.443.104

Keller, Friedrich.
Heinrich XXIV. j. L. Prinz Reuss. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 108–118. Leipzig. 1907.) M.376.33.2

Keller, Gottfried.
Romeo und Julie auf dem Dorfe. For an opera based on this work, see Delius, Frederick.

Kelley, Edgar Stillman.
Aladdin. A Chinese suite for orchestra. Op. 10. Orchestral score. New York. Schirmer. [1915.] M.450.51
Lyric opera sketches. [For pianoforte.] Op. 13. Autograph manuscript. [189–?] No. 14 in M.451.2.3
Contents. — For a gavotte movement. — For a waltz chorus.
Quartett für 2 Violinen, Viola und Violoncell. Op. 25. [Partitur.] Berlin. Stahl. [1907.] No. 1 in M.412a.20
Quintett für Klavier, 2 Violinen, Viola und Violoncell. Op. 20. [Partitur und Stimmen.] Berlin. Stahl. 1907. M.133.30
Same. Quintette in F♯ minor for pianoforte, two violins, viola and violoncello. Op. 20. [Score.] Autograph manuscript. Berlin. 1909. M.CAB.1.11
Two poems: Eldorado and Israfel by Edgar Allan Poe. With musical settings for voice and pianoforte by Edgar Stillman Kelley. Op. 8. Newton Center. The Wa-Wan Press. 1901. Facsimile. No. 1 in M.133.46

Kelly, Michael.
[Blue Beard.] The grand march in Bluebeard. [For piano and flute. Anon.] New York. Printed & sold at J. Hewitt's Musical Repositoy [sic. 1799?]. No. 2 in M.441.49
The gipsy prince. A comic opera in two acts. Compos'd & selected by Michael Kelly. [Vocal score. London.] Kelly. [180–?] M.125.34
[Pizarro.] The music of Pizarro, a play [by R. B. Sheridan]. The music composed & selected by Michael Kelly. [Vocal score. London.] Published for Mr. Kelly. [1799.] M.441.63
When pensive I thought on my love. Sung in the grand dramatic romance of Blue Beard. [With accompaniment for flute and pianoforte.] New York. Printed & sold by J. Hewitt's. [1798?] No. 12 in M.441.49
Also to be found in Boston musical miscellany.

Kemp, Edgar Stephen, *compiler.*
Ten more years, 1894–1904, of university music in Oxford. Being a continuation of the Proceedings of the Oxford University Musical Union. Compiled by direction of the club by E. S. Kemp and J. H. Mee. Oxford. 1904. Plates. M.376.50

Kempton, ——.
Wanton Cupid cease to hover. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 80.) No. 80 in M.CAB.1.50

Kenner, J.
Der Liedler. Ballade. In Musik gesetzt für eine Singstimme [T.] mit Begleitung des Pianoforte von Franz Schubert. No. 4 in M.140.33.3

Keolanthe [or the unearthly bride]. *Opera.* For the Music see Balfe, M. W. For the Libretto see Ball, E.

Kepler, Johann.
Harmonices mvndi libri v. Licii Austriæ, sumptibus G. Tampachii. M.DC.XIX. Diagrams. M.388.8

Kerker, Gustave Adolph.
The pearl of Pekin. Chinese comic opera. Libretto by Charles Alfred Byrne. Music by G. A. Kerker and Lecocq. [Vocal score.] New York. Harms & Co. 1888. No. 2 in M.389.62

Kerl, Caspar. See Kerll, Johann Kaspar.

Kerll, Johann Kaspar.
Dominus regnavit. (Gott beherrscht. Psalm 96.) [B.B.B.B.] (*In* Musica sacra. Band 2, pp. 83–88.) No. 16 in M.414.43.2
Pièces pour le clavecin composées par Louis Couperin, Antoine Le Bègue, Bernard Pasquini, Gaspard de Kerl et Alexandre Scarlatti. Paris. Farrenc. 1872. [Le trésor des pianistes. Vol. 20.] No. 1 in M.450.48.20

Kérouan le sorcier. *Opera.* For the Music see Casirola, A. For the Libretto see Lebrun, F.

Kerzen und Augen. *Song.* Loewe, J. C. G. Werke. Band 17. No. 41 in M.384.67.17

Kessler, Harry Klemens Ulrich, *Graf* von.
Josephs Legende. Handlung von Harry Graf Kessler und Hugo von Hofmannsthal. Musik von Richard Strauss. M.450.24

Kettlebender, The. [All you who are or wise or witty. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 99.) M.409.37

Ketty the nonpareille. *Song.* ARNE, T. A. The monthly melody. No. 1 in M.CAB.I.3.1

Kiel, Friedrich.

Christus. Oratorium aus Worten der heiligen Schrift, zusammengestellt und in Musik gesetzt von Friedrich Kiel. 60tes Werk. Orchester-Partitur. Berlin. Bote & Bock. [1874.] M.442.15

Kienzl, Wilhelm.

Aus Kunst und Leben. Gesammelte Aufsätze. 2. Auflage. Berlin. Allgemeiner Verein für deutsche Litteratur. 1904. M.376.35

Contents. — Allgemeine Betrachtungen über Kunst und Kunstschaffen. — Dramaturgisches. — Kritische Gänge: Ältere Opern; Neuere Opern. — Kleine Künstler-Monographien: Smetana, Wagner, Strauss, Loewe, Verdi, Wolf. — Erinnerungen und Erlebnisse.

Der Kuhreigen. Ein musikalisches Schauspiel in drei Aufzügen. Dichtung nach der Novelle „Die kleine Blanchefleure" von Rudolf Hans Bartsch, von Richard Batka. Musik von Wilhelm Kienzl. Op. 85. Vollständiger Klavierauszug mit deutschem Text. Nach der Partitur bearbeitet vom Komponisten. Leipzig. Weinberger. 1911. M.442.128

Kikimora. *For orchestra.* LIADOV, A. K. No. 2 in M.431.32

Kilburn, James.

Collin one day in angry mood. [Song, BAR. Accomp. for flute and continuous bass.] (*In* Universal harmony. Fol. 20.) No. 20 in M.CAB.I.47

Florella, lovely nymph. [Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 145.) M.409.37

Also to be found in Universal harmony.

Kilburn, James, *alleged author.*

The charms wch blooming beauty shews. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope, 2d edition. Vol. 2, p. 46.) No. 235 in M.CAB.I.50

Kind, Johann Friedrich.

Drey Lieder. In Musik gesetzt für eine Singstimme [s. oder T.], mit Begleitung des Piano-Forte, von Franz Schubert. No. 12 in M.140.33.1

Das Nachtlager von Granada. For an opera based on this drama see **Kreutzer,** Conradin.

Kind, Das. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Kind, Ein, am Mutterbrust. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 5 in M.384.67.1

Kind Ariadne, drown'd in tears. *Song.* SHEELES, J. No. 55 in M.CAB.I.48

Kind god of sleep. *Song.* GALLIARD, J. E. No. 218 in M.CAB.I.50

Kind inconstant, The. *Song.* ARNE, T. A. No. 126 in M.376.31.2

Kind, kind and gentle. *Song.* PETERS, W. C. No. 3 in M.129.52

Kind nature give me. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 156, 157.) No. 50 in M.430.1.13

Kind Patt. [Inclin'd to retreat. Song, T With thorough bass, and accomp. for flute.] (*In* Clio and Euterpe. Vol. 1, p. 11.) No. 10 in M.376.31.1

Kind und Mädchen. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 33 in M.384.67.17

Kindelein, Ein, so löbelich ist. *Motet.* SCHROETER, L. No. 19 in M.414.43.5

Kinder, Die. *Song.* HOPKINS, F. Twenty songs. M.137.41

Kindermann, Johann Erasmus.

Erster [Ander, Dritter] Theil, Herrn J. M. Dilherrns Evangelischer Schlussreimen der Predigen, so er im Jahr Christi 1649 gehalten; Mit dreyen singenden Stimmen, zweyen Discanten, einem Bass, mit Numeris und signis gezeichnet, zu einem Positio, Regal, Spinet, Clavicymbel oder Theorb: accommodirt, und componirt durch J. E. Kindermann. Cantus primus. Nürnberg. In Verlegung Wolffgang Enders dess Eltern. 1652. M.149a.78

KindesläcHeIn. *Song.* REGER, M. Schlichte Weisen. M.450.61

Kindness prefer'd to beauty. *Song.* ARNE, T. A. No. 34 in M.376.31.3

King, John.

Ha! see yon pretty milliner. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 12, 13.) No. 6 in M.430.1.26

Nymph to my suit. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol 25, p. 108.) No. 69 in M.430.1.25

A rough country priest. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 106, 107.) No. 67 in M.430.1.25

Tom kisses the book. Catch [for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 22, 23.) No. 14 in M.430.1.27

We'll drink 'tother glass. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 26, p. 14.) No. 7 in M.430.1.26

You look down in the mouth. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 18, 19.) No. 11 in M.430.1.27

King, Matthew Peter.

He that loves a rosy cheek. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 68–72.) No. 17 in M.430.1.30

Let heav'n and earth. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 29–35.) No. 12 in M.430.1.30

Since first you knew. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 81–84.) No. 19 in M.430.1.30

Tell me where is fancy bred. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 36–42.) No. 13 in M.430.1.30

With golden hair. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 50–57.) No. 15 in M.430.1.30

With wanton flight. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 84–88.) No. 20 in M.430.1.30

King, Oliver A.

Alla marcia (concluding voluntary). [For organ.] Op. 92, no. 2. Autograph manuscript. [189–?] No. 15 in M.451.2.3

"Among the pines." Concert-overture for full orchestra. Op. 36. [Full score.] London. Novello, Ewer & Co. [1883.] No. 5 in M.407.31

This overture gained the prize offered by the Philharmonic Society, 1883.

Andante religioso [for organ]. Op. 92, No. 1. Autograph manuscript. [189–?] No. 16 in M.451.2.3

The romance of the roses. Cantata for soprano and tenor soli, chorus, and orchestra. The words written by Ellis Walton. The music composed by Oliver King. (Op. 80.) [Vocal score.] London. Novello, Ewer & Co. 1895. No. 4 in M.379.11

King, Robert.

A second booke of songs, together with a pastorall elegy on the blessed memory of Queen Mary, for one, two, three & four voices. [London. 169–?] M.430.2

Contents. — In vain poor Damon. — I've sigh't an absent age. — Cloe the wonder of her sex. — Whilst I am scorcht. — Where beauty with such charms. — If heav'n you ever were severe. — False foolish heart. — Urge me no more. — How long must women wish. — If Corinna would but hear. — No, no, no. — No, no, I never can love thee less. — When Cynthia did. — Welcome day. — Love has often threatn'd. — If Celia knew. — Long-liv'd are all my pains. — Celinda think not by disdain. — Phillis men say. — A heart not once debauch'd. — Why does the cruel god of love. — What help of tongue. — Not your eyes Milana. — 'Tis own'd Evadne may dispence. — Ambition may loose. — Phillis the vainest. — Why Phillis must your anger. — Ceas ceas fond Amintas. — My love and sighs. — If you would preserve. — Let braves who into armies go. — Supream disposer of my fate. — Weep weep all ye swains. (Pastoral elegy.)

King Arthur had three sons. *Part-song.* BOUGHTON, R. Two sets of unaccompanied choral variations upon English folk songs. Vol. 1. M.443.99.1

King George he was born. *Song.* CAREY, H. The musical century. M.414.46

King Kodak. *Opera.* For the MUSIC see **Crook,** J. For the LIBRETTO see **Branscombe,** A.

King of Cadonia. *Opera.* For the Music see **Jones, S.** For the Libretto see **Lonsdale, F.**

King Saul. *Oratorio.* For the Music see **Parry, C. H. H.**

King's health, The. *Catch.* Blow, J. No. 55 in M.CAB.1.53

King's son, The. *Cantata.* For the Music see **Schumann, R. A.** For the Libretto see **Uhland, J. L.**

King's speech, The. *Glee.* Pegge, S. No. 33 in M.430.1.14

King's Theatre, The, *London.* See **His Majesty's Theatre, *London.***

Kipling, Rudyard.

The absent-minded beggar. Song. The music [for pianoforte] by Arthur Sullivan. No. 3 in M.430.32

Kirchengesanng Teutsch vnd Lateinisch / dauon in Newburgischer vnd Zweybruckischer gleichförmiger Kirchenordnung meldung geschicht. Welche auch im beiden Fürstenthumben also in allen Kirchen vnd Schulen / nach Gelegenheit zu irer zeit ordenlich gesungen vnd gebraucht werden sollen. Damit Jung vnd Alt / der rechten reinen Text / so Göttlicher Schrifft gemess sind / gewohnen / vnd alle schedliche newerung / missuerstand / vnd verfelschung vermitten bleibe. [Frankfurt?] M. D. LXX. Plate. M.388.22

Kircher, Athanasius.

Mvsvrgia universalis, sive ars magna consoni et dissoni in X libros digesta. Romae, Ex typographia hæredum Francisci Corbelletti. Anno Iubilæi. MDCL. 2 v. Illus. Plates. M.388.9

Discusses music, harmony and instruction, as well as musical instruments from all points of view. Kircher was assisted by Jacques Viva.

Phonurgia nova, sive conjugium mechanico-physicum artis ² natvræ paranympha phonosophia concinnatum. Campidonæ, Per Rudolphum Dreherr. Anno M.DC.LXXIII. Illus. Plates. M.388.10

Kirchner, Theodor.

Polonaise, Gavotte, Ungarisch. Für Orchester gesetzt von Schulz-Beuthen. Partitur. Leipzig. Hofmeister. [189–?] M.407.85

Kirk, F. H.

Heroes of faith. A sacred cantata. Music by Henry Coward. No. 1 in M.415.71

Kirkman, Jacob.

Two sonatas for the harpsichord or pianoforte, and one duett for two performers. Book 1. Op. 5. London. Printed and sold by Preston. [178–?] No. 6 in M.430.7

Kirnberger, Johann Philipp.

Diverses pièces pour le clavecin. 1780. [1er recueil.] Paris. Farrenc. 1866. [Le trésor des pianistes. Vol. 10.] No. 6 in M.450.48.10

Same. 2me, 3me recueil. 1761–1766, 1756–1770. Paris. 1867. No. 4 in M.450.48.12

Six fugues pour le clavecin ou l'orgue. 1777. Paris. Farrenc. 1866. [Le trésor des pianistes. Vol. 10.] No. 5 in M.450.48.10

Die wahren Grundsätze zum Gebrauch der Harmonie, darinn deutlich gezeiget wird, wie alle möglichen Accorde aus dem Dreyklang und dem wesentlichen Septimenaccord, und deren dissonirenden Vorhälten herzuleiten und zu erklären sind, als ein Zusatz zu der Kunst des reinen Satzes in der Musik. Berlin und Königsberg, bey G. J. Decker und G. L. Hartung, 1773. Music. M.127.78

Page 113 is incorrectly numbered 115.

Kirschbaum, Ludmilla, *translator.*

Bantock, H. F. Sea-wanderers. M.417.2

Kiss, The. [Song with pianoforte accompaniment.] New York. Printed by B. Carr and J. Carr. [1795?] No. 41 in M.441.49

Kiss me my dear. *Glee.* Cirri, G. B. No. 82 in M.430.1.11

Kiss, The, repaid. *Song.* Oswald, J. No. 104 in M.CAB.1.47

Kistler, Cyrill.

Die Kleinstädter. Komische Oper in drei Akten. Text von B. Lvovsky. Musik von Cyrill Kistler. Klavierauszug mit Text. Ravensburg. Wieland. [190–?] M.126.65

Kistler, Cyrill. *Works about.*

Sieber, A. Eccarius-. Cyrill Kistler. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 22–33. Leipzig. 1906.) M.376.33.1

Kitty. *Opera.* For the Music see **Parker, H.** For the Libretto see **Parke, W.**

Kitty Fell. [While beaus to please the ladies. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 1, p. 150.) No. 114 in M.376.31.1

Kitty Fisher. *Song.* Baker, ——. No. 108 in M.376.31.2

Kjerulf, Halfdan.

Songs. With German and English words. For high voice. [Edited by L. H. Meyer. English words by Constance Bache.] London. Pitt & Hatzfeld. [1890.] M.417.20

Contents. — Sehnsucht. — Mein Lieb, ich bin gebunden. — Du fragst mich, du mein blondes Lieb. — An ihr Bild. — Synnöves Lied. — Ingrid's Lied. — Abendstimmung. — Entschwundene Tage. — Es war so still. — Mein Herz und meine Leyer. — Sing', sing'. — Lockende Töne. — An den Mond. — Am dunkeln See. — Klein Venevil. — O dürft' ich's dir sagen. — Eine Frühlingsnacht. — Der Jüngling. — Die Verstellung. — Heimfahrt. — In der Ferne.

Klaâ beni abbès. *Song.* Daniel, F. S. Album de chansons. M.137.42

Klage, Die, der Kolma. *Song.* Lachner, V. No. 2 in M.407.33

Kleffel, Arno.

Schwestertreue. Ein Schwanenmärchen. Dichtung von Victor Blüthgen. Für Chor, Solostimmen und Orchester componirt von Arno Kleffel. Op. 33. Clavierauszug mit Text vom Componisten. Berlin. Erler. [188–?] No. 2 in M.379.26

Klein, Bruno Oscar.

Early morn at the monastery. Idyl for pianoforte. Autograph manuscript. [New York. 189–?] The title-page is missing. No. 17 in M.451.2.3

Evening prayer. [For organ.] Autograph manuscript. [189–?] No. 18 in M.451.2.3

Intermezzo for organ. Autograph manuscript. [New York. 189–?] No. 19 in M.451.2.3

The title-page is missing.

Klein, Charles.

Mr. Pickwick. A musical comedy. Music by Manuel Klein. M.135.36

Klein, Hermann, *translator.*

Schmitt, F. Trois mélodies pour chant et piano. No. 3 in M.442.81

Klein, L., *translator.*

Sachs, E. Water-lilies (Wasserlilien). [Cantata.] No. 1 in M.379.32

Klein, Manuel.

Mr. Pickwick. A musical comedy. Book by Chas. Klein. Lyrics by Grant Stewart. Music by Manuel Klein. Vocal score. New York. Witmark. 1902. M.135.36

The pied piper. An operatic fantasy. Lyrics by R. H. Burnside. Book by Austin Strong and R. H. Burnside. Music by Manuel Klein. Vocal score. New York. Witmark. 1909. M.443.6

Klein Marie. *Children's song.* Reger, M. „Aus der Kinderwelt." No. 2 in M.137.30

Klein Venevil. *Song.* Kjerulf, H. Songs. M.417.20

Kleine Schiffer, Der. *Ballad.* Loewe, J. C. G. Werke. Band 3. No. 12 in M.384.67.3

Kleiner Haushalt. *Song.* Loewe, J. C. G. Werke. Band 15. No. 1 in M.384.67.15

Kleinmichel, Richard, *editor.*

Humperdinck, E. Hänsel et Gretel. Conte lyrique. M.CAB.2.28

Kleinstaedter, Die. *Opera.* For the Music see **Kistler, C.** For the Libretto see **Lvovski, B.**

Kleist, Bernhard Heinrich Wilhelm von.

Schaefer, A. Historisches und systematisches Verzeichnis sämtlicher Tonwerke zu den Dramen Schillers, Goethes, Shakespeares, Kleists und Körners. Nebst einleitendem Text und Erläuterungen für Darsteller, Dirigenten, Spieler und Hörer der Werke, unter besonderer Berücksichtigung der Zwischenaktsmusik. Leipzig. 1886. M.453.69

Klengel, Paul, *editor.*

Haydn, F. J. Violin-Konzerte. Neu aufgefunden. [Bearbeitet und mit Kadenzen versehen von Paul Klengel und Philipp Scharwenka.] M.357.33

Klephte, Le, poursuivi. *Song.* Labarre, T. Album lyrique. M.123.16

Klinckowström, Axel.
"Waldemarsskatten." Romantisk opera. Musik af Andréas Hallén. No. 1 in M.389.69

Klingenfeld, Emma, *translator.*
Bataille, H. La lépreuse (Die Ausgestossene). Tragédie légendaire. Version allemande par Emma Klingenfeld et Sylvio Lazzari. M.125.56

Klingsor, Tristan.
Croquis d'Orient. Poésies. Musique de Georges Hüe. No. 2 in M.442.104
Sheherazade. Trois poèmes pour chant & orchestre. Musique de Maurice Ravel. M.444.177; etc.

Klitscher, Gustav.
Im Stöckelschuh. For an opera based on this play see Schattmann, Alfred. Die Freier.

Klose, Friedrich Carl Wilhelm.
Ilsebill. Das Märlein von dem Fischer und seiner Frau. Eine dramatische Symphonie von Friedrich Klose. Gedicht von Hugo Hoffmann. Vollständiger Clavierauszug [mit Text] von Rudolf Louis. Karlsruhe. Kuntz. 1904.
The instrumentation is indicated. M.444.17

Klose, Friedrich Carl Wilhelm. *Works about.*
Louis, R. Friedrich Klose. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 132–144. Leipzig. 1907.) M.376.33.2

Klose, Hermann.
Die Deppe'sche Lehre des Klavierspiels. Hamburg. Nolte. 1886. M.453.24

Klosterfräulein. *Duet.* Brahms, J. Duette für Sopran und Alt. No. 1 in M.432.46

Kluge Felleisen, Das. *Opera.* For the Music see Wendland, W. For the Libretto see Schott, R.

Klughardt, August Friedrich Martin.
Drei Stücke für Orchester. Op. 87. Orchesterpartitur. Bayreuth. Giessel. 1901. M.444.151
Contents. — Capriccio. — Gavotte. — Tarantelle.

Knabe, Der, und das Immlein. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

Knabe, Der, vom Berge. *Song.* Loewe, J. C. G. Werke. Band 1. No. 42 in M.384.67.1

Knave, A, 's a knave. *Song.* Carey, H. The musical century. M.414.46

Knecht Ruprecht. *Children's song.* Reger, M. „Aus der Kinderwelt." No. 2 in M.137.30

Knight, The, and the lady. *Cantata.* For the Music see Fox, G. For the Libretto see Barham, R. H.

Know I shan't envy him. *Song.* Enjoyment, The. No. 50 in M.cab.1.50

Know Madam, I never was born. *Song.* Geminiani, F. No. 129 in M.cab.1.50

Knyvett, Charles, *editor.*
A collection of favorite glees, catches and rounds. London. Knyvett. [1800.] M.220.6
Contents. — S. Webbe, jr.: Bebold! blest peace. — S. Webbe: Dear father, the girl; Hail star of Brunswick. — Horsley: Here in sweet sleep. — S. Webbe: How oft have I seen. — Cooke: In the roses fragrant shade. — Spofforth: Tell me fond youth. — Callcott: There was an old man. — Webbe: The bee voluptuous roves. — Knyvett: When the fair rose. — Callcott: With sighs, sweet rose.

Knyvett, William.
The boatie rows. Arranged as a four-part song by Michael Watson. London. Jefferys. [187–?] No. 32 in M.121.3
Also to be found in Gow's Edinburgh collection.

Kobbé, Gustav.
Musical portraits. Selected by Gustav Kobbé. [85 portraits with type-written biographical catalogue. New York.] N. d. M.400.54
Contents. — 1. Palestrina to Chopin. 2. Schumann to Wagner.

Koch, Friedrich E.
Die deutsche Tanne. Ein Idyll aus deutschem Bergeswald, nach eigenen Worten. Für eine tiefe Männerstimme, Chorgesang und Orchester von Friedrich E. Koch. Op. 30. Klavierauszug [mit Text]. Leipzig. Kahnt. 1906.
The instrumentation is indicated. No. 1 in M.126.66

Koch, Friedrich E. *Works about.*
Kaempf, C. E. A. O. Friedrich E. Koch. Portrait. (*In*

Koch, Friedrich E. *Works about. (Continued.)*
Monographien moderner Musiker. Vol. 2, pp. 145–162. Leipzig. 1907.) M.376.33.2

Kock, Charles Paul de.
Le muletier. Opéra comique. Paroles de Mr P. de Kock [d'après un conte de Boccace]. Musique de Ferd. Hérold. M.134.18

Koczalski, Raoul Armand Georg.
Mazeppa. Ein Trauerspiel in drei Akten nach der gleichnamigen Tragödie von J. Slowacki frei bearbeitet von Raoul Koczalski. Musik von Raoul Koczalski. Klavierauszug mit Text, bearbeitet von F. Spetrino. Leipzig. Pabst. 1908. M.443.14
Die Sühne. Ein Trauerspiel in einem Aufzuge von Theodor Körner. Vertont von Raoul Koczalski. [Klavierauszug mit Text.] Leipzig. Pabst. 1907. M.443.7

Koczirz, Adolf, *editor.*
Österreichische Lautenmusik im XVI. Jahrhundert: Hans Judenkünig, Hans Newsidler, Simon Gintzler, Valentin Greff Bakfark und Unika der Wiener Hofbibliothek. Bearbeitet von Adolf Koczirz. Wien. Artaria & Co. 1911. Facsimiles. [Denkmäler der Tonkunst in Österreich. Jahrgang 18, Theil 2.] M.414.25

Koehler, Charles A.
Hymne an Eros. Hymn to Eros. Componirt für Männerchor, Tenor Solo und Pianoforte von Gustav Strube. No. 2 in M.415.57

Koehler, Ernst.
„Auf Gott und nicht auf meinen Rath." Cantate für vierstimmigen Chor mit Begleitung des Orchesters. Partitur. Op. 60. Breslau. Cranz. [184–?] No. 2 in M.430.8

Koehlerweib, Das, ist trunken. *Song.* Wolf, H. Lieder nach verschiedenen Dichtern. No. 4 in M.415.82

Koenig, Eberhard.
Ariadne. Mythisches Mysterienspiel von Ludwig Hess. M.135.29
Riquet mit dem Schopf. Ein Märchenspiel. Musik von Hans Sommer [Pseud.]. M.125.63

Koenig, Der, auf dem Thurme. *Song.* Loewe, J. C. G. Werke. Band 16. No. 95 in M.384.67.16

Koenig Enzio. *Overture.* Wagner, W. R. Vier Ouvertüren. M.411.66

Koenig, Der, in Thule. *Song.* Schubert, F. P. Rastlose Liebe. No. 5 in M.140.33.1

Koenig, Der, jauchzt. *Anthem.* Agricola, J. F. Der ein und zwanzigste Psalm. M.398.10

Koenig Marke. *Criticism.* Wirth, M. M.127.89

Koenig Rother. *Cantata.* For the Music see Krug-Waldsee, J. For the Libretto see Souchay, C. T.

Koenig, Der, von Samarkand. *Opera.* For the Music and Libretto see Mikorey, F.

Koenig Wilhelm. Preussiche Volkshymne. Loewe, J. C. G. Werke. Band 5. No. 6 in M.384.67.5

Koenigin Tamara. *For orchestra.* Halvorsen, J. No. 4 in M.407.31

Koenigliche Hochschule für Musik, *Berlin.*
Fleischer, O. Königliche Hochschule für Musik zu Berlin. Führer durch die Sammlung alter Musik-Instrumente. Berlin. 1892. M.453.15

Koeniglich-saechsische musikalische Kapelle, *Dresden.*
Programme-Buch der Sinfonie-Concerte. Winter 1897/98–1913/14. Dresden. Meinhold. 1897[–1914]. 16 v. M.374.2

Koenigskinder. *Opera.* For the Music see Humperdinck. For the Libretto see Bernstein.

Koenigssohn, Der. *Opera.* For the Music see Haan, W. de. For the Libretto see Uhland, J. L.

Koerner, Carl Theodor.
Die Sühne. Ein Trauerspiel. Vertont von Raoul Koczalski. M.443.7

Koerner, Carl Theodor. *Works about.*
Schaefer, A. Historisches und systematisches Verzeichnis sämtlicher Tonwerke zu den Dramen Schillers, Goethes, Shakespeares, Kleists und Körners. Nebst einleitendem Text und Erläuterungen für Darsteller, Dirigenten, Spieler und Hörer der Werke, unter besonderer Berücksichtigung der Zwischenaktsmusik. Leipzig. 1886. M.453.69

Koerner, Herman T.
The months. A pageant. The poem by Christina G. Rossetti. The music by Herman T. Koerner. Opus 17. Nos. 1–12. [Vocal score.] Boston. White-Smith Music Publishing Co. 1911. M.442.17

Koeselitz, Heinrich.
Wasservogel, L. B. Peter Gast [Pseud.]. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 73–80. Leipzig. 1906.) M.376.33.1

Koessler, Hans.
Sextett (in F moll) für zwei Violinen, zwei Violen und zwei Celli. [Partitur.] Strassburg. Süddeutscher Musikverlag. 1902. No. 2 in M.407.73

Kogel, Gustav Friedrich, *editor.*
Handel, G. F. Konzert in F dur für zwei Bläserchöre und Streichorchester. No. 3 in M.357.29

Koller, Oswald, *editor.*
Wolkenstein, O. von. Geistliche und weltliche Lieder ein- und mehrstimmig. M.414.27

Kollo, Walter.
„Filmzauber." Posse mit Gesang in 4 Bildern von Rudolf Bernauer und Rudolf Schanzer. Musik von Walter Kollo und Willy Bredschneider. Vollständiger Klavierauszug mit Text. München. Drei Masken-Verlag. [1912.]
The instrumentation is indicated. M.441.77

Kolloden, Alexander M.
Der Dusle und das Babeli. Volksoper. Dichtung von Wilhelm Schriefer und A. M. Kolloden. Musik von Karl v. Kaskel. M.418.21

Komet, Der. *Song.* Loewe, J. C. G. Werke. Band 17. No. 42 in M.384.67.17

Komm' auf die See. *Song.* Goltermann, G. E. Songs. M.417.15

Komm Aurore. *Song.* Schroeter, C. E. W. Fünf und zwanzig Lieder. M.430.4

Komm, heiliger Geist, Herre Gott. *Motet.* Praetorius, M. No. 60 in M.414.43.13

Komm herbei, Tod! *Song.* Loewe, J. C. G. Werke. Band 2. No. 36 in M.384.67.2

Komm süsser Tod. *Anthem.* Bach, J. S. Sechs geistliche Lieder für vierstimmigen Chor. No. 21 in M.414.43.15

Komm, wir wandeln zusammen. *Song.* Cornelius, P. M.417.40

Kommt herzu! *Hymn.* Loewe, J. C. G. Werke. Band 16. No. 39 in M.384.67.16

Konius, Georgi.
La forêt bruisse (Der Wald rauscht). Tableau symphonique pour grand orchestre d'après la légende de W. Korolenko. [Op. 30.] Partition. Berlin. Russischer Musikverlag. 1909. M.434.31

Konus, Georg. See **Konius, Georgi.**

Kopfermann, Albert, *editor.*
Mozart, J. C. W. A. Violin-Konzert [Nr. 7], D dur. M.411.43

Korbay, Francis Alexander.
Three songs. London. Metzler & Co. [190–?] No. 2 in M.440.8
Contents. — The forest idyll sinks to rest. — Hasten thy glorious flight. — So rushes my soul.

Korngold, Erich Wolfgang.
Schauspiel-Ouvertüre. Für grosses Orchester. Op. 4. Partitur. Mainz. Schott. 1912. M.444.40
Sinfonietta für grosses Orchester. Op. 5. Partitur. Mainz. Schott. [1914.] M.441.102

Korngold, Erich Wolfgang.
Trio für Klavier, Violine und Violoncell. Op. 1. [Partitur.] Wien. „Universal-Edition." 1910. No. 2 in M.138.22

Kosegarten, Ludwig Theobul.
An die untergehende Sonne. Gedicht. In Musik gesetzt für eine Singstimme [s. oder t.] mit Begl. des Pianoforte von Franz Schubert. No. 8 in M.140.33.3

Kossmaly, Carl, *compiler.*
Schlesisches Tonkünstler-Lexikon, enthaltend die Biographieen aller schlesischen Tonkünstler, Componisten, Cantoren, Organisten. Heft 1–4. Herausgegeben von Kossmaly und Carlo [Pseud.]. Breslau. Trewendt. 1846. M.376.58

Kossuth. *Song.* Dupont, P. Chants et chansons. Vol. 1. M.377.42.1

Kotzwara, Franz.
The battle of Prague. A favourite sonata for the piano forte or harpsichord. Philadelphia. Printed for I. C. Moller. [1793?] M.445.65
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Same. Boston. Printed & sold by Graupner. [1800?] Portrait. M.445.67
Same. Mallet & Graupner. [180–?] M.451.3

Kovařovic, Karel.
Psohlavci. Zpěvohra o třech jednáních (šesti obrazech) dle slejnojmenného románu Aloise Jiráska napsal Karel Šípek. Hudbu složil Karel Kovařovic. Klavírní výtah s textem upravil skladatel a vyhrazuje si veškerá práva provozování a úprav. V Praze. Umělecká. 1911. M.442.54

Kralik, Mathilde von.
Weissblume. Oper in drei Akten von Mathilde v. Kralik. Text von Richard Kralik nach dem Volksbuch Flos und Blankflos. [Clavierauszug mit Text.] Wien. Gutmann. 1909. M.125.43
The instrumentation is indicated.

Kralik, Richard von.
Weissblume. Oper von Mathilde v. Kralik. M.125.43

Kraus, Leo, *editor.*
Kuenneke, E. Coeur as. Oper. M.440.19

Krause, Emil.
Wilhelm Berger. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 40–51. Leipzig. 1907.) M.376.33.2

Krebs, Johann Ludwig.
Trois fugues pour le clavecin. Paris. Farrenc. 1870. [Le trésor des pianistes. Vol. 17.] No. 6 in M.450.48.17

Krehl, Stephan.
Quintett für 2 Violinen, Bratsche, Violoncell und Clarinette. A dur. Op. 19. Partitur. Berlin. Simrock. 1902. No. 5 in M.412a.18

Kretschmer, Edmund.
Heinrich der Löwe. Oper. Balletmusik daraus für grosses Orchester. Partitur. Leipzig. Kistner. [1877?] No. 2 in M.133.31

Kretzschmar, August Ferdinand Hermann, *editor.*
Bach, J. S. Brandenburgisches Concert, Zweites, für concertirende Violine, Flöte, Hoboe und Trompete mit Begleitung von Streichorchester und Cembalo. M.407.54

Kreutzer, Conradin.
Das Nachtlager. Romantisch idillische Oper in 2 Akten nach Kind's Drama bearbeitet von Freihernn Carl von Braun. Componirt von Conradin Kreutzer. [Actus I. Partitur.] Manuscript. [Wien? 1834?] M.245.22

Kreutzer, Léon Charles François.
Messe en ut. [Partition. Paris? Salme? 186–?] M.398.11

Kreutzer, Rodolphe.
François 1er, ou la fête mistérieuse. Opéra en deux actes et en vers de MMrs Sewrin et Chazet. Mis en musique par R. Kreutzer. [Partition.] Paris. [1807?] M.134.19

Kreuzzug, Der. *Song.* Schubert, F. P. M.417.40

Křička, Jaroslav.
Ouverture zu Maeterlinck's Märchen: „Der blaue Vogel." (Modry ptak.) Für grosses Orchester. Op. 16. Partitur. Berlin. Simrock. 1913. M.444.101

Krieg und Frieden in der Musik. *Criticism.* Pudor, H. M.453.32

Kriegerlied. *Cantata.* For the Music see **Panny, J.** For the Libretto see **Duerr, J.**

Kriegers Ahnung. *For pianoforte.* Schubert, F. P. Lieder für das Piano-Forte. M.452.5.2

Kriegers Morgenlied. Volkslied [s. a. Mit Klavierbegleitung]. (*In* Haupt, C. A. Sammlung zweistimmiger Lieder und Gesänge. P. 49.) M.128.66

Kroeger, Ernest Richard.
Allegretto [for organ]. Op. 39, No. 1. Autograph manuscript. [189–?] No. 21 in M.451.2.3
Allegro [for organ]. Op. 39, No. 4. Autograph manuscript. [189–?] No. 22 in M.451.2.3
Arabian song. Chant arabe. For the pianoforte. Op. 31, No. 2. Autograph manuscript. St. Louis. 1895. No. 20 in M.451.2.3

Kroeger, Ernest Richard. *(Continued.)*
Declaration. Melody for the pianoforte. Op. 31, No. 1. Autograph manuscript. St. Louis. 1893. No. 23 in M.451.2.3
Humoreske négre. [For pianoforte.] Op. 31, No. 3. Autograph manuscript. St. Louis. 1894. No. 24 in M.451.2.3
Lento [for organ]. Op. 39, No. 2. Autograph manuscript. [189–?] No. 25 in M.451.2.3

Krug-Waldsee, Josef.
König Rother. Gedicht in drei Theilen von Theodor Souchay. Für Gesangssoli, gemischten Chor und Orchester componirt von Josef Krug-Waldsee. Op. 25. Vollständiger Klavierauszug mit Text. Leipzig. Breitkopf & Härtel. [188–?] M.443.28

Kuczynski, Paul.
„Ariadne." Dichtung nach Herder von Hans Herrig. Musik von Paul Kuczynski. Klavierauszug mit Text. Berlin. Fürstner. [1891.] M.416.13

Kuecken, Friedrich Wilhelm.
Maurisches Ständchen. Fantasie für Orchester. Op. 95. Partitur. Berlin. Challier & Co. [18—?] No. 2 in M.407.80
Nussknacker-Quadrille für Orchester. Op. 85, No. 2. Partitur. Leipzig. Kistner. [18—?] No. 3 in M.133.31
Lithographic script.
Sonate für Pianoforte und Violine oder Violoncell. Op. 12, No. 2. Edition mit Clarinette. [Partitur und Stimme.] Leipzig. Schuberth. [1870.] M.444.102

Kuehnel, Emil.
Horand und Hilde. Dramatische Ouverture für grosses Orchester. Op. 16. Orchester-Partitur. Strassburg. Süddeutscher Musikverlag. [1913.] No. 1 in M.444.103
Lithographic script.
Tempeste. (Stürme.) „Aus dem Leben eines Künstlers." Ouverture für grosses Orchester. Op. 13. Orchester-Partitur. Strassburg. Süddeutscher Musikverlag. [1913.] No. 2 in M.444.103
Lithographic script.

Kuendlich gross. *Motet.* Kayser, ——. No. 7 in M.443.23

Kuenneke, Eduard.
Coeur as. Oper in 3 Akten nach Scribe und Legouvé von Emil Tschirch und Carl Berg. Musik von Eduard Künneke. Klavierauszug mit Text von Leo Kraus. [Berlin. Drei Masken-Verlag. 1913.] M.440.19

Kuerbis, Ludwig Adolf Rudolf.
Richard Trommelfell. Ein Bayreuther Zukunfts-Schnadahüpfl von Rudolf Wellnau [Pseud.]. Mit Original-Illustrationen von G. Guthknecht. Berlin. Levit. 1876. Illus. Music. M.128.77
A satirical poem.

Kuess' ich die Mutter Abends. *Song.* Weingartner, P. F. Album of songs. M.443.61

Kuesse, die man stiehlt im Dunkeln. *Song.* Overeem. Neuer Frühling. M.415.83

Kuhnau, Johann.
Nouvel exercice pour le clavecin. Première partie consistant en sept suites dans différents tons majeurs. 1695.
Deuxième partie consistant en sept suites dans différents tons mineurs suivies d'une Sonate en si bémol. 1703. Paris. Farrenc. 1866. [Le trésor des pianistes. Vol. 10.] No. 2 in M.450.48.10
Sept sonates pour le clavecin. 1696. Paris. Farrenc. 1861. [Le trésor des pianistes. Vol. 2.] No. 2 in M.450.48.2
Toccata pour le clavecin. Paris. Farrenc. 1867. [Le trésor des pianistes. Vol. 12.] No. 2 in M.450.48.12

Kuhreigen, Der. *Opera.* For the Music see **Kienzl, W.** For the Libretto see **Batka, R.**

Kui, Tsesar Antonovitch.
À Argenteau. Quatrième suite pour orchestre. Op. 40. Partition d'orchestre. St. Pétersbourg. Bessel & cie. [189–?] No. 3 in M.407.10
Bolero. Composta e dedicata alla signora Marcella Sembrich. Partizione d'orchestra. St. Pétersbourg. Bessel & cie. [1881.] M.434.26
Le fils du mandarin. Opéra comique en un acte. Musique de César Cui. Réduction pour chant et piano. Hambourg. Rahter. [1859?] M.441.93
The text is in French and Russian. The overture is arranged for four hands.
Petite suite pour piano et violon. [Op. 14.] Hambourg. Rahter. [188–?] M.444.75
Quatuor, 2me, pour 2 violons, alto et violoncelle. Op. 68. Partition. Moscou. Jurgenson. [1908?] No. 2 in M.412a.14
Trois scherzos pour orchestre. Op. 82. Partition. Moscou. Jurgenson. [1911.] M.407.55
Contents. — C dur. — F dur. — C moll.
Вилльямъ Ратклиффъ. Опера въ трехъ дѣйствіяхъ Цезаря Кюи. Текстъ заимствованъ изъ драматической баллады Генриха Гейне въ переводѣ А. Н. Плещеева. Форте піанное переложеніе съ пѣніемъ. William Ratcliff. Oper in drei Acten von Caesar Cui. Das Sujet ist der Heineschen Tragödie William Ratcliff entlehnt. Vollständiger Clavierauszug [mit Text]. Leipzig. Seitz. [1869.] M.441.94

Kukuk, Der. *Song.* Loewe, J. C. G. Werke. Band 9. No. 10 in M.384.67.9

Kunacepa. *Cantata.* For the Music see **Pritchard, C. E.** For the Libretto see **Leconte de Lisle, C. M.**

Kunt, Carl, *compiler.*
Schlesisches Tonkünstler-Lexikon, enthaltend die Biographieen aller schlesischen Tonkünstler, Componisten, Cantoren, Organisten. Heft 1–4. Herausgegeben von Kossmaly und Carlo [Pseud.]. Breslau. Trewendt. 1846. M.376.58

Kuss, Der. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Kybèle. *Cantata.* For the Music see **Dubois, F. C. T.** For the Libretto see **Leconte de Lisle, C. M.**

Kyrie, fons bonitatis. *Anthem.* Loewe, J. C. G. Werke. Band 16. No. 48 in M.384.67.16

Kyrie, o Herr Gott Vater. *Choral.* Loewe, J. C. G. Werke. Band 2. No. 14 in M.384.67.2

L

L., F. D. See **Lewin, F. D.**

L., T.
Yankee Doodle. Or the Negroes farewell to America. The words and music by T. L. [Song, with pianoforte and guitar accompaniment. London.] C[harles &] S[amuel] T[hompson. 1775?]. No. 12 in M.CAB.1.3.2
This is not the song commonly known as Yankee Doodle. The latter may be found as No. 15 in this same volume.

L'aimer toujours. *Song.* Fairchild, B. Les amours de Hafiz. No. 2 in M.442.119

La rà, volimmo pazzià. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Laatste zonnestraal, Een. *Cantata.* For the Music see **Huberti, G. L.** For the Libretto see **Hiel, E.**

Labarre, Théodore.
Album lyrique, composé de douze romances, chansonnettes et nocturnes. Paroles de Mr A. Betourné. Avec accompagnt de piano. Paris. Troupenas. N. d. 12 plates. M.123.16
Contents. — La femme du soldat. — La danse des esprits. — La pauvre négresse. — La fiancée du Klephte. — Le regret. — Le voyage du Klephte. — La fille de l'émir. — Le Klephte poursuivi. — La sentinelle perdue. — Les pêcheurs des lagunes. — Prière de jeune fille. — Les gondoliers vénitiens.

Là-bas vers l'église. *Song.* RAVEL, J. M. Douze chants. M.137.35

Là ci darem la mano. *Duct.* MOZART, J. C. W. A. M.157.14.2

Labey, Marcel.
Quatuor pour violon, alto, violoncelle et piano. [Partition et parties.] Paris. Durand. [1911.] M.133.40

Laboravi in gemitu meo. *Motet.* CALDARA, A. Kirchenwerke. M.414.14

Labori, Marguerite.
Mélodies [pour chant et piano]. Paris. Grus & cie. [1912?] 2 v. M.442.24
Contents. — 1. Chanson. (1785. Robespierre.) — Quand je regarde dans tes yeux. (H. Heine.) — Illusion. (Catulle Mendès.) — La baigneuse. (V. Hugo.) — La seule branche de lilas; Fleurs coiffées; L'oiseau sur la mer. (Catulle Mendès.) — Je vous verrai toujours. (Leconte de Lisle.) — La demoiselle; Chanson de pirates; Par les tilleuls. (V. Hugo.) — Nous n'irons plus au bois. (T. de Banville.) 2. Sous la ramée. (P. Verlaine.) — A Rosita. (V. Hugo.)—Octobre. (Mme. C. Mendès.) — L'ardeur. (Comtesse M. de Noailles.) — Ma richesse. (Leconte de Lisle.) — Sonnet. (C. A. Sainte-Beuve.) — Barcarolle. (Leconte de Lisle.)—Chansou d'automne. (A. Dorchain.) — Une querelle; A quoi je rêve. (V. Hugo.)

Yato. Drame lyrique en 2 actes. Poème de Henri Cain et Louis Payen. Musique de M. Labori. [Partition piano et chant.] Paris. Eschig. 1913. Portrait. M.442.59

Labour in vain. *Song.* HOOK, J. A favourite collection of songs. M.440.37

Labriola, Pietro.
Voca voca. Canzonetta napoletana [T. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 162, 163.) M.157.14.2
Also to be found in Meglio's Eco di Napoli.

Labrunie, Gérard.
Les Monténégrins. Opéra comique en 3 actes. Poème de MM. Alboize et Gérard [pseud.]. Musique de A. Limnander. M.418.23

Lac, Le, des aulnes. *Ballet music.* MARÉCHAL, C. H. M.379.6

Lac, Le, des fées. *Opera.* For the MUSIC see **Auber**, D. F. E. For the LIBRETTO see **Scribe**, A. E.

Lac enchanté, Le. *Symphonic poem.* LIADOV, A. K. No. 3 in M.431.32

Lac vert. *For pianoforte.* INDY, P. M. T. V. d'. "Tableaux de voyage." M.417.81

Lachaume, Aimé.
La brigande. Opérette en 3 actes. Paroles de Maurice de Marsan. Musique de Aimé Lachaume. Partition piano & chant réduite par l'auteur. Paris. Enoch & cie. 1907. M.126.76
Mam'zelle Sourire. Opérette en 3 actes. Paroles de Maurice de Marsan. Musique de Aimé Lachaume. Partition piano & chant réduite par l'auteur. Paris. Enoch & cie. 1906. M.135.23

Lachen und Weinen. *Song.* SCHUBERT, F. P. Vier Gedichte von Rückert und Graf Platen. No. 15 in M.140.33.3

Lachner, Franz.
Messe für 2 Chöre und Solostimmen. Op. 130. Partitur. Mainz. Schott. [187–?] . No. 1 in M.415.76
Octett für Blasinstrumente: Flöte, Oboe, 2 Clarinetten, 2 Hörner, 2 Fagotte. Op. 156. Partitur. Leipzig. Kistner. [187–?] M.407.75

Lachner, Vincenz.
Fest-Ouvertüre. Op. 30. Partitur. Mainz. Schott. [186–?] No. 1 in M.407.33
Die Klage der Kolma, aus Ossian's Gesängen. Für Mezzo-Sopran und Orchester in Musik gesetzt von Vinzenz Lachner. Op. 47. Partitur. Mainz. Schott. [186–?] No. 2 in M.407.33
[Turandot.] Ouverture zu Schiller's Turandot, für Orchester. Op. 33, No. 1. Partitur. Leipzig. Siegel. [1865.] M.407.86

Lacombe, Louis.
Le château. Quatuor pour deux violons, alto et violoncelle. Op. 92. Partition. Paris. Maquet & cie. [190–?] M.412.14

Lacome d'Estalenx, Paul Jean Jacques, *compiler.*
Échos d'Espagne: chansons & danses populaires recueillies & transcrites par P. Lacome et J. Puig y Alsubide. Traduction française de P. Lacome et du Cte J. de Lau-Lusignan. Texte français & espagnol. [Partition piano et chant.] Paris. Durand, Schoenewerk & cie. [187–?] M.443.56
Contents. — Seguidillas manchegas. — Seguidille de la Manche. — Boleró popular de Madrid. — Tirana del caramba. — Tirana. — El caramba!—Les fèves vertes.—Les yeux noirs.—L'attente.—Brunette. — Blondine. — Rondeña. — El sereni. — El zorongo. — El lelillo. — — La coquette. — Sérénade. — Malagueña. — La cachucha. — La jota aragonesa. — La jota valenciana. — La jota de la estudiantina. — Jota populaire. (3). — La jota de Zaragoza. — El tripili. — La pampanguita. — Chanson de Malaga. — Hymne de Riego. No. 1, 2. — El tragala. — Hymne de Navarre. — Chant patriotique. — Chant patriotique Isabelliste.—Hymne de Zumalacarréguy.—Chant patriotique carliste. — Hymne d'Espartero.

Lacoste, ——.
[Bradamante. Tragédie en cinq actes de Roy. Musique de Lacoste. Partition. [Paris. Ballard. 1707.] M.402b.16
Pages 1–8 are missing, and the first two pages of the prologue are in manuscript.

Lad, The, for me. *Song.* MORGAN, J. M.409.37

Ladies case, The. *Song.* GOUGE, ——. M.409.37; etc.

Ladies frolick, The. *Opera.* For the MUSIC see **Bates**, W. For the LIBRETTO see **Dance**, J.

Ladies passion, The, fixt. *Song.* STANLEY, J. No. 249 in M.CAB.1.50

Ladies you see time flieth. *Part-song.* MORLEY, T. Canzonets to five and sixe voices. M.452.4.3

Lads and lasses, blyth and gay. *Catch.* WEBBE, S. No. 31 in M.430.1.18

Lads and lasses, let's be gay. *Song.* EASTCOTT, R. The harmony of the muses. M.431.11

Lady Ann Bothwel's lament. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 17 in M.376.32.2

Lady Charlatan. *Opera.* For the MUSIC see **Mueller**, A., *Jr.* For the LIBRETTO see **Schoenthan**, P. von.

Lady, if I, through grief. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.

Lady, let the rolling drums. *Song.* TENNYSON, E. S. Songs by Lord Tennyson. No. 3 in M.379.12

Lady Mary. *Song.* PERKINS, C. C. Eight melodies. M.441.79

Lady my flame still burning. *Part-song.* FARMER, J. The first set of English madrigals. M.452.4.8

Lady, The, of Shalott. *Cantata.* For the MUSIC see **Bendall**, W. E. For the LIBRETTO see **Tennyson**, A.

Lady, The, of Shalott. *Incidental music.* HORROCKS, A. E. M.441.46

Lady, The, of the isles. *Cantata.* For the MUSIC see **Foster**, M. B. For the LIBRETTO see **Thwaites**, C.

Lady, The, of the May. *Song.* CORFE, J. No. 350 in M.CAB.1.50

Lady on the silver throne. *Part-song.* GOODHART, A. M. M.398.2

Lady Oriana, The. *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6

Lady slavey, The. *Opera.* For the MUSIC see **Crook**, J. For the LIBRETTO see **Dance**, G.

Lady Tatters. *Opera.* For the MUSIC see **Slaughter**, A. W. For the LIBRETTO see **Leonard**, H.

Lady, The, that would keep. *Catch.* ALCOCK, J. No. 30 in M.430.1.15

Lady those cherries plenty. *Part-song.* MORLEY, T. Of Thomas Morley the first booke of balletts. M.452.4.4

Lady, those eyes of your's. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.

Lady, when I behold. *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6

Lady, why grieve you still me? *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.

Lady you think you spite me. *Part-song.* MORLEY, T. Canzonets to five and sixe voices. M.452.4.3

Lady your words do spite me. *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6

Lady's lamentation, The, for the loss of Senisino. *Song.* CAREY, H. As musing I rang'd. No. 33 in M.CAB.1.50; etc.

Lady's ramble, The, to Mayfair. *Song.* WELDON, J. No. 174 in M.CAB.1.50

La Fage, Juste Adrien Lenoir de.
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Lafont, Joseph de.
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Words only.
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Lafontaine, Jean.
Astrée. Tragédie. Les paroles de M. de la Fontaine & la musique de M. Collasse. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 4, pp. 155–206.) M.128.47.4
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Masaniello, le pêcheur napolitain. Historisches Drama [von C. F. J. B. Moreau und A. M. Lafortelle]. In Musik gesetzt von M. Carafa. M.230.38

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Jenny Lind. Grande valse de caprice composée pour le piano forte. Opus 16. New York. Firth, Hall & Pond. 1847. No. 11 in M.431.54
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Lahore. (Un sapin isolé.) *Song.* Delage, M. Quatre poèmes hindous. No. 1 in M.450.39

Laideronnette, impératrice des pagodes. *For orchestra.* Ravel, J. M. M.431.5; etc.

Lair, Milbert.
Les amours de Pierrot. Opéra-comique. Musique de Désiré Prys. No. 1 in M.378.60

Lais now old. *Part-song.* Gibbons, O. The first set of madrigals. M.452.4.5

Laissons tomber la douce nuit. *Song.* Esclavy, R. Mélodies, 1er recueil. M.417.68

Lajas, Daniel.
Les pélerins d'Emmaüs. Oratorio. Musique de Gustave Bret. M.126.81

Lakmé. *Opera.* For the Music see **Delibes.** For the Libretto see **Gondinet.**

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Lament, The, of Ian the proud. *Song.* Eichheim, H. Seven songs. M.432.41

Lament ye nymphs. *Glee.* Atterbury, L. No. 37 in M.430.1.6

Lamentabatur Jacob. *Motet.* Morales, C. No. 8 in M.414.43.6

Lamentatio. *Anthem.* Palestrina. No. 5, 6 in M.414.43.12

Lamentation. *Song.* Leroux, X. H. N. L'amour d'aimer. M.441.47

Lamento. *For organ.* Barié, A. Trois pièces pour orgue. M.434.54

Lamento. *For violoncello and piano.* Le Boucher, M. No. 1 in M.444.192

Lamia. *Symphonic poem.* MacDowell, E. A. No. 1 in M.407.34

La Mothe, Antoine Houdart de. See **Houdart de La Motte, Antoine.**

La Motte, Antoine Houdart de. See **Houdart de La Motte, Antoine.**

La Motte Fouqué, Friedrich Heinrich Carl, *Freiherr* von.
Der Schäfer u. der Reiter. Für eine Singstime [bar.], mit Begleitung des Piano-forte, in Musik gesetzt von Franz Schubert. No. 10 in M.140.33.1

Lampe, Charles John Frederick.
As Celia one morn. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 14, 15.) No. 8 in M.430.1.3
Dear girl as I'm so nigh. Catch [for five voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 24.) No. 13 in M.430.1.3
Jack I hear. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 78, 79.) No. 41 in M.430.1.3

Lampe, Johann Friedrich.
The adieu to Susan. [All in the Downs. Song, m.-s. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 139.)
Also to be found in The Universal musician. M.409.37

Lampe, Johann Friedrich. *(Continued.)*

The amorous protector. [Of e'ery sweet that glads the spring. Song, M.-S. or BAR., with figured bass and accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 74.) No. 258 in M.CAB.I.50

The amorous protestation. [How can I well describe. Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 86.) No. 86 in M.CAB.I.50

The bashful swain. [Long have I lov'd. Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 70.) No. 70 in M.CAB.I.50

Blow on, ye winds. [Song, A. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 9.) No. 9 in M.CAB.I.50

This song is entitled Solitary lover. Also to be found in The Universal musician.

Bright Cynthia's power. [Song, T. With continuous bass, and accomp. for flute.] (*In* The Universal musician.) No. 83 in M.CAB.I.48

Charmer, permit me to make. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 15.) No. 15 in M.CAB.I.50

Crouds of coxcombs. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 171.) No. 166 in M.CAB.I.50

Dear Colin prevent my warm blushes. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 43.) No. 43 in M.CAB.I.50

This song is entitled The modest concealment. Also to be found in The Universal musician.

The despairing shepherd. [Cleon, whose heart. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 128.) No. 302 in M.CAB.I.50

The dying nymph. [Whilst endless tears. Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 132.) No. 130 in M.CAB.I.50

Fly care to the winds. [Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 82.) M.409.37

This edition of the song is entitled The careless toper. Another edition entitled The power of drinking, set for T.B., may be found in Calliope, 2d edition; and still another edition without separate title, may be found in Universal harmony.

The inconstant. [When fading beauty does decay. Song, T., with figured bass and accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 89.) No. 272 in M.CAB.I.50

The lark. [Ah, pretty, tuneful, flutt'ring thing. Song, T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 54.) No. 242 in M.CAB.I.50

The lass of the hill. [At the brow of a hill. Song, s. or T., with figured bass.] (*In* Calliope. 2d edition. Vol. 2, p. 73.) No. 257 in M.CAB.I.50

Love and honour. [I wish & long for. Song, T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 97.) No. 279 in M.CAB.I.50

The maid's request. [Glide swiftly on. Song, s. or T., with accomp. for the German flute.] (*In* Apollo's cabinet. P. 134.) M.409.37

Also to be found in Calliope, 2d edition; The Universal musician.

The moderate lover. [Tell me not of a face that's fair. Song, T., with figured bass and accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 79.) No. 262 in M.CAB.I.50

My Lesbia let us live. [Song, T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 59.) No. 247 in M.CAB.I.50

This song is here entitled The faithful courtship. Also to be found without title in Universal harmony.

The new flown birds. [Song, T., with continuous bass.] (*In* Apollo's cabinet. P. 91.) M.409.37

This song is here entitled The shepherd's invitation. It may also be found under that title, with accomp. for flute, in Universal harmony; without title in Calliope, 2d edition.

Not this blooming April. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 15.) No. 206 in M.CAB.I.50

Paternal love. [The parent bird, whose little nest. Song, B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 107.) No. 288 in M.CAB.I.50

Lampe, Johann Friedrich. *(Continued.)*

The perfections of true love. [There liv'd long ago. Song s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 139.) No. 137 in M.CAB.I.50

A preservative against love. [How frail, alas! we mortals are. Song, T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 99.) No. 281 in M.CAB.I.50

The rover. See his Who to win a woman's favour.

The shepherd's invitation. See his The new-flown birds.

Silvia to Alexis. [Alexis, how artless a lover. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 111.) No. 111 in M.CAB.I.50

Also to be found in The Universal musician.

The spring wish. [Come Flora, sweet, my garden grace. Song, T. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 85 in M.CAB.I.48

Strephon's remonstrance. [When to my Cloe. Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 120.) No. 92 in M.376.31.1

To Sylvia. [If truth can fix. Song, T. With figured bass.] (*In* Universal harmony. Fol. 51.) No. 50 in M.CAB.I.47

The too curious swain. [On thy fair banks. Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 10.) No. 202 in M.CAB.I.50

The wandring lover. [Pensive alone. Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 71.) No. 71 in M.CAB.I.50

What mean fair Cloe's mournful eyes. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 43.) No. 233 in M.CAB.I.50

Who to win a woman's favour. [A song, T. in the Colombine courtezan. Accomp. for flute.] (*In* Apollo's cabinet. P. 143.) M.409.37

This song is here entitled The rover. Also to be found, without title, in Calliope, 2d edition; The Universal musician.

Why do you fix your eyes on mine? [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 26.) No. 26 in M.CAB.I.50

Also to be found in The Universal musician.

The wish. [Come gentle god of soft repose. Song, s. With figured bass.] (*In* Universal harmony. Fol. 56.) No. 55 in M.CAB.I.47

The wounded deer flyes swift away. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 34.) No. 34 in M.CAB.I.50

Also to be found in The Universal musician.

Zeno, Plato, Aristotle. A favourite song [T., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 2, pp. 130, 131.) No. 304 in M.CAB.I.50

Lampert, E., *editor.*

ERNST AUGUST Carl Johannes Leopold Alexander Eduard, *Herzog von Sachsen-Coburg-Gotha.* Tony [der Wildschütz]. Romantische Oper. M.125.53

Lamy, Horace.

Les jolis soldats. Saynette militaire. Musique de A. de Villebichot. No. 1 in M.417.33

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Land, The, of sweet Erin. [Song, T.] (*In* Boston musical miscellany. Vol. 2, pp. 109–112.) No. 31 in M.370.2.2

Landeroin, J.

La princesse Mira. Ballet-pantomime en 3 tableaux. Réglé par Madame Valdine d'Alessandri. Scénario de Lin d'Ast. Musique de J. Landeroin. Op. 133. Partition piano. Paris. Durdilly. 1912. No. 1 in M.126.95

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Das Garnisonsmädel. Operette von Alexander Landesberg und Leo Stein [Pseud.]. Musik von Raoul Mader. M.442.6

Der Glücksnarr. Opérette (nach E. Limé) von Alexander Landesberg und A. M. Willner. Musik von Heinrich Berté. M.443.62

Die Lachtaube. Opérette von Alex. Landesberg & Leo Stein [Pseud.]. Musik von Eugen von Taund. M.126.53

Landesberg, Alexander. *(Continued.)*
Der Lebemann. Operette von Alex. Landesberg und Ludwig Fischl. Musik von Alfred Grünfeld. M.389.60
Landgraf Ludwig. *Song.* Loewe, J. C. G. Werke. Band 14. No. 16 in M.384.67.14
Landgraf Philipp der Grossmüthige. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 17 in M.384.67.4
Landlady, A, of France. *Song.* Love and brandy. No. 33 in M.370.2.2
Land-lust, Die. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47
Landmann, Der, und der Winzer. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47
Landono, Francesco, *editor.*
Spoglia amorosa. Madrigali a cinqve voci di diversi eccellentissimi mvsici. Nouamente posti in luce. Vinegia. Appresso l'Herede di G. Scotto. 1585. No. 1 in M.149a.37
Contains the part for the fifth voice only.
Contents. — Nanino: Amor deh dimmi. — Lassus: Amor mi strugge. — Monte: Ahi chi mi rompe. — Rore: Alma Susana. — Palestrina: Cosi le chiome. — Giovanelli: Che poi tu farmi. — Rore: Cantai mentre ch'io arsi. — Monte: Cari scogli; Che fai alma. — Lassus: Cara la vita. — Marenzio: Che fa hogi il mio sol. — Merulo: Da le perle e rubini.—Nola: Date mi pace.—Monte: Di che ella mossa.—Nanino: Erano i capei d'oro. — Lassus: Euro gentil: Et in sembiante. — Marenzio: Freno Tirsi. — Monte: Gratia e bellezza. — Striggio: Inuidioso amor.—Merulo: Mirami vita mia.—Nanino: Morir non pò; Mentre ti fui; Non era l'andar suo. — Monte: O solitarij colli; Tal'hor tace. — Marenzio: Tirsi morir volea. — Palestrina: Vestiua i colli. — Monte: Volsi hor non voglio.
Landsknecht, Der. *Opera.* For the Music see Werther, F. For the Libretto see Schwelb, C.
Lang, Margaret Ruthven.
More nonsense rhymes and pictures by Edward Lear. Set to music by Margaret Ruthven Lang. Op. 43. Boston. Schmidt. 1907. M.137.32
Contents. — The old man of Dumbree. — The old man with a beard. — The young lady in blue. — The old person of Ware. — The old person of Rimini. — The young lady whose eyes. — The old person of Jodd.— The young lady in white. — The young lady of Parma. — The old person of Ischia.
The night of the star. A cycle for Christmas for soli, chorus and organ. [Music] by Margaret Ruthven Lang. Op. 52. Text by Denis A. McCarthy. [Vocal score.] Boston. Oliver Ditson Co. [1913.] M.417.41
Contents. — The Star of Bethlehem. — The vision of Mary. — St. Joseph's vigil. — When Christ was born.
Langdon, Richard.
Dear wife, I must tell you. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 211.) No. 83 in M.430.1.10
Lange, Samuel de, *editor.*
Handel, G. F. Conzerte für Orgel mit Orchester. Für Orgel allein bearbeitet von S. de Lange. N° 2. In A dur (Op. 7, N° 2). No. 3 in M.133.23
Lange Kerl, Der. *Opera.* For the Music and Libretto see Woikowsky-Biedau, V. von.
Langlé, Joseph Adolphe Ferdinand.
Maître Pathelin. Opéra-comique. Poème imité de la pièce du XV^me^ siècle par MM. de Leuven [pseud.] et F. Langlé. Musique de François Bazin. M.418.7
Language, The, of flowers. *Song.* Humperdinck, E. Junge Lieder. M.416.12
Laparra, Raoul.
[La habanera.] Prologue de La habanera. Partition piano et chant réduite par l'auteur. Paris. Enoch & cie. 1907. M.442.46
The score of La habanera may be found on shelf-number M.378.52.
La jota. Conte lyrique en 2 actes. [Poème et musique de] Raoul Laparra. Partition pour piano et chant réduite par l'auteur. Paris. Enoch & c^ie^. 1911. M.126.39
Lappe, Carl.
Der Einsame. Gedicht. In Musik gesetzt für eine Singstimme [s. oder t.] mit Begleit: des Pianoforte von Franz Schubert. No. 6 in M.140.33.3
Lapplaender, Der. *Song.* Loewe, J. C. G. Werke. Band 15. No. 13 in M.384.67.15
Lara, Isidore de.
Naïl. Drame lyrique en trois actes. Poème de Jules Bois. Musique de Isidore de Lara. Partition piano et chant. Paris. Choudens. 1911. M.125.82
Les trois masques. Drame lyrique en 4 actes. Poème de M. Charles Méré (d'après son drame). Adaptation italienne de M. Arturo Colautti. Musique de Isidore de Lara. [Partition piano et chant.] Paris. Choudens. 1911. M.125.69
Larghetto. *For violoncello and piano.* Potolovski, N. Deux pièces. No. 2 in M.434.43
Largo. *For violoncello and piano.* Bach, J. S. No. 3 in M.133.8
Handel, G. F. No. 4 in M.133.23
Lariatella. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2
Lark, The. *Song.* Lampe, J. F. No. 242 in M.cab.1.50
Lark, The, her lowly nest defends. *Song.* Arne, T. A. The sky lark. No. 61 in M.376.31.2
Lark, The, that shuns. *Glee.* Danby, J. No. 24 in M.430.1.29
Lark's shrill notes, The. A choice song [m.-s. With figured bass]. (*In* Clio and Euterpe. Vol. 3, pp. 30–32.) No. 16 in M.376.31.3
Larken, ——.
Mutual love. [How few amongst the thousands. Song, t., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 168.) No. 336 in M.cab.1.50
Larmanjat, Jacques.
Gina. Poème lyrique en 4 actes et 5 tableaux de Michel Carré. [Musique de] Jacques Larmanjat. Partition piano et chant réduite par l'auteur. Paris. Enoch & c^ie^. 1911. M.443.51
Larmes et sourires. *Song.* Deutsch de la Meurthe, H. Mélodies. M.440.10
Laroche, Léon.
Les suites d'une polka. Opérette. Paroles de René Gry & Léon Laroche. Musique de Paul Henrion. No. 2 in M.240.36
La Rocque, Antoine de. See La Roque, Antoine de.
La Roque, Antoine de.
Médée et Jason. Tragédie. Les paroles de M. la Roque & la musique de M. Salomon. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 10, pp. 545–609.) M.128.47.10
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Same. Tragédie en musique. [Musique] par Monsieur Salomon. M.402b.24
Théonoé. Tragédie. Les paroles de M. de la Roque & la musique de M. Salomon. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 11, pp. 355–418.) M.128.47.11
Libretto only.
La Salle, Jean Baptiste de.
Albert des Anges, *frère.* Messe solennelle. Composée pour les fêtes de la canonisation du B^x^ J. B. de La Salle, à 4 voix mixtes, soprano, alto (ou 2^e^ sopr.), ténor et basse avec accompagnement d'orgue. Paris. [1900?] M.417.76
Lasca. *Song.* Leighter, H. C. M.440.7
Lascia ch'io pianga. *Aria.* Handel. Arie aus „Rinaldo." M.417.40
Laselle, Mary A.
Organ postlude. Autograph manuscript. [189–?] No. 1 in M.451.2.4
Same. [Arranged on three staves in another handwriting.] No. 2 in M.451.2.4
La Serre, Jean Louis Ignace de.
Diomède. Tragédie. Les paroles de M. de la Serre & la musique de M. Bertin. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 10, pp. 63–128.) M.128.47.10
Libretto only.
Pirame et Thisbé. Tragédie. Paroles de M. La Serre. Musique de Messieurs Francœur et Rebel. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 14, pp. 61–122.) M.128.47.14
Libretto only.
Same. Tragédie mise en musique par M^rs^ Rebel fils, et Francœur cadet. M.440.2

La Serre, Jean Louis Ignace de. *(Continued.)*
Pirithous. Tragédie. Paroles de M. De la Serre. Musique de M. Mouret. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 13, pp. 195–262.)
Libretto only. M.128.47.13
Polidore. Tragédie. Paroles de M. de Laserre. Musique de M. Baptistin. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 13, pp. 1–64.) M.128.47.13
Libretto only.
Polixène et Pirrhus. Tragédie. Les paroles de M. de la Serre & la musique de M. Collasse. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Tome 9, pp. 169–226.) M.128.47.9
Libretto only.
Tarsis et Zélie. Tragédie. Paroles de M. de la Serre. Musique de M^rs^ Francœur-cadet & Rebel-fils. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 14, pp. 297–344.) M.128.47.14
Libretto only.

Lass mich nur fliegen hin. *Duet.* Haupt, C. A. Sammlung zweistimmiger Lieder und Gesänge. M.128.66

Lass, The, of Broomhall green. *Song.* Froude, ——. No. 30 in M.cab.1.50; etc.

Lass, The, of Livingston. *Song.* Thomson, W. Orpheus Caledonius. Vol. 1. No. 48 in M.376.32.1

Lass, The, of Pattie's mill. *Song.* Rizzio, D. M.409.37; etc.

Lass, The, of Peaty's mill. *Song.* Thomson, W. Orpheus Caledonius. Vol. 1. No. 1 in M.376.32.1

Lass, The, of the brook. [On a brook's grassy brink. Song, s. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 67.) No. 48 in M.376.31.1

Lass, The, of the green. [Song, t. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 105.) No. 64 in M.376.31.2

Lass, The, of the hill. *Song.* Howard, S. No. 43 in M.cab.1.47
Lampe, J. F. No. 257 in M.cab.1.50

Lass, The, of the mill. *Song.* Festing, M. C. M.409.37; etc.
Howard, S. M.409.37; etc.

Lass sich freuen alle. *Motet.* Hiller, J. A. Vierstimmige Motetten. No. 6 in M.443.23

Lass, A, that was loaden with care. *Song.* Dejected lass, The. No. 119 in M.cab.1.50

Lass, The, that would know. *Song.* Galliard, J. E. The advice. No. 197 in M.cab.1.50

Lass uns Allmächtiger. *Anthem.* Hasse, J. A. P. No. 24 in M.414.43.4

Lass, A, with a lump of land. *Song.* Thomson, W. Orpheus Caledonius. Vol. 2. No. 12 in M.376.32.2

Lassen, Edvard.
Musik zu Goethe's Faust, I. und II. Theil. Nach der Otto Devrient'sche Bearbeitung von Eduard Lassen. Op. 57. Klavier-Auszug. Breslau. Hainauer. [1874.] M.384.58
Song album. Soprano or tenor [voice with pianoforte accompaniment]. New York. Schirmer. [1879.] 2 v.
The text is in German and English. M.443.84
Contents. — 1. Ah! t'is a dream. — My heart is like the silent night. — Whither. — Thine eyes so blue. — At evening. — O were I you. — Spring. — The old song. — Spring greeting. — In autumn. — I feel thy angel spirit. — Springtime. — In April. — The fir tree. — I wept one night while dreaming. — Resolution. — Greeting. — Gypsy boy in the north. — My device. — Once again. 2. Thou fairest vision of my soul. — Lily blossom. — Near thee. — The poet. — The glaciers by moonlight. — Thine image. — When the springtide o'er the hills is seen. — The sun's bright beams. — Summer evening. — I think of thee. — Sabbath rest. — Prithee, maiden. — My lily. — Ever with thee. — Be thou still. — Thy bright eyes. — Blue eyes. — Lullaby. — The nest. — Cheerless morn. — Solitude. — Romance. — Silence.

Lassen, Edvard, *editor.*
Heimliche Liebe. Volksweise um 1807. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. P. 101.) M.417.40
Herzog Ulrichs Jagdlied. Volksweise um 1510. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 99, 100.) M.417.40
Jensen, A. Hochzeitsmusik. Op. 45. Für Pianoforte zu zwei Händen bearbeitet. M.444.190

Lasses, The, of Dublin. [The meadows look cheerful. Song, t.] (*In* American musical miscellany. P. 117.) No. 44 in M.129.111

Lasses, The, round Bellymount Hall. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 18.) No. 10 in M.430.1.18

Lasset die Kindelein. *Motet.* Scandellis, A. No. 11 in M.414.43.7

Lasset uns aufsehen auf Jesum. *Motet.* Graun, C. H. No. 13 in M.443.23

Lasset uns freuen. *Motet.* Graun, C. H. No. 25 in M.443.23

Lasset uns mit Jesus ziehen. *Anthem.* Palestrina. No. 6 in M.414.43.5

Lassitude. *Song.* Chausson, E. Recueil de 20 mélodies. M.432.33

Lasso adoro una fera. *Part-song.* Clari, G. C. M. Madrigali o terzetti. M.441.14

Lasst sich der Höhle Thor erschliessen. *Song.* Loewe, J. C. G. Werke. Band 14. No. 18 in M.384.67.14

Lasst uns mit ehrfurchtvollem Dank. *Hymn.* Loewe, J. C. G. Werke. Band 16. No. 30 in M.384.67.16

Lassus, Roland de.
Adoramus Te Christe. [Motet, t. t. b. b.] (*In* Musica sacra. Band 12, pp. 28, 29.) No. 7 in M.414.43.12
Amor mi strugge. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 18.) M.149a.37
Cara la vita mia. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. Pp. 18, 19.) M.149a.37
Contains the part for the fifth voice only.
Da pacem Domine. Motette [für 6 Stimmen]. (*In* Musica sacra. Band 15, pp. 57–60.) No. 10 in M.414.43.15
Dixit Joseph. [Motet, s. a. t. t. b. b.] (*In* Musica sacra. Band 14, pp. 3–6.) No. 1 in M.414.43.14
Domine Jesu Christe. Motette [s. a. t. t. b.]. (*In* Musica sacra. Band 15, pp. 53–56.) No. 9 in M.414.43.15
Et in sembiante. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 31.) M.149a.37
Contains the part for the fifth voice only.
Evro gentil. [Madrigal.] (*In* Landono, F., *editor.* Spoglia amorosa. P. 30.) M.149a.37
Miserere [t. t. b. b. b.]. (*In* Musica sacra. Band 12, pp. 32–38.) No. 9 in M.414.43.12
Regina coeli. [Motet, s. s. a. t. t. b.] (*In* Musica sacra Band 7, pp. 16–20.) No. 4 in M.414.43.7
Tibi Laus. [Motet, t. t. b. b.] (*In* Musica sacra. Band 12, pp. 30, 31.) No. 8 in M.414.43.12

Last of his kindred. *Glee.* Rock, M. No. 58 in M.430.1.30

Last post. *Part-song.* Stanford, C. V. No. 1 in M.443.105

Last time, The, I came o'er the moor. *Song.* Thomson, W. Orpheus Caledonius. Vol. 1. No. 6 in M.376.32.1

Lately on yonder swelling bush. A favourite song [t. With thorough bass]. (*In* Clio and Euterpe. Vol. 3, p. 64.) No. 36 in M.376.31.3

Lattès, Marcel.
Athanaïs. Légende mimo-lyrique en un acte de Jean Civieu. [Musique de] Marcel Lattès. Partition piano réduite par l'auteur. Paris. Enoch & cie. 1910. No. 1 in M.126.40
Il était une bergère. Conte mélodique en 1 acte. Poème de André Rivoire. Musique de Marcel Lattès. Partition piano et chant. Paris. Eschig. 1913. M.442.32
La jeunesse dorée. Opérette en 3 actes de MM. Henri Verne et Gabriel Fauré. Musique de Marcel Lattès. Partition complète pour chant et piano. Paris. Eschig. 1913. M.443.68

Laudate Dominum omnes gentes. *Motet.* Palestrina. No. 7 in M.414.43.15

Laudate nomen Domini. *Canon.* Wellesley, G. C. No. 18 in M.430.1.14

Laudate pueri. *Anthem.* Bruguera, J. B. No. 54 in M.430.1.3
Lotti, A. No. 20 in M.414.43.2

Lauf, Der, der Welt. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Laughing catch. *Catch.* Harington, H. No. 55 in M.430.1.10

Lau-Lusignan, J. de, *translator.*
Échos d'Espagne: chansons & danses populaires recueillies & transcrites par P. Lacome et J. Puig y Alsubide. Traduction française de P. Lacome et du C^te^ J. de Lau-Lusignan. M.443.56

Launay, F. de.
Zizi. Opérette. [Paroles de] André Lénéka et F. de Launay. Musique de E. Dell' Acqua. M.379.3

Laura. [Softly blew the eastern breezes. Song, s. or T.] (*In* Boston musical miscellany. Vol. 1, pp. 64, 65.) No. 22 in M.370.2.1

Laure et Pétrarque. *Opera.* For the Music see **Morac, C.** For the Libretto see **Bessier, F.**

Lautensack, Heinrich.
Sulamith. Lyrische Oper. Text unter Benutzung des „Hohen Liedes Salomonis" von Emil Mantels und Heinrich Lautensack. Musik von Sandro Blumenthal. No. 1 in M.378.41

Lauzières de Thémines, Achille de.
Clarice Visconti. Melodramma. Posto in musica da G. Winter. M.140.26

Lavignac, Alexandre Jean Albert.
Les gaietés du Conservatoire. Dessins de Guydo. Paris. Delagrave. [1899.] Illus. M.376.59

Lavinia a Turno. *Cantata.* For the Music see **Graun, C. H.**

Lavoir, Le. *Song.* Dupont, P. Chants et chansons. Vol. 2. M.377.42.2

Law, Arthur.
The magic opal. An original comic opera. Composed by Senor Albinez. M.443.116

Lawes, Henry.
Mad Tom. [Forth from my dark and dismal cell. Song, bar.] (*In* Boston musical miscellany. Vol. 2, pp. 182–191.) No. 48 in M.370.2.2
This song is credited in the text to Dr. Purcell, but a manuscript note states that Henry Lawes is the author, and gives as authority London musical magazine, vol. 7, p. 184.

Lawes, William.
The Lord is my light. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 219–225.) M.444.20

Lawless o'er the yielding wire. *Glee.* Rock, W. No. 97 in M.430.1.25

Lawn as white. *Glee.* Cooke, B. No. 6 in M.430.1.16

Lawrence, Isabel C.
[The rajah's daughter.] Musical selection from "The rajah's daughter." Music by S. B. Howe [Susan B. Dalton]. M.442.120

Lawson, Malcolm Leonard, *editor.*
Songs of the North, gathered together from the Highlands and Lowlands of Scotland. Edited by A. C. Macleod [Lady Anne Campbell Wilson] and Harold Boulton. The music arranged by Malcolm Lawson. 9th edition. London. The Leadenhall Press, Ltd. [188–?] Plate. M.442.106
Contents. — Glenlogie. — Joy of my heart. — Loch Lomond. — O can ye sew cushions. — Skye boat song. — This is no my plaid. — Helen of Kirkconnel. — Willie's gane to Melville castle. — Proud Maisie. (Lawson.) — How can ye gang lassie. — Fair young Mary. — The boatman. — Doun the burn Davie. — The praise of Islay. — A Lyke wake dirge. (Boulton.) — Leezie Lindsay. — We will take the good old way. — Rest my ain bairnie. — My dark haired maid. — A Jacobite lament. (Lawson.) — As I gaed doun Glenmoriston. — Culloden muir. (Lawson.) — The women are a' gane wud. — Aye waukin' O! — My faithful fond one. — The twa corbies. (Lawson.) — Bonnie George Campbell. — Lament for MacLean of Ardgour. — Weaving song. — Ae fond kiss. — Linten lowrin. — Turn ye to me. — The bonnie Earl o' Moray. — The bush aboon Traquair. (Boulton.) — Ho ro my nut-brown maiden. — Drowned. — O'er the moor. — Bonnie Strathyre. — Sound the pibroch. — My love's in Germanie. — Health and joy be with you. — Colin's cattle. — O gin I were where Gowdie rins. — Farewell to Fiunary. — Brown-haired maiden. — Maiden of Morven.

Lay his sword by his side. [Song, M.-s. or bar. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 10, pp. 114–117.) M.441.48.2
Also to be found in Stevenson & Bishop's Moore's Irish melodies.

Lay that sullen garland. *Glee.* Atterbury, L. No. 30 in M.430.1.5; etc.

Lazarus, Gustav.
Mandanika. Romantische Oper in 1 Akt (nach einer indischen Sage) von Gustav Lazarus. [Op. 36.] Dichtung von Julius Freund. Klavier-Auszug mit Text (v. Componisten). München. Aibl. 1900. No. 1 in M.389.62

Lazarus. *Cantata.* For the Music see **Edwards, J.**

Lazarus' Totenerweckung. *Song.* Loewe, J. C. G. Werke. Band 8. No. 19 in M.384.67.8

Lazarus ward auferwecket. *Song.* Loewe, J. C. G. Werke. Band 14. No. 20 in M.384.67.14

Lazzari, Sylvio.
La lépreuse (Die Ausgestossene). Tragédie légendaire en trois actes. Poème de Henry Bataille. Musique de Sylvio Lazzari. Partition piano et chant réduite par Louis Narici. Version allemande par Emma Klingenfeld et Sylvio Lazzari. Paris. Société d'éditions musicales. 1909. M.125.56

Leach, Samuel.
To this soft sequester'd shade. Glee [s. a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 94–96.) No. 22 in M.430.1.30

Leader Haughs and Yarrow. *Song.* Thomson, W. Orpheus Caledonius. Vol. 2. No. 11 in M.376.32.2

Leander on the bay of Hellespont. *Duet.* Hero and Leander. No. 83 in M.129.111

Leap, The, of Roushan Beg. *Cantata.* For the Music see **Parker, H. W.** For the Libretto see **Longfellow, H. W.**

Lear, Edward.
More nonsense rhymes and pictures. Set to music by Margaret Ruthven Lang. M.137.32

Leave, alas! this tormenting. *Part-song.* Morley, T. Of Thomas Morley the first booke of balletts. M.452.4.4

Leave, leave your folded flocks. *Song.* Carey, H. The musical century. M.414.46

Leave me, shephard. *Song.* Stanley, J. No. 44 in M.cab.1.50

Leave, neighbours, your work. *Song.* Miller's wedding, The. M.409.37; etc.

Leave not this sea-encircled isle. *Song.* Cadman, C. W. Three songs to Odysseus. M.137.40

Leave now mine eyes. *Duet.* Morley, T. Of Thomas Morley the first booke of canzonets for two voices. No. 1 in M.452.4.1

Leave these useless arts. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Leave wanton bee. *Glee.* Spofforth, R. No. 84 in M.430.1.31

Leave your Parnassus. *Song.* Jackson, J. Sally of ye dale. No. 115 in M.376.31.1

Le Barillier, Berthe Corinne.
La danseuse de Pompéi. For an opera based on this work, see **Nouguès, Jean.**

Lebe wohl. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

Le Bègue, Nicolas Antoine.
Œuvres complètes d'orgue. Paris. Durand. 1909. Facsimile. [Archives des maitres de l'orgue des XVIe, XVIIe et XVIIIe siècles. Vol. 9.] M.432.43.9
Pièces pour le clavecin composées par Louis Couperin, Antoine Le Bègue, Bernard Pasquini, Gaspard de Kerl et Alexandre Scarlatti. Paris. Farrenc. 1872. [Le trésor des pianistes. Vol. 20.] No. 1 in M.450.48.20

Le Bel, Louis.
Manette. Opérette. Livret de Fernand Beissier et Louis Le Bel. Musique de André Fijan. M.442.30

Lebemann, Der. *Opera.* For the Music see **Gruenfeld, A.** For the Libretto see **Landesberg, A.**

Leben, Das, für den Zaren. *Opera.* For the Music see **Glinka.** Жизнь за Царя. For the Libretto see **Rosen.**

Leben, Das, Sterben, die Auferstehung und Himmelfahrt Jesu. *Oratorio.* For the Music see **Reckzeh, A.** For the Libretto see **Goering, C.**

Lebewohl. *Song.*
Loewe, J. C. G. Werke. Band 1. No. 14 in M.384.67.1
Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Le Borne, Fernand.
L'absent. Suite symphonique. Op. 50. Partition d'orchestre. Paris. Joanin & cie. 1904. M.136.23
La catalane. Drame lyrique en quatre actes dont un prologue, d'après "Terra baixa" de A. Guimerá. Suite d'orchestre. Partition d'orchestre. Paris. Choudens. 1907. M.136.24
Cléopâtre. Drame musical en quatre actes. Poème de Arthur Bernède et Paul de Choudens. Musique de Fernand Le Borne. Partition chant et piano. Paris. Choudens. 1914. Colored plate. M.441.68

Le Borne, Fernand. *(Continued.)*
Daphnis et Chloé. Drame pastorale [par P. Berlier. Musique par Fernand Le Borne. Partition piano et chant]. Paris. Choudens. [1883?] M.417.21
The instrumentation is indicated.
Fête bretonne. Rapsodie pour orchestre. (Op. 45.) Partition. Milan. Fantuzzi. [189–?] No. 1 in M.411.41
Mudarra. Musikdrama in vier Akten und sieben Bildern von Louis Tiercelin und Lionel Bonnemère. Deutsch von A. Brunnemann. [Musik von] Fernand Le Borne. Klavier-Auszug mit Text. [Op. 30.] Paris. Choudens. 1899. M.443.8
Sonate pour violon et piano. (Op. 29.) [Partition et partie de violon.] Paris. Quinzard & cie. [1893.] No. 1 in M.434.55
Symphonie-concerto (en mi majeur). Pour violon, piano et orchestre. Op. 37. Partition d'orchestre. Paris. Joanin & cie. 1903. M.444.7

Le Boucher, Maurice.
Lamento pour violoncelle et piano. [Partition et partie.] Paris. Costallat & cie. [1912.] No. 1 in M.444.192

Lebrun, Félix.
Kérouan le sorcier. Opéra-comique en un acte par Félix Lebrun, P. Lemme & A. Gramet. Musique de A. Casirola. No. 1 in M.379.67

Leclair, Jean Marie.
Sonata in A. Für Violine & Klavier. Nach der Original-Ausgabe bearbeitet von Alfred Moffat. [Partitur.] Mainz. Schott. 1909. [Kammer-Sonaten für Violine & Klavier des 17ten & 18ten Jahrhunderts. No. 5.] No. 5 in M.432.42.1

Leclerc de La Bruère, Charles Antoine.
Dardanus. Tragédie lyrique. [Musique de] Jean Philippe Rameau. M.402a.25.10
Les voyages de l'amour. Ballet. Paroles de Mr de la Bruère. Musique de Mr Boismortier. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 16, pp. 205–280.) M.128.47.16
Words only.

Lecocq, Alexandre Charles.
Les chansons d'amour. Recueil de vingt mélodies pour chant avec accompagnement de piano. Paris. Choudens. [188–?] M.126.48
Contents. — La chanson d'amour. — Avril va venir. — Un baiser. — Tendresse cachée. — Chères larmes. — Rondeau d'amour. — Cueillette. — La saison d'aimer. — Chanson arabe. — Chanson espagnole. — Le rnisseau. — Les foins. — Adieu la ferme et la fermière. — Le péage. — Lilas blancs. — Fin d'automne. — Par les blés. — Reveillez-vons, la belle. — Les trois nids. — La petite lampe.
Incognita. A comic opera in three acts. Music by Charles Lecocq. The English libretto (founded on the French of Nuitter & Beaumont) by F. C. Burnand. Lyrics by Harry Greenbank. Vocal score. London. Hopwood & Crew. [189–?] M.378.53
[Madelon.] Vocal gems from the charming comic opera Madelon. Music by Charles Lecocq. Libretto by Meilhac & Halévy. [With pianoforte accompaniment.] Boston. Ditson. 1887. M.417.22
The French edition of this work may be found under the title La petite mademoiselle, on shelf-number M.296.37.
The scarlet feather. A comic opera in two acts (adapted from the French of MM. Leterrier and Vanloo), by Harry Greenbank. Music by Charles Lecocq, with additional numbers by Lionel Monckton. Vocal score. London. Hopwood & Crew. [1897.] M.240.23
An English version of La petite mariée [M.296.33].
La trahison de Pan. Opéra-comique en 1 acte. Poème de Stéphan Bordèse. Musique de Charles Lecocq. Partition complète, piano et chant. Paris. Eschig. 1912. M.137.47

Lecocq, Alexandre Charles, *editor.*
Duni, E. R. La clochette. Comédie. M.443.43
Monsigny, P. A. On ne s'avise jamais de tout. Opéra-comique. M.443.53

Lecomte, Maurice.
La balafre. Drame lyrique en deux actes. Livret de Maurice Lecomte & Ippolito Operto. Musique de Georges Palicot. M.378.59

Leçon, La. [Baise, Lison. Song, T.] Parodie sur la musette des Talens lyriques. (*In* Dessert, Le, des petits soupers. Pp. 1–3.) No. 1 in M.148.42

Leçon, La, de plaire. *Opera.* For the Music see **Marie,** W. For the Libretto see **Gallo,** C.

Leconte, Sébastien Charles.
La gloire de Corneille. Cantate pour soli, choeur et orchestre. [Poésie de Sébastien Charles Leconte, avec fragments de tragédies de Corneille, intercalés. Musique de C. Saint-Saëns.] M.415.47

Leconte de Lisle, Charles Marie.
Kunacepa. A Brahmin legend. Translated from the French "Çunacepa" of Leconte de Lisle by A. W. Jordan. Music by C. E. Pritchard. M.379.55
Kybèle (choeurs, solo et orchestre). Musique de Théodore Dubois. M.441.45

Lécuyer, V. M.
Jeanne d'Arc. Cantate. Musique de L. Gémont. No. 3 in M.379.67

Led by the muse. *Glee.* Callcott, J. W. No. 4 in M.430.1.24

Léda. *Opera.* For the Music see **Banès,** A. A. For the Libretto see **Veber,** P.

Ledesma, Nicolás.
Célebre Stabat Mater á tres voces con acompañamiento de cuarteto y órgano. Bilbao. Dotesio. [189–?] M.444.104

Lee, George Alexander.
The soldier's tear. [Upon the hill he turn'd. Song, T., from the opera Music & prejudice.] (*In* Annie Laurie melodist. P. 34.) No. 36 in M.129.52

Leezie Lindsay. *Song.* Lawson, M. L. Songs of the North. M.442.106

Lefébure, Louis François Henri.
Bevues, erreurs et méprises de différents auteurs célèbres, en matières musicales. Paris. Knapen. M. DCC. LXXXIX. M.377.40

Lefébure-Wély, Louis James Alfred, *editor.*
Air d'église du célèbre chanteur Stradella, 1667, pour piano et violon solo ou violoncelle avec orgue ad lib. par Lefébure-Wély. [Partition et parties.] Mayence. Schott. [186–?] No. 2 in M.450.42
Extra parts for violin, violoncello and viola have been added in manuscript. This work is generally considered a forgery and is attributed by some authorities to F. J. Fétis.

Lefebvre, Charles Édouard.
Judith. Drame lyrique. Poëme de Paul Collin. Musique de Ch. Lefebvre. Partition chant et piano réduite par l'auteur. Paris. Mackar. [1879.] M.153.40
Méditation pour orgue, orchestre à cordes et deux hautbois par Ch. Lefebvre. Op. 68. Arrangée pour orgue seul par Alexandre Guilmant. Paris. Mackar & Noël. 1889. No. 3 in M.444.189
La messe du fantôme. Légende pour chant et orchestre. Poésie de Paul Collin d'après les contes populaires de la Haute Bretagne recueillis par Mr. Paul Sébillot. Musique de Charles Lefebvre. (Op: 104.) Partition piano et chant réduite par l'auteur. Paris. Noël. 1898. M.417.42

Lefebvre, Jacques.
Musica libris quatuor demonstrata. Parisiis. Apud Gulielmum Cauellat. 1551. M.149a.75
The author is named in the preface.

Le Flem, Paul.
Sonate en sol mineur pour violon et piano. [Partition et partie de violon.] Paris. "Édition mutuelle." 1906. No. 2 in M.434.55

Le Franc de Pompignan, Jean Jacques, *Marquis* de.
Le triomphe de l'harmonie. Ballet héroïque. Paroles de Mr Le Franc. Musique de Mr Grenet. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 16, pp. 429–478.) M.128.47.16
Words only.

Lega, La. *Opera.* For the Music see **Josse,** J. M. For the Libretto see **Dumas,** A.

Legacy, The. [When in death. Song, BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 78–80.) No. 28 in M.370.2.1
Also to be found in Stevenson's Selection of Irish melodies, and in the same composer's Moore's Irish melodies.

Legay, Marcel.
Chansons rouges. [Paroles de] Maurice Boukay [pseud.]. Musique de Marcel Legay. Illustrations de Steinlen.

Legay, Marcel. *(Continued.)*
Paris. Flammarion. [1896.] Plates. M.377.51
Contents. — Chanson de misère. — Chanson du rémouleur. — Chanson de l'oubli. — Chanson de l'aiguille. — La forêt rouge. — La vigne rouge. — La cité rouge. — Le moulin rouge. — Noël rouge. — La voleuse. — Les quatre dames. — La chanson du pauvre chanteur. — L'agonie de l'artiste. — Nocturne rouge. — Aubade rouge. — Fermez la porte. — En face. — Les ventres. — Chanson de nature. — Le mot passé. — La dernière Bastille. — La chanson du laboureur. — Le lys rouge. — Les chardons. — Les pissenlits. — Chanson des maréchaux. — Et puis après. — Le roi Plutus. — L'homme de bronze. — Tu t'en iras les pieds devant. — La Madeleine. — La femme libre. — Le coq rouge. — Reine du monde. — L'étoile rouge. — Le soleil rouge.

Legend for a child. *For pianoforte.* Whiting, G. E. No. 8 in M.451.2.6

Legend, The, of Clopton. *Opera.* For the Music see **Caseley**, J. H. For the Libretto see **Caseley**, E. C.

Legend, The, of Don Munio. *Cantata.* For the Music and Libretto see **Buck**, D.

Legend, A, of Granada. *Cantata.* For the Music see **Hadley**, H. K. For the Libretto see **Mumford**, E. W.

Legend, The, of St. David. *Oratorio.* For the Music see **Jenkins**, D. For the Libretto see **Hughes**, H. W.

Legend, The, of Vilikins & Dinah. *Song. Without music.* Blanchard, E. L. L. M.453.60

Légende. *For pianoforte.* Stojowski, S. No. 2 in M.444.178

Légende, La, de Miana. *Cantata.* For the Music see **Fontenailles**, H. de. For the Libretto see **Bordèse**, S.

Légende, La, du pauvre homme. *Song.* Dupin, P. Recueil de mélodies. M.442.19

Légende, La, du point d' Argentan. *Opera.* For the Music see **Fourdrain**, F. For the Libretto see **Cain**, H.

Légendes dorées. *Songs.* Guilbert, Y., *editor.* M.442.113

Légitime orgueil. *Song.* Jaques-Dalcroze. Des chansons. No. 2 in M.203.37

Le Goffic, Charles Henri.
Le pays. Drame. [Musique de] J. Guy Ropartz. M.125.72

Le Grand, Maurice.
La fiancée du Scaphandrier. Opéra-bouffe. Musique de Claude Terrasse. M.409.33
L'heure espagnole. Comédie musicale. Musique de Maurice Ravel. M.431.10; etc.
Onkel Dazumal. Komische Oper (nach Henri Mürger). Musik von E. Jaques-Dalcroze. M.126.94

Legrenzi, Giovanni.
Alma redemptoris. [Motet, s. a. t. t. b.] (*In* Musica sacra. Band 3, pp. 26–29.) No. 8 in M.414.43.3
Ave regina coelorum. [Motet, s. a. t. t. b.] (*In* Musica sacra. Band 3, pp. 30–33.) No. 8 in M.414.43.3
Nisi Dominus. (Wenn der Ew'ge. Psalm 126.) [t. t. b., mit Begleitung von zwei Violinen und Basso continuo.] (*In* Musica sacra. Band 2, pp. 89–98.) No. 17 in M.414.43.2

Lehár, Franz.
The Count of Luxembourg. A new musical play in two acts by A. M. Willner and Robert Bodanzky. Adapted for the English stage by Basil Hood. Lyrics by Basil Hood and Adrian Ross [pseud.]. Music by Franz Lehár. Vocal score. London. Chappell & Co., Ltd. 1911. M.126.67
Eva. A comic opera in three acts. English book and lyrics by Glen Macdonough. Music by Franz Lehár. American arrangement by Anton Heindl. Vocal score. New York. Schirmer. 1912. M.443.123
Die Juxheirat. Operette in drei Acten von Julius Bauer. Musik von Franz Lehár. Vollständiger Clavier-Auszug mit Text. Leipzig. Weinberger. [1904?] M.442.124
Le roi des montagnes. Opéra-comique en trois actes de Victor Léon [pseud.] d'après Edmond About. Adaptation française de Maurice Ordonneau. Textes chantés de Jean Bénédict. Musique de Franz Lehár. Partition complète piano et chant. Paris. Eschig. 1913. M.442.70
Trois amoureuses. Opérette en trois actes de Maurice Ordonneau (d'après la pièce "Der Mann mit den drei Frauen" de J. Bauer). Musique de Franz Lehár. Partition complète pour piano et chant. Paris. Eschig. 1911. M.442.91

Lehre. *Song.* Franz, R. 35 Lieder und Gesänge. M.443.110

Leiche, Die, zu Saint Just. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 16 in M.384.67.4

Leichen. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Leichtentritt, Hugo.
Oskar Fried. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 46–58. Leipzig. 1906.) M.376.33.1

Leiffmann, Moritz.
Junge Lieder. (Youthful songs.) Dichtungen. Für Gesang und Klavier gesetzt von Engelbert Humperdinck. M.416.12

Leighter, Henry Clough-.
The day of beauty. Lyric suite for high voice, string quartet & piano. Op. 48. Score and parts. Boston. The Boston Music Co. [1910.] M.444.41
Contents. — Radiant morn. (Words by Henry Van Dyke.) — Silent noon. (Words by Dante Gabriel Rossetti.) — Starry night. (Words by B. W. Proctor.)
Lasca. A frontier ballad for tenor voice with orchestra or pianoforte accompaniment. Poem by Frank Desprez. Set to music by H. Clough-Leighter. Op. 47. [With pianoforte accompaniment.] Boston. The Boston Music Co. [1909.] M.440.7
Love-sorrow. A song-cycle for a high voice with violin and violoncello obbligato and piano accompaniment. Opus 44. New York. Schirmer. 1908. No. 1 in M.125.73
Contents. — Dearest, when I am dead. (Charles Ernest Henley.) — And if he come again. (Maurice Maeterlinck.) — The day she died. (Charles Hanson Towne.)
Youth and spring. [Three lyrics set to music.] Opus 45. High voice. [With pianoforte accompaniment.] Boston. Boston Music Co. [1908.] No. 2 in M.125.73
Contents. — The bells of youth. (Fiona Macleod.) — Morning. (Floyd D. Raze.) — Spring-joy. (Annie Willis McCullough.)

Leighter, Henry Clough-, *editor.*
Gounod, C. F. Messe solennelle (St. Cecilia). No. 2 in M.417.59

„Leïla." *Opera.* For the Music see **Paasch**, W. For the Libretto see **Wacker**, H.

Leise, leise, fromme Weise. *Duet.* Weber, C. M. F. E. von. Gebet. M.128.66

Leise zieht durch mein Gemüth. *Song.*
Franz, R. 35 Lieder und Gesänge. M.443.110
Loewe, J. C. G. Werke. Band 17. No. 7 in M.384.67.17
Overeem. Neuer Frühling. M.415.83

Lelillo, El. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56

Lélio, ou le retour à la vie. *Cantata.* Berlioz, L. H. Werke. Serie 5, Abtheilung 3. No. 1 in M.440.3.5.3

Leloir, Alexandre Louis.
Madame Dugazon. Opéra-comique. Poème de Louis Leloir et Paul Gravollet. Musique de Charles Hess. No. 1 in M.135.28
On ne badine pas avec l'amour. Comédie lyrique d'après Alfred de Musset. Poème de MM. Gabriel Nigond et Louis Leloir. Musique de Gabriel Pierné. M.135.26

Lemaire, Jean Eugène Gaston.
L'intermezzo de Henri Heine. Visions lyriques en dix scènes, un prologue et un épilogue. Musique de Gaston Lemaire. Partition chant et piano. Paris. Quinzard & cie. 1900. M.431.51

Le Maistre, Matthæus.
Aus tiefer Noth. [Motet, s. a. t. b.] (*In* Musica sacra. Band 11, pp. 3, 4.) No. 1 in M.414.43.11

Lemaître, François Élie Jules.
Le mariage de Télémaque. Comédie en 5 actes et 6 tableaux de Jules Lemaitre et Maurice Donnay. Musique de Claude Terrasse. M.134.26

Lemirre, A.
Une folie espagnole. Opérette bouffe. Paroles de Mrs Lemirre et Sujol [pseud.]. Musique de Tony Rieffler. No. 2 in M.135.39

Lemme, P.
Kérouan le sorcier. Opéra-comique par Félix Lebrun, P. Lemme & A. Gramet. Musique de A. Casirola. No. 1 in M.379.67

Lemonnier, Camille.
Cachaprès. Drame lyrique. Livret de Camille Lemonnier & Henri Cain. Tiré du roman "Un mâle" de Camille Lemonnier. Musique de Francis Casadesus. M.442.65

Lemonnier, Stéphen.
Le serment de Pierrette. Pantomime. Musique de Alfred Fock. No. 2 in M.240.35
Lendemains, Les, de la vie. *Cantata.* For the Music see **René**, C. For the Text see **Guinand**, É.
Lendvai, Erwin.
Fest-Marsch. Orchester Partitur. Berlin. Simrock. 1912. No. 2 in M.444.1
Sinfonie in D-dur. Op. 10. Partitur. Berlin. Simrock. 1912. M.434.92
Lénéka, André.
Zizi. Opérette. [Paroles de] André Lénéka et F. de Launay. Musique de E. Dell' Acqua. M.379.3
Lenore. *Song.* Mattiesen, E. Balladen vom Tode. No. 1 in M.137.63
Lenton, John.
Let us love. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 10.) No. 20 in M.CAB.1.53
Lenzknospen. *Song.* Humperdinck, E. Junge Lieder. M.416.12
Leo, Leonardo.
Dixit Dominus. For double chorus, solos, and orchestra in C major. Edited by C. Villiers Stanford. [Vocal score.] London. Novello & Co., Ltd. [190–?] No. 2 in M.409.29
Herr Gott! wir danksagen Dir. Aus einer Messe. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 59–62.) No. 17 in M.414.43.4
Miserere mei Deus. Psalm 50. [S. A. T. B.] (*In* Musica sacra. Band 3, pp. 78–95.) No. 17 in M.414.43.3
Ruhmvoll und mächtig. Aus dem 110. Psalm. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 56–58.) No. 16 in M.414.43.4
Leonard, Herbert.
Lady Tatters. Romantic light opera. Music by Walter Slaughter. M.240.30
Leoncavallo, Ruggiero.
Chatterton. Drame lyrique en 3 actes et 4 tableaux. Paroles et musique de R. Leoncavallo. Adaptation française de Maurice Vaucaire. Traduction de E. Crosti. Partition piano et chant. Paris. Joanin & cie. 1906. M.443.69
Maïa. Drame lyrique en trois actes de Paul de Choudens (Paul Bérel). Musique de R. Leoncavallo. Partition d'orchestre. Paris. Choudens. 1908. M.431.17
The title-page is lacking. Printer's proof with composer's corrections.
Same. Partition chant et piano, transcrite par l'auteur. Paris. Choudens. 1908. Portrait. Facsimile. M.389.63
Malbrouk s'en va-t-en guerre. Opérette en trois actes de Maurice Vaucaire & A. Nessi. Musique de Ruggero Leoncavallo. Partition complète piano et chant. Paris. Eschig. 1910. M.443.59
Leone. *Opera.* For the Music see **Rousseau**, S. For the Libretto see **Montorgueil**, G.
Leoni, Franco.
Francesca da Rimini. Drame lyrique en 3 actes d'après le drame de F. Marion Crawford. [Musique de] Franco Leoni. Traduction française de Marcel Schwob. Partition pour piano et chant. London. Chappell & Co., Ltd. 1913. M.442.71
L'oracolo. [Opera in uno atto.] Parole di Camillo Zanoni. Musica di Franco Leoni. [Riduzione per canto e piano. London. Chappell & Co. 1905.] No. 2 in M.240.24
Proof sheets. There is no title-page.
Rip van Winkle. A romantic opera in three acts. (Founded upon Washington Irving's romance.) Written by William Akerman. Composed by Franco Leoni. Vocal score. Milan. Ricordi & Co. 1897. M.443.9
Lepeleer, Eugeen van, *translator.*
Heemstede, L. van. Katharina. (Ste Catherine d'Alexandrie.) Dramatische Legende. M.415.36
Le Pelletier, *Madame, editor.*
Journal of musick. [Semi-monthly.] Composed of Italian, French and English songs, romances and duetts, and of overtures, rondos, &c., for the forte piano. Part 1. [Baltimore.] 1810. M.440.20
Lépreuse, La. *Opera.* For the Music see **Lazzari**, S. For the Libretto see **Bataille**, H.

Leprieur-Accoyer, Émile.
Mme. Carvalho. Notes et souvenirs. [Par] E. A. Spoll [pseud.]. Avec un portrait à l'eau-forte par Lalauze. Paris. Librairie des bibliophiles. 1885. Portrait. M.377.63
Lerberghe, Charles van.
La chanson d'Ève. Musique de Gabriel Fauré. M.442.85
Le jardin clos. Huit poèmes. Musique de Gabriel Fauré. M.445.57
Lerche, Die. *Song.* Loewe, J. C. G. Werke. Band 16. No. 64 in M.384.67.16
Le Rey, Frédéric.
Les petites vestales. Opéra-bouffe en 3 actes. Paroles de E. Depré et A. Bernède. Musique de Frédéric Le Rey et Justin Clérice. [Partition piano et chant.] Paris. Dupont. 1900. No. 1 in M.379.29
La reine de Golconde. Opérette en trois actes. Livret de MM. A. Mouézy-Éon & A. Lhoste. Musique de Frédéric Le Rey. [Partition piano et chant.] Paris. Office musical. [1913.] M.445.17
Lermontov, Mikhail Yurevitch.
The demon. For a symphony suggested by this work see **Nápravník**, Eduard Frantsovitch. „Демонъ."
Lermoos. *For pianoforte.* Indy, P. M. T. V. d'. "Tableaux de voyage." M.417.81
Le Roux, Hugues Robert Charles Henri.
La roussalka. Ballet-pantomime de Hugues Le Roux et G. de Dubor. Musique de Lucien Lambert. No. 2 in M.126.66
Leroux, Xavier Henri Napoléon.
L'amour d'aimer. Dix mélodies pour chant avec accompagnement de piano. Poèmes de Jane Catulle Mendès. Musique de Xavier Leroux. Paris. Choudens. 1913. M.441.47
Contents. — Ferveur. — Aveu. — Paysage. — Rythme lent. — Résistance. — Total bonheur d'à présent. — Ma peine en l'être refoulée. — Lamentation. — Solitude. — Amour.
Le carillonneur. Pièce lyrique en trois actes et sept tableaux d'après le roman de G. Rodenbach. Poème de Jean Richepin. Musique de Xavier Leroux. Partition chant et piano. Paris. Choudens. 1913. M.442.33
Le chemineau. Drame lyrique en quatre actes, de Jean Richepin. Musique de Xavier Leroux. Partition chant et piano. Paris. Choudens. 1907. M.378.55
Endymion. Scène lyrique de Auger [sic] de Lassus. Musique de Xavier Leroux. [Partition chant et piano.] Paris. Hartmann. [1885.] No. 4 in M.194.18
Évangéline. Légende acadienne en 4 actes, avec prologue et épilogue. Tirée du poëme de Longfellow par Louis de Grammont, Georges Hartmann & André Alexandre. Musique de Xavier Leroux. Partition chant et piano. Paris. Choudens. 1895. M.302.7
La fille de Figaro. Opéra-comique en 3 actes. Poème de Maurice Hennequin & Hugues Delorme. Musique de Xavier Leroux. Partition chant et piano. Paris. Choudens. 1914. M.443.73
Theodora. Drame musical en trois actes et six tableaux de Victorien Sardou et Paul Ferrier. Musique de Xavier Leroux. Partition orchestre. Paris. Choudens. 1907. M.431.19
Le Roy, A.
L'archiduc Casimir. Opérette-bouffe en deux actes de Ch. Le Roy-Villars. Musique de A. Le Roy. [Selections. Partition piano et chant.] Paris. Bricon. [1896.] No. 2 in M.135.24
Lesbia has a beaming eye. [Song, bar. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 4, pp. 72–77.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
Lesbia live to love and pleasure. *Glee.* Rock, M. No. 38 in M.430.1.28
Leslie, Henry David.
Lewin, F. D. A narrative of the visit of Mr. Henry Leslie's choir to the International Exhibition at Paris, 16th to 24th July, 1878. London. 1879. Colored plate. Facsimiles. M.375.27

Lessmann, W. J. Otto, *editor.*
Allgemeine Musik-Zeitung. Wochenschrift für die Reform des Musiklebens der Gegenwart. Jahrgang 18–29. 1891–1902. 12 v. M.424.1

Lestrange, ——.
Hard fate to sigh in vain. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 17.) No. 208 in M.CAB.1.50

Let all be gay. *Song.* Arne, T. A. The agreeable musical choice M.440.21.2

Let all mankind. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Let all the earth. *Canon.* Webbe, S. No. 23 in M.430.1.16

Let all the world in every corner sing. *Part-song.* Davies, H. W. Noble numbers. M.443.89

Let ambition fire thy mind. *Song.*
Arne, T. A. No. 82 in M.376.31.1
Weldon, J. No. 78 in M.CAB.1.48

Let braves who into armies go. *Duet.* King, R. A second booke of songs. M.430.2

Let Cæsar and Urania live. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Let chrystal white wine. *Catch.* Reading, J. No. 57 in M.CAB.1.53

Let Erin remember. [Song, s. Also] Harmonized for four voices [s. s. t. b. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 98–103.) M.441.48.1
Also to be found for one voice in Stevenson & Bishop's Moore's Irish melodies.

Let ev'ry pagan muse be gone. *Song.* Romping rosy Nell. No. 59 in M.129.111

Let ev'ry voice. *Canon.* Webbe, S. No. 11 in M.430.1.22

Let fame sound the trumpet. [Song, t.] (*In* Boston musical miscellany. Vol. 1, pp. 49–52.) No. 17 in M.370.2.1

Let fortune's angry tempest blow. *Duet.* Jackson, W., *of Exeter.* Twelve canzonets. Op. 13. No. 2 in M.137.31

Let gaiety sparkle in our eyes. *Glee.* Danby, J. No. 83 in M.430.1.31; etc.

Let God arise. *Anthem.* Callcott, J. W. The anthems sung at the Asylum Chapel. M.432.9
Dean, H. W. No. 16 in M.430.1.29

Let harmony. *Glee.* Danby, J. No. 19 in M.430.1.23

Let happy lovers. *Glee.* Smith, J. S. No. 16 in M.430.1.12

Let heav'n and earth. *Glee.* King, M. P. No. 12 in M.430.1.30

Let Hector, Achilles, and each brave commander. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Let ivy wreaths. *Glee.* Callcott, J. W. No. 2 in M.430.1.25

Let kings for empire. *Glee.* Webbe, S. No. 6 in M.430.1.27

Let me alone. *Catch.* Hutcheson, F. No. 18 in M.430.1.12

Let me die. *Canon.* Callcott, J. W. No. 10 in M.430.1.30

Let me fly into thy arms. *Song.* Oswald, J. No. 113 in M.CAB.1.47

Let me wander not unseen. *Song.* Handel, G. F. No. 295 in M.CAB.1.50; etc.

Let mirth abound. *Canon.* Arne, T. A. No. 40 in M.430.1.6

Let music sound. *Glee.* Webbe, S. On winter. No. 72 in M.430.1.18

Let my prayer. *Sentence.* Callcot, J. W. The anthems sung at the Asylum Chapel. M.432.9

Let no concern. *Glee.* Greville, R. No. 36 in M.450.1.14

Let not love. *Glee.* Webbe, S. No. 32 in M.430.1.14

Let other streams. *Glee.* Callcott, J. W. No. 66 in M.430.1.31

Let others boast. *Song.* Jackson, W., *of Exeter.* Twelve songs. No. 2 in M.432.19

Let others in fantastic phrase. *Song.* Baker, ——. Kitty Fisher. No. 108 in M.376.31.2

Let patriot pride. *Song.* Jubilee, The, of freedom. No. 1 in M.370.2.2

Let poets and historians. *Song.* Carey, H. The musical century. M.414.46

Let rakes for pleasure range the town. *Duet.* Boyce, W. No. 94 in M.376.31.3

Let Sol his annual journies. *Glee.* Callcott, J. W. No. 36 in M.430.1.23

Let sullen discord smile. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Let the dreadfull engines. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Let the fifes and the clarions. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Let the nymph still avoid. *Song.* Oswald, J. No. 141 in M.376.31.1

Let the old love go on. *Song.* Hopkins, F. Twenty songs. M.137.41

Let the people praise Thee. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 40, 41.) No. 22 in M.430.1.16

Let the people praise Thee. *Canon.* Webbe, S. No. 36 in M.430.1.21

Let the sage hermit. *Glee.* Webbe, S. No. 59 in M.430.1.27

Let the sparkling wine. *Glee.* Rock, M. No. 31 in M.430.1.32

Let the tempest of war. *Song.* Rural happiness. No. 37 in M.376.31.3

Let the waiter. *Glee.* Soaper, J. No. 79 in M.430.1.11

Let the words of my mouth. *Anthem.* Callcott, J. W. The anthems sung at the Asylum Chapel. M.432.9
Woodward, R. No. 38 in M.430.1.2

Let those love now. *Glee.* Rock, W. The vigil of Venus. No. 39 in M.430.1.26

Let those who love. *Glee.* Overend, M. No. 32 in M.430.1.22

Let us dance, let us sing. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Let us drink to ye blades. *Catch.* Purcell, H. No. 67 in M.CAB.1.53

Let us love. *Catch.* Lenton, J. No. 20 in M.CAB.1.53

Let us my Lesbia live and love. *Glee.* Smith, J. S. No. 39 in M.430.1.17

Let us praise the name. *Canon.* Hook, J. No. 48 in M.430.1.18

Let us pray. *Catch.* Yates, W. No. 52 in M.430.1.1

Let us unite. *Canon.* Hook, J. No. 9 in M.430.1.20

Let vanity adorn. *Glee.* Callcott, J. W. No. 134 in M.430.1.25

Let ye grave folks. *Catch.* Hall, H. No. 42 in M.CAB.1.53

Let's be merry and banish care. *Catch.* Webbe, S. No. 50 in M.430.1.8

Let's drink about. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 22, 23.) No. 14 in M.430.1.18

Let's drink and let's sing. *Canon.* Hayes, W. No. 5 in M.377.22

Let's drink, boys. *Catch.* Hutcheson, F. No. 31 in M.430.1.10

Let's drink our wine. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 23.) No. 10 in M.430.1.8

Let's drink to all our wives. *Catch.* Brown, R. No. 67 in M.CAB.1.18; etc.

Let's drink to our friends. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 90, 91.) No. 32 in M.430.1.17

Let's have a peal. Canon, 9 in 1. (*In* Gow. Edinburgh collection. Vol. 1, pp. 74–78.) No. 31 in M.377.22

Let's live good honest lives. *Catch.* Purcell, H. No. 35 in M.CAB.1.18

Leterrier, Eugène.
Le voyage dans la lune. Féerie de Vanloo, Leterrier et A. Mortier. Musique de J. Offenbach. M.CAB.2.31

Letocart, H.
Le retour. [Pour une voix avec accompagnement de piano.] Poésies de Armand Silvestre. [Musique de] H. Letocart. Paris. Noel. 1906. No. 1 in M.415.46
Contents. — Dans tes yeux baignés de clarté! — Quelle peine vas-tu m'offrir? — J'ai dans mon cœur doux et profond. — Ah! si jamais tu me retires. — Non, c'est bien pour l'éternité!

Lettre, La. *Song.* Aubert, L. F. M. Douze chants. No. 2 in M.137.23

Lettre à Marie. *Song.* Bérat, F. Chansons. M.376.48

Lettre à Ninon. *Song.* Delmet, P. Chansons de femmes. M.442.45

Lettre du retour. *Song.* Georges, A. Chants de guerre. M.442.22

Lettre, La, et l'esprit. *Song.* Fragerolle, G. A. Chansons de Paris. M.442.21

Lettre, La, du jardinier. *Song.* BRUNEAU. Les chants de la vie. M.441.85

Lettres paradoxales sur la musique. *Criticism.* COZANET, A. M.376.11

Letzte Inka, Der. *Opera.* For the MUSIC see **Ames, J. C.** For the LIBRETTO see **Vollhardt-Wittich, M.**

Letzte Tag, Der. *Song.* BARKWORTH, J. E. Eine ereignissvolle Ferienreise. M.440.5

Letzter Seufzer. *Song.* LOEWE, J. C. G. Werke. Band 2. No. 35 in M.384.67.2

Letztes Lied. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 71 in M.384.67.16

Leutner, Albert.

Fest Ouverture. Für grosses Orchester. Op. 42. Partitur. Manuscript. [188–?] M.444.105

Levasseur, Francis(?).

Le chaos ou les petites faiblesses. Saynette bouffe. Par Mrs Adolphe Poujol et Levasseur. Musique de Charles Marié. M.443.30

Le Vavasseur, Nicolas.

CARLEZ, J. Notice sur Nicolas Le Vavasseur, organiste-compositeur du XVIIe siècle. [Bernay. 1892.] M.453.54

Lever, Le. *Song.* SAMUEL, L. 3 mélodies. No. 2 in M.450.21

Leveridge, Richard.

The blind boy. [O say what is that thing call'd light. Song, M.-S. or BAR., with figured bass.] (*In* Calliope. 2d edition. Vol. 1, p. 49.) No. 49 in M.CAB.1.50

A cobler there was. [Song, T. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 10 in M.CAB.1.48

The contented man. [Give me health. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 150.) No. 320 in M.CAB.1.50

From good liquor ne'er shrink. Chanson à boire [T., with continuous bass]. (*In* The Universal musician.) No. 132 in M.CAB.1.48

Of good English beer our song lets raise. A song in praise of old English beer [B., and chorus, T. T. B., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 2, pp. 108, 109.) No. 289 in M.CAB.1.50

The reproach. [Send back my long strayd eyes to me. Song, M.-S. or BAR. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 133 in M.CAB.1.48

The sweet rosy morn. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 58.) No. 246 in M.CAB.1.50

Also to be found in Universal harmony; under the title The return from the chace, in The Universal musician.

The wheel of fortune. [The wheel of life is turning quickly round. Song, BAR. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 56 in M.CAB.1.48

When mighty roast beef was the Englishman's food. [Song, T. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 71 in M.CAB.1.48

Known as the Roast beef song.

Levesque, Peter.

When e'er she sings. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 124, 125.) No. 53 in M.430.1.8

Levey, William Charles.

Beda. Ballet. Orchestra score. Autograph manuscript. [1868?] M.442.115

Levi, Maurice.

The soul kiss. Book by Harry B. Smith. Music by Maurice Levi. Vocal score. New York. Witmark. 1908. No. 1 in M.240.26

Levy, Lawrence.

The zaporogues: lyric drama. [Founded on an episode in, and adapted from Gogol's Russian classic novel, "Tarass Boulba."] Music by J. D. Davis. M.409.46

Lewandowsky, Max.

Sextett pour deux violons, deux violes et deux violoncelles. [Partition.] Offenbach a/M. André. [188–?]

The title-page is lacking. No. 1 in M.434.56

Lewandowsky, Max. *(Continued.)*

Trio pour piano, violon et violoncelle. Op. 4. [Partition et parties.] Offenbach a/Main. André. [189–?] M.444.106

Zwei Stücke für Violoncello mit Begleitung des Pianoforte. Op. 3. [Partitur und Stimme.] Offenbach a/Main. André. [1902.] M.444.193

Lewin, F. D.

A narrative of the visit of Mr. Henry Leslie's choir to the International Exhibition at Paris, 16th to 24th July, 1878. By a member of the choir. London. [Privately printed.] 1879. Colored plate. Facsimiles. M.375.27

The work is signed F. D. L.

Lewis, Abbie Goodwin.

One day's fun. An operetta for children. Music by Carrie Bullard. No. 1 in M.415.51

Lewis, Matthew Gregory.

Alonzo the brave and the fair Imogene. Choral ballad. Music by C. Holland. No. 2 in M.415.67

Lewis, Walter H.

"The explorers." A musical comedy in two acts. Lyrics by Bert Leston Taylor. Music by Walter H. Lewis. Vocal score. New York. Witmark. 1902. M.125.60

Postlude in C [for organ]. Autograph manuscript. [189–?] No. 3 in M.451.2.4

Lexington march, The. *Song.* YANKEE DOODLE, or (as now christened by the saints of New England), the Lexington march. No. 15 in M.CAB.1.3.2

Leyermann, Der. *For pianoforte.* SCHUBERT, F. P. Lieder für das Piano-Forte. M.452.5

Lhérie, Léon Lévy.

Dans les vignes. Tableau villageois. Paroles de MM. Brunswick [pseud.] et Arthur de Beauplan [pseud.]. Musique de Louis Clapisson. No. 2 in M.240.32

Le roi d' Yvetot. Opéra comique. Paroles de Mrs de Leuven [pseud.] et Brunswick [pseud.]. Mis en musique par Ad. Adam. M.416.3

L'Hermite, François.

Le promenoir des deux amants. [Chansons. Musique de] Claude Debussy. M.137.27

L'Hermite, Tristan. See **L'Hermite, François.**

Lhoste, A.

La reine de Golconde. Opérette. Livret de MM. A. Mouézy-Éon & A. Lhoste. Musique de Frédéric Le Rey. M.445.17

Liadov, Anatol Konstantinovitch.

Ballade pour orchestre. Op. 21B. Partition d'orchestre. Leipzig. Belaïeff. 1906. No. 1 in M.431.32

Kikimora. Légende pour orchestre. Op. 63. Partition d'orchestre. Leipzig. Belaïeff. 1910. No. 2 in M.431.32

Le lac enchanté. Légende pour orchestre. Op. 62. Partition d'orchestre. Leipzig. Belaïeff. 1909. No. 3 in M.431.32

Liane. *Opera.* For the MUSIC see **Rabl, W.** For the LIBRETTO see **Ernst, W. E.**

Liapunov, Sergei Mikhailovitch.

Rapsodie sur des thèmes de l'Oukraïne pour le piano avec un accompagnement de l'orchestre. Op. 28. Partition d' orchestre. Leipzig. Zimmermann. [1908.] No. 2 in M.136.43

"Żelazowa Wola." Poema symfoniczna dla wielkiej orkestry. Utw. 37. [Partition d'orchestre.] Leipzig. Zimmermann. [1910.] M.407.60

The French title reads, Jélasova Vola.

Liapunov, Sergei Mikhailovitch, *editor.*

BALAKIREV, M. A. Концертъ для фортепьяно съ сопровожденіемъ оркестра. Concerto pour piano et orchestre. M.136.40

GLINKA, M. I. Жизнь за Царя. Большая опера. Das Leben für den Zaren. Oper. M.379.64

Libera animas. *Anthem.* ANERIO, F. No. 18 in M.414.43.6

Libera me Domine. *Motet.* ANERIO, F. No. 17 in M.414.43.6

CIMAROSA, D. No. 1 in M.430.8

Liberté, La. [Song, BAR.] (*In* Dessert, Le, des petits soupers. P. 21.) No. 1 in M.148.42

Libuše. *Opera.* For the MUSIC see **Smetana, B.** For the LIBRETTO see **Wenzig, J.**

Lidarti, ——.
Bever voglio. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 18–21.) No. 15 in M.430.1.2
Bravo chi non falla. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 9.) No. 8 in M.430.1.1
Che viva viva. [Part-song, S. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 28–32.) No. 22 in M.430.1.1
Cure avare. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 10.) No. 9 in M.430.1.1
Donna che un falso. Catch [for 3 voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 10.) No. 10 in M.430.1.1
Hail, mighty wine. Catch [for five voices] with an opening chorus. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 149–151.) No. 60 in M.430.1.8
Occhi stelle. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 11.) No. 11 in M.430.1.1
Preti, frati. Canon [for 3 voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 4.) No. 4 in M.430.1.1
Quel bel vermiglio. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 14–16.) No. 13 in M.430.1.2
Su cantiamo. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 11.) No. 12 in M.430.1.1
Tremangli spirti. [Glee for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 12–15.) No. 13 in M.430.1.1
Viva questo claretto. Glee [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 44–47.) No. 28 in M.430.1.3

Liden Kirsten. *Opera.* For the Music see **Hartmann,** J. P. E. For the Libretto see **Andersen,** H. C.

Liebe, Die. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Liebe Farbe, Die. *Song.* Schubert, F. P. Die schöne Müllerin. No. 7 in M.140.33.2

Liebe, Die, hat gelogen. *Song.* Schubert, F. P. No. 2 in M.140.33.2

Liebe, Liebe, deine Schmerzen. *Song.* Loewe, J. C. G. Werke. Band 2. No. 37 in M.384.67.2

Liebe rauscht der Silberbach. *Song.* Loewe, J. C. G. Werke. Band 17. No. 62 in M.384.67.17

Liebe Seele, du hast einen guten Vorrath. *Anthem.* Hammerschmidt, A. Dialogi. M.414.23

Liebelei. *Opera.* For the Music see **Neumann, F.**

Lieben, Das, bringt gross' Freud'. *Song.* Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Lieber alles. *Song.* Wolf, H. Gedichte von J. von Eichendorff. No. 2 in M.415.82

Liebesapfel, Der. *Song.* Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Liebesbotschaft. *For pianoforte.* Schubert, F. P. Lieder für das Piano-Forte. M.452.5.1

Liebescheue, Der. *Song.* Loewe, J. C. G. Werke. Band 1. No. 13 in M.384.67.1

Liebesgedanken. *Song.* Loewe, J. C. G. Werke. Band 16. No. 89 in M.384.67.16

Liebesglück. *For orchestra.* Weidig, A. Drei Episoden. M.136.34

Liebesglück. *Song.* Wolf, H. Gedichte von J. von Eichendorff. No. 2 in M.415.82

Liebesidyll. *Symphonic poem.* Franck, R. No. 3 in M.133.19

Liebesjagd, Die. *Opera.* For the Music see **Ritzau,** H. For the Libretto see **Fisher, T.**

Liebeskampf. *Song.* Nováček, O. E. Ten songs. M.432.34

Liebesleben, Ein. *Songs.* Fischer, J. No. 1 in M.415.27

Liebeslied. *Song.* Marteau, H. Acht Lieder. Op. 10. M.440.26
Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Liebesliedchen. *Song.* Loewe, J. C. G. Werke. Band 17. No. 12 in M.384.67.17

Liebeslieder. *Part-songs.* Brahms, J. No. 3 in M.133.10

Liebesnaehe. *Song.* Loewe, J. C. G. Werke. Band 1. No. 12 in M.384.67.1

Liebeswogen. *Incidental music.* For the Music see **Gerlach,** T. For the Scenario see **Heine.**

Lieblich gesellet. *Song.* Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Liebling, Alice.
[Katharina von Cicilien.] Musik zur Katharina von Cicilien. Dramatische Legende. Mit 12 musikalischen Illustrationen von André Myrot [Pseud.]. No. 2 in M.416.14; etc.

Liebling, Emil.
Momento appassionato for piano. Opus 24. Autograph manuscript. [189–?] No. 4 in M.451.2.4
Momento scherzando for the piano. Op. 25. Autograph manuscript. [189–?] No. 5 in M.451.2.4

Liebling, Georg.
[Katharina von Cicilien.] Musik zur Katharina von Cicilien. Dramatische Legende in 4 Akten und einem Nachspiel von Jan Michailowicz [Pseud.]. Mit 12 musikalischen Illustrationen von André Myrot [Pseud.]. Klavierauszug mit Text. Op. 56. Berlin.] Im Selbstverlag des Autors. 1904. No. 2 in M.416.14
Same. 1906. No. 1 in M.416.14
This edition has the composer's name on the title-page.

Lieblingsplaetzchen. *Song.* Mendelssohn-Bartholdy, J. L. F. M.417.40

Liebrecht, H.
La part du feu. Comédie. Musique de Ch. Mélant. M.442.93

Lied. *Song.* Schmitt, F. Trois mélodies. No. 3 in M.442.81

Lied am Grabe. *Song.* Loewe, J. C. G. Werke. Band 16. No. 46 in M.384.67.16

Lied, Das, das da bleibet. *Duet.* Haupt, C. A. Sammlung zweistimmiger Lieder und Gesänge. M.128.66

Lied der Desdemona. *Song.* Loewe, J. C. G. Werke. Band 8. No. 14 in M.384.67.8

Lied der Freundschaft. *Part-song.* Strauss, R. Drei Männerchöre. Op. 45. M.415.65

Lied der Ghawâze. *Song.* Weingartner, P. F. Album of songs. M.443.61

Lied der Koenigin Elisabeth. *Song.* Loewe, J. C. G. Werke. Band 3. No. 4 in M.384.67.3

Lied eines Schiffers an die Dioskuren. *Song.* Schubert, F. P. No. 17 in M.140.33.3

Lied eines Verliebten. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

Lied eines Vögleins in der Oasis. *Song.* Loewe, J. C. G. Werke. Band 6. No. 17 in M.384.67.6

Lied, Das, vom Falken. *Symphonic poem.* Fitelberg, G. M.441.50

Lied, Das, vom jungen Grafen. *Song.* Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Lied vom Schuft. *Song.* Weingartner, P. F. Album of songs. M.443.61

Lied vom Winde. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

Liederborn. *Songs.* Karg-Elert, S., *editor.* M.417.40

Liedler, Der. *Song.* Schubert, F. P. No. 4 in M.140.33.3

Lieti amanti, I. *Part-songs.* Zanluca, H., *editor.* No. 3 in M.149a.37

Lieutenant Cupidon, Le. *Opera.* For the Music see **Mauprey,** A. de. For the Libretto see **Celval, F.**

Life how vain esteem'd a blessing. *Song.* Vanity of life. No. 117 in M.376.31.2

Life is a scene. *Canon.* Smith, J. S. No. 69 in M.430.1.19

Life is chequer'd. *Song.* Greene, M. No. 155 in M.CAB.1.50

Life let us cherish. *Song.* Naegeli, H. G. No. 9 in M.441.49; etc.

Life, The, of a beau. [How brimful of nothing. Song, T. With continuous bass.] (*In* American musical miscellany. Pp. 245, 246.) No. 92 in M.129.111

Life, The, of a beau. *Song.* Carey, H. M.409.37; etc.

Life, The, of Miss Anne Catley. Including an account of her introduction to public life, her professional engagements in London and Dublin and her various adventures and intrigues with well-known men of quality and wealth. Carefully compiled and edited from the most authentic records extant. London. 1888. Portrait. M.377.43

Life's like a ship. [Song, s. or T.] (*In* Boston musical miscellany. Vol. 1, pp. 145–147.) No. 51 in M.370.2.1

Lift up your heads. *Anthem.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9
DANBY, J. No. 58 in M.430.1.20
GIBBONS, O. M.444.20
GLADSTONE, F. E. Cathedral music. No. 1 in M.444.91
SMITH, J. S. No. 28 in M.430.1.11

Lift up your heads. Canon three in one, in the fifth and eighth above. (*In* Catch Club. Original manuscript collection. Vol. 19, p. 156.) No. 52 in M.430.1.19

Light, The, of other days. *Song.* BALFE, M. W. No. 66 in M.129.52

Lightly tread. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 53, 54.) No. 26 in M.430.1.20

Lightly tread, 'tis hallow'd ground. *Glee.* SCOTLAND, J. No. 42 in M.377.22

Like a dream bright and fair. *Song.* FLOTOW, F. F. A. von. No. 59 in M.129.52

Like art thou to a flower. *Song.* HERVEY, A. Neue Liebeslieder. M.417.18

Like as the hart. *Canon.* ALCOCK, J. No. 37 in M.430.1.10
ROCK, M. No. 64 in M.430.1.31

Like the bright lamp. *Song.* ERIN, oh! Erin. M.441.48.1

Like the frail bark. [Song, BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 6, 7.) No. 2 in M.370.2.1

Lilas blancs. *Song.* LECOCQ, A. C. Les chansons d'amour. M.126.48

Lilienthal, A. W., *editor.*
DAMROSCH, W. J. The dove of peace. Comic opera. M.442.2

Lillies, The, of France. *Song.* FAIR English rose, The. No. 14 in M.376.31.3

Lilly, The. *Song.* ESSEX, T. Collection of original compositions. No. 16 in M.441.100

Lily blossom. *Song.* LASSEN, E. Song album. Vol. 2. M.443.84.2

Lily, The, of the vale. *Song.* ARNE, T. A. The monthly melody. No. 1 in M.CAB.1.3.1

Limbert, Frank L.
Variationen für Orchester über ein Thema von Händel. Op. 16. Partitur. Leipzig. Breitkopf & Härtel. 1904. M.444.152

Limbert, Frank L. *Works about.*
SIEBER, A. E. Dr. Frank L. Limbert. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 163–166. Leipzig. 1907.) M.376.33.2

Lime, E.
Die Millionenbraut. Operette von A. M. Willner und E. Lime. Musik von Heinrich Berté. M.442.1

Limnander de Nieuwenhove, Armand Marie Ghislain, *Baron.*
Les Monténégrins. Opéra-comique en 3 actes. Poème de MM. Alboize et Gérard [pseud.]. Musique de A. Limnander. Grande partition orchestre. Paris. Meissonnier. [1849.] M.418.23

Linario. *Opera.* For the MUSIC see Daneau, N. For the LIBRETTO see Ruty, F.

Lincke, Paul.
Fraeulein Loreley. Operette von Bolten-Bäckers. Musik von Paul Lincke. Klavierauszug mit Text. Berlin. [Lincke & Rühle.] 1900. No. 2 in M.389.70
Frau Luna. Operette von Bolten Bäckers. Musik von Paul Lincke. Klavierauszug mit Text. Berlin. Lincke & Rühle. 1901. No. 1 in M.389.70

Linco found Damon. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 114.) No. 114 in M.CAB.1.50

Lindau, Carl.
Die Schützenliesel. Operette von Leo Stein [Pseud.] und Carl Lindau. Musik von Edmund Eysler. M.442.123

Lindeman, Ole-Andres.
Pièces pour le clavecin. Paris. Farrenc. 1861. [Le trésor des pianistes. Vol. 2.] No. 6 in M.450.48.2

Lindemann, Otto, *editor.*
BITTNER, J. Der Bergsee. Ein Vorspiel und zwei Akte. M.441.65

Lindenbaum, Der. *For pianoforte.* SCHUBERT, F. P. Lieder für das Piano-Forte. M.452.5.2

Lindenlaub. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33

Lingard, William Horace.
MABEL waltz songster, The. Containing the very best songs of the day, including many of Lingard's most popular songs. New York. 1868. M.129.61

Linger yet, wherefore hasten. *Song.* TCHAIKOVSKI, P. I. Tchaikovski-Album. M.417.32

Linnet, The. *Song.*
EASTCOTT, R. The harmony of the muses. M.431.11
HOOK, J. No. 7 in M.441.49

Linten lowrin. *Song.* LAWSON, M. L. Songs of the North. M.442.106

Lippius, Johann.
Synopsis mvsicæ novæ omnino veræ atque methodicæ vniversæ, in omnis sophiæ prægustum παρέργως inventæ disputatæ & propositæ omnibus philomusis. Argentorati. Impensis Pauli Ledertz, typis Caroli Kieffer. Anno 1612. M.149a.68

Lippold, Max, *translator.*
MUSORGSKI, M. P. Boris Godunow. Musikalisches Volksdrama. M.125.61

Lipsius, Ida Maria.
Edvard Grieg. [Von La Mara, Pseud.] (*In* Peters, Carl F. Katalog der Compositionen von Edvard Grieg. Pp. 4–12.) M.128.81

Lischen and Fritzchen. *Opera.* For the MUSIC see Offenbach, J. For the LIBRETTO see Boisselot, P.

Lisette, La, de Béranger. *Song.* BÉRAT, F. Chansons. M.376.48

Lisette est faite pour Colin. *Song.* MOULLÉ, É. Chansons tendres. M.442.97

Lisette et Colin. *Song.* MICHIELS, G. Chansons anciennes du pays de France. M.432.48

Listen to my tale of woe. *Song.* SMITH, H. T. No. 1 in M.444.136; etc.

Listen to the distant din. *Catch.* PAXTON, S. No. 63 in M.430.1.20; etc.

Liszt, Franz.
[Années de pélerinage.] Deux morceaux tirés des Années de pélerinage. Pour orchestre par Nicolas Kasanli. Partition d'orchestre. Mayence. Schott. [190–?]
Contents. — 1. Sposalizio. 2. Il penseroso. No. 3 in M.133.41

Same. Suite de compositions pour piano. Première année. — Suisse. Mayence. Schott. [185–?] Plates. M.441.33
Contents. — 1. Chapelle de Guillaume Tell. 2. Au lac de Wallenstadt. 3. Pastorale. 4. Au bord d'une source. 5. Orage. 6. Vallée d'Obermann. 7. Églogue. 8. Le mal du pays. 9. Les cloches de Genève.

Compositionen für die Orgel. Leipzig. Schuberth & Co. [188–?] M.430.23
Contents. — Andante religioso. — Dante's Divina comedia. — Consolation. — Einleitung zur Legende der heiligen Elisabeth. — Tu es Petrus, aus dem Oratorium Christus. — Offertorium aus der ungarischen Krönungs-Messe. — Orpheus. — Praeludium und Fuge über B-A-C-H.

Die heilige Cäcilia. Legende, gedichtet von Madame Émile de Girardin. Für eine Mezzo-Sopran-Stimme mit Chor (ad libitum) und Orchester (oder Pianoforte, Harmonium und Harfe) Begleitung componirt von F. Liszt. Partitur. Leipzig. C. F. Kahnt. [189–?] M.434.27
The title is repeated in French. The text is in French, German and Italian.

Der 137. Psalm: „An den Wassern zu Babylon." Für eine Singstimme mit Frauenchor mit Begleitung der Violine, der Harfe, des Pianoforte und Orgel (oder Harmoniums) componirt von Franz Liszt. Partitur. Leipzig. Kahnt. [1856.] No. 2 in M.415.76

Jeanne d'Arc au bûcher. Scène dramatique. Paroles d'Alex. Dumas. Composées pour mezzo-soprano avec accompagnement d'orchestre ou piano par F. Liszt. Partition d'orchestre. Mayence. Schott. [1870.] No. 4 in M.407.33

Liszt, Franz. *(Continued.)*
Mélodies hongroises d'après Fr. Schubert. Pour piano seul par F. Liszt. Cah. 2. Vienne. Diabelli & Co. [186–?] M.442.92
Polonaise pour le piano. I., II. [E major.] Leipzig. Senff. [186–?] No. 1, 2 in M.450.1.13

Liszt, Franz, *editor.*
Schubert, F. P. Lieder für das Piano-Forte übertragen von F. Liszt. M.452.5
Wagner, W. R. [Tannhäuser.] Pilgerchor aus R. Wagner's Tannhäuser. Paraphrase für Piano. No. 1 in M.444.107
—— [Tristan und Isolde.] Isolden's Liebes-Tod. Schluss-Scene aus Richard Wagner's „Tristan und Isolde" für das Pianoforte bearbeitet. No. 2 in M.444.107

Liszt, Franz. *Works about.*
Calvocoressi, M. D. Franz Liszt. Biographie critique. Paris. [1905.] Plates. M.376.44

Litanei. (Auf das Fest: „Aller Seelen.") Schubert, F. P. M.417.40

Litolff, Henry Charles.
Concerto symphonique [No. IV] pour piano et orchestre. Op. 102. [Partition] piano. Brunswick. Litolff. [185–?] The instrumentation is indicated. No. 1 in M.133.31
Les templiers. Opéra en 5 actes. Airs de ballet. Partition d'orchestre. Paris. Énoch Frères & Costallat. [1886.] M.444.42
Contents. — Adagio. — Entrée des Bohémiens. — Czardaz. — Les archers du roi. — Petite danse scénique. — Gigue.

Litta, Paul.
La déesse nue. Die entschleierte Göttin. Poëme ésotérique pour une danseuse, piano, violon et triangle. Ein esoterisches Tanz-Gedicht für eine Tänzerin, Klavier, Violine u. Triangel. [Partition et partie.] Florenz. Libera estetica. 1912. M.440.14

Little cherub, The. *Opera.* For the Music see Tilkins, F. For the Libretto see Davis, J.

Little Dorrit. *Ballad.* Caulfield, J. M.431.64

Little flea, why so blood-thirsty. *Song.* Greene, M. No. 186 in M.cab.1.50

Little heart, The. *Song.* Dunn, J. M.409.37

Little insect perch'd on high. *Song.* Grasshopper, The. No. 58 in M.370.2.1

Little insect that on high. *Duet.* Grasshopper, The. No. 21 in M.129.111

Little mermaid, The. *Cantata.* For the Music see Vincent, C. J. For the Libretto see Novra, L.

Little Miss Nobody. *Opera.* For the Music see Godfrey, A. E. For the Libretto see Graham, J. H. C.

Little pretty bonny lass, A. *Part-song.* Farmer, J. The first set of English madrigals. M.452.4.8

Little Red Riding-Hood. *Cantata.* For the Music see Crament, J. M. For the Libretto see Rowbotham, J. F.

Little Sally. *Song.* Arnold, S. No. 40 in M.441.49

Little syren of the stage. *Song.* Holcombe, H. No. 83 in M.cab.1.50; etc.

Liturgical music. See also Church music. *Anthems.* Unless otherwise stated, the accompaniment is for organ.

Liturgical music. *Antiphonals.*
Antiphonarium Romanum, officio vesperarum accommodatum. Antiphoonen en vesperen, voor tyden des jaars. Nieuwe druk. Te Amsterdam, By Theodorus Crajenschot. 1769. Plates. M.148a.52

Liturgical music. *Breviary offices.*
Lloyd, G. H. Vespers for the Immaculate Conception. M.421.30

Liturgical music. *Masses.*
Albert des Anges, *frère.* Messe de la Nativité. Sur des noëls anciens à 4 voix mixtes. No. 1 in M.409.42
—— Messe solennelle, Deuxième, dite de Saint-Joseph, à 4 voix mixtes. No. 2 in M.409.42
Argent, W. I. Mass in A for four voices. No. 1 in M.450.1
Arscott, F. Mass for male voices (two tenors & two basses). No. 2 in M.450.1
Badet. L., *editor.* Chants liturgiques des Coptes, notés et mis en ordre. M.432.45

Liturgical music. *Masses. (Continued.)*
Baetens, C. M. Mass in C of the Annunciation, for 4 voices. No. 2 in M.450.2
—— Mass of the Assumption for 4 voices. No. 1 in M.450.2
Bruckner, A. Messe in D für Chor und Orchester. M.414.33
Caldara, A. Missa dolorosa. [Für s. a. t. b., mit Begleitung von zwei Violinen, Viola, Orgel und Basso continuo.] M.414.14
Carnazzi. Missa a 3 concertanti. (Vater mild.) No. 1 in M.414.43.2
Cobb, J. P. Mass in F, No. 1, in vocal score. With Latin and English text. M.415.69
Cordans, B. Missa a 2 [t. b.], No. 1. (Grosser Gott.) No. 4 in M.414.43.2
—— Missa a 2 [t. b.], No. 2. Vater erhöre uns. No. 6 in M.414.43.2
—— Missa a 2 [t. b.], No. 3. (Güt'ger Gott.) No. 9 in M.414.43.2
Danjou, J. L. F. Messe brève [t. t. b. b.]. M.453.12
Deseilligny, A. P. Messe pour la fête de l'Assomption à trois voix: soprano—contralto—basse. No. 1 in M.417.65
Dossert, F. G. Mass in E minor. For four voices soli and chorus. Organ obligato. No. 3 in M.417.60
Dumont, H. Messe dite du VI^e ton. Les chœurs harmonisés à 4 voix par Alex. Guilmant. [s. s. t. b.] No. 2 in M.417.61
Durante, F. Vater Du erhöre. No. 11 in M.414.43.2
Franck, C. A. Messe à trois voix, pour soprano, ténor et basse, avec accompagnement d'orgue, harpe, violoncelle et contrebasse. [Op. 12.] No. 2 in M.126.86
—— Same. Mass [in A] for three or four voices, soprano (alto), tenor and bass. With accompaniment of organ, harp, violoncello and double bass. [Op. 12. Edited and arranged by Karl Edwards, pseud.] M.415.28
Franck, J. Messe facile à deux voix égales. (No. 4.) Op. 136. Partition avec accompagnement d'orgue. M.417.14
Gounod, C. F. À la mémoire de Jeanne d'Arc. Messe avec soli, choeurs, orgue d'accompagnement et grand-orgue, précédée d'un prélude avec fanfare sur l'entrée dans la Cathédrale de Rheims. No. 1 in M.415.30
—— Messe solennelle (St. Cecilia) for soli and chorus. Edited and the organ accompaniment arranged by H. Clough-Leighter. No 2 in M.417.59
Harford, H. Missa solennis et vesperale. M.417.71
Kreutzer, L. C. F. Messe en ut. [Partition.] M.398.11
Lachner, F. Messe für 2 Chöre und Solostimmen. Op. 130. Partitur. No. 1 in M.415.76
Lloyd, G. S. Masses. Nos. 1, 2, 4, 5, 8–12, 14–16. M.421.26
—— Same. No. 7. No. 9 in M.421.31.34
—— Same. No. 13. No. 26 in M.421.31.2
—— "Messa" de Immaculata Conceptione "1864." Rescensio. 1898. M.421.28
Maher, W. J. A pastoral mass, for four voices. No. 3 in M.450.2
Misse familiares cum suis cãtib9 angelicis/nuperrime ad vnguẽ recognite. Nam pleraq3 in vetustioribꝰ exẽplaribꝰ truncata: in hac nonissima [sic] recognitione reintegrata sunt; sicuti precipue in intonationibus Psalmorum videre est. No. 1 in M.149a.47
Misse solẽniores totiꝰ anni: nuperrime ad vnguẽ recognite. Nam pleraq3 in vetustioribꝰ exemplaribus truncata: in hac nouissima recognitione redintegrata sunt/sicuti precipue in intonationibꝰ Psalmorum videre est. No. 2 in M.149a.47
Mitterer, I. Missa festiva in hon. S. Caroli Borromaei quam composuit ad quatuor voces inaequales et organum (cum duobus trombonis ad lib.) Ignatius Mitterer. No. 2 in M.140.25
Moreau, W. Messe solennelle en l'honneur de l'Immaculés pour 3 voix égales avec accompagnement d'orgue et de harpe (à volonté). No. 1 in M.126.69
Pessard, É. L. F. Petite messe solennelle. À deux voix égales avec ténor et basse (ad libitum). Œuv. 21. M.137.60
Pilot, F. P. A. Messe de l'annonciation, semi-solennelle. soli et choeurs à trois voix, s. t. b. No. 2 in M.126.69

Liturgical music. *Masses. (Continued.)*

SCHMID, J. Fest-Messe in C für Chor, grosses Orchester und Orgel. Op. 32. M.417.53

SILAS, E. Messe pour quatre voix et orgue. Op. 62. M.444.134

STEWART, H. J. Mass [in D minor]. For male or mixed voices. No. 2 in M.417.65

TAG, C. G. Missa in D: II violini, viola, II oboe's, II corni, II clarini, soprano, alto, tenore, basso et fondamento. [Full score.] M.430.30

TCHAIKOVSKY, P. I. Всенощное бдѣніе. [Premières vêpres. S. A. T. B. Accomp. de piano.] Соч. 52. M.442.50

TOURNEUR, J. B. Messe, 2me, à 3 voix, avec solos de ténor et basse. M.441.91

VIADANA, L. Missa, L'hora passa, quatuor vocum. No. 3 in M.126.47

WEBER, C. M. F. E. von. Communion service (in E flat). The English adaptation by the Rev. W. Russell. Pianoforte accompaniment. No. 2 in M.415.90

ZIMMERMAN, P. J. G. Messe [solennelle] à quatre voix à grand orchestre. M.432.28

Liturgical music. *Masses. Graduals.*

BEACH, A. M. C. Graduale (Thou glory of Jerusalem). From Mass in E flat, for tenor voice [with pianoforte accompaniment]. No. 1 in M.450.30

VALLOTTI, F. A. Sepulto Domino. Graduale [S. A. B. T.]. No. 12 in M.414.43.14

Liturgical music. *Masses. Kyries.*

ASOLA, G. M. Kyrie [T. T. B. B.]. No. 11 in M.414.43.12

HUTCHESON, F. Kyrie eleison [T. T. B.]. No. 60 in M.430.1.9

JANNACONI, G. Kyrie eleison [S. A. T. B.]. No. 12 in M.414.43.6

MENDELSSOHN-BARTHOLDY, J. L. F. Kyrie eleison [S. A. T. B. Doppelchor]. No. 28 in M.414.43.5

PALESTRINA. Kyrie eleison [S. A. T. B.]. No. 1 in M.414.43.5

SCHNEIDER, J. C. F. Kyrie [S. S. A. T. B.]. No. 22 in M.414.43.14

Liturgical music. *Masses. Offertories.*

BOËLY, A. P. F. Quatre offertoires pour l'orgue. Op. 9. No. 1 in M.430.18

CHAUVET, C. A. 9 offertoires de caractères gradués destinés au temps de l'Avent et au temps de Noël, pour grand-orgue ou harmonium. No. 1 in M.444.74

FRANCK, C. A. Offertoire pour les fêtes de L'Assomption, de La Conception et du Mois de Marie. [S. T. B., avec accompagnement d'orgue, harpe et contrebasse.] No. 1 in M.417.61

Liturgical music. *Masses. Responses.*

HILLER, J. A. Responsorium 1tes–4tes. Vierstimmige Motetten. Theil 6. No. 39–42 in M.443.23

Liturgical music. *Masses. Requiem.*

BERLIOZ, L. H. Grande messe des morts. Werke. Serie 4, Abtheilung 1. M.431.61; etc.

CHERUBINI, M. L. C. Z. S. Requiem à quatre voix et à grand orchestre. M.441.53

CIMAROSA, D. Libera me Domine. Assoluzione nella messa per i defunti modulata a quattro voci con istrumenti. No. 1 in M.430.8

FAURÉ, G. U. Requiem. Pour soli, chœurs & orchestre. M.434.7

FISCHER, P. C. Missa brevis pro defunctis quatuor vocibus imparibus concinenda. No. 2 in M.126.47

GALLOTTI, S. Missa pro defunctis ad chorum sex vocum inæqualium. In memoriam Humberti I. Italorum Regis. M.444.34

LLOYD, G. H. Requiem in D min. M.421.27

RHEINBERGER, J. G. Requiem für Chor, Soli und Orchester. Op. 60. M.444.48

VERDI. Messa da requiem. (Per l'anniversario della morte di Alessandro Manzoni.) Per quattro parti principali (soprano, mezzo-soprano, tenore, basso) e coro. Partitura d'orchestra. M.412.33

Liturgical music. *Morning and evening prayer.*

WESLEY, S. Te Deum, Jubilate, Sanctus, Kyrie Eleeson. Magnificat et Nunc dimittis. A morning & evening church service, for four voices. No. 2 in M.408.2

Liturgical music. *Occasional and special services.*

ALBERT DES ANGES, *frère.* Messe solennelle. Composée pour les fêtes de la canonisation du Bx J. B. de La Salle, à 4 voix mixtes, soprano, alto (ou 2e sopr.), ténor et basse. M.417.76

BENEVOLI, O. Festmesse und Hymnus zur Einweihung des Domes in Salzburg 1628. Mit 53 Stimmen (16 Vocal- und 34 Instrumentalstimmen) nebst 2 Orgeln und Basso continuo. M.414.12

Liturgical music. *Miscellaneous.*

TCHAIKOVSKI, P. I. Liturgy of St. John Chrysostom set to four-part choral music for mixed voices. Words translated and adjusted to music by G. Frederick Wright. No. 2 in M.417.9

Litzau, Johannes Barend, *editor.*

FRESCOBALDI, G. Vijf capricen, vier canzonen en acht ricercaren uit il primo libro di capricci, canzon francese e recercari di Girolamo Frescobaldi. M.430.20

Live today. *Glee.* WEBBE, S. No. 114 in M.430.1.25

Livre, Le, de la Genèse. *Criticism.* CANUDO, R. M.127.69

Lloyd, Charles Harford.

Allegro agitato for the organ. Autograph manuscript. [189–?] No. 6 in M.451.2.4

A thousand years, by sea and land. [Part-song. Accomp. for piano. Words by Henry Newbolt.] (*In* Choral songs in honour of Queen Victoria. Pp. 107–117.) M.398.2

Lloyd, George Henry.

[A collection of church music. With accomp. for organ.] Autograph manuscript. [1867–1913.] 39 v. M.421.31

Contents. — 1. Crudelis Herodes. (2 settings.) — Jesu dulcis memoria. (2 settings.) — Jesu corona. (7 settings.) — Quodcunque in orbe. — Egregie Doctor Paule. — Audi benigne. — Ave maris stella. (13 settings.) — Maerentes oculi. (2 settings.) — Pange lingua. (10 settings.) — Lauream certaminis. — Exite Sion. (2 settings.) — Festivis resonent. — O quot undis. — Exultet orbis. — Iste confessor. (15 settings.) — Vexilla regis. (7 settings.) — Te Joseph celebrent. (6 settings.) — Deo gratias. — Ad regias. (2 settings.) — Christe sanctorum. — Tantum ergo. — Deus tuorum. (4 settings.) — Tristes errant. (2 settings.) — Rex gloriose. — Salutis humanae. — Veni creator. — Jam sol recedit. — Sapedum Christi. — Auctor beate. (2 settings.) — Fortem virili. — Ut queant laxis. — Placare Christe. (3 settings.) — O salutaris hostia. — Jesu redemptor. — Salvete flores. — Gentis polonae. — Audiat miras. — Creator alme. — Regis superni. — Jesu magister. — Custodes hominum. — Saepe dum Christi. — Coelestis urbs. 2–4. Alma redemptoris. (3 settings.) 5. Alma redemptoris. — Ave regina. (2 settings.) — Regina coeli. (2 settings.) — Tantum ergo. — Ave maris stella. — Ad regias. — My God, my Life, my Love. 6. Regina coeli. (2 settings.) — Salve regina. — Ave maris stella. 7. Regina coeli. — Alma redemptoris. 8. Regina coeli. (3 settings.) 9. Regina coeli. — Coelestis urbs. — Ave maris stella. (2 settings.) — O quot undis. — Ave verum. — Deus tuorum. — Salutis humanae. — Auctor beate. 10. Salve regina. — Tantum ergo. — Ave maris stella. 11. Salve regina. (2 settings.) 12. Hymns, English and Latin, for the month of May or October. 13. Pange lingua. (6 settings.) — Vexilla regis. (2 settings.) — Christus factus est. — Regina coeli. — Ad regias. (3 settings.) — How pure, how frail. — O salutaris hostia. — Rock of ages. — Five primrose springs. — Jesus, Jesus come to me. — Hail Jesus. — Hail Queen of Heaven. — Holy Ghost. — O Jesus Christ remember. — Iste confessor. — Come Holy Ghost. — Salve regina. (3 settings.) — Ecce panis. (2 settings.) — Te Deum (short). — Viva Pio nono. — Lauda Sion. — Te Joseph celebrent. — Ave maris stella. (11 settings.) — Exultet orbis. — Tantum ergo. (2 settings.) — Tristes errant. 14. Lauda Sion. 15. Puer nobis. 16. Alma redemptoris. (2 settings.) — Ave maris stella. (5 settings.) — I am a faithful Catholic. — O salutaris hostia. — Ave regina. (2 settings.) — Regina coeli. 17. Ave maris stella. (4 settings.) — Ave verum. — Sacred heart of Jesus. — Tantum ergo. (14 settings.) — We adore Thee oh Christ and we bless Thee. (Lent stations.) — Regina coeli. — Placare Christe. — O salutaris. — Crudelis Herodes. (2 settings.) — Alma redemptoris. — Mass No. 13 (Requiem). — Dixit, in B flat. — O sanctissima. — Crudelis Herodes. — Salvete flores. — Vexilla regis. — Jam sol recedit. 18. Domine, in C. — Dixit, in F. — Regina coeli. — Salvete flores. — Crudelis Herodes. — Ave maris stella. — Tantum ergo. (2 settings.) — Salve regina. (Festival.) — Crudelis Herodes. 19. Alma redemptoris. — Regina coeli. — Ad regias. — Ave maris stella. — Holy name of Mary. — O quot undis. — Creator alme. — The snow lay on the ground. (Christmas carol.) — Ego propter te. — Popule meus. (Improperia.) — Ad regias. — Ave maris stella. — Ad regias. 20. Ave maris stella. (10 settings.) — Tantum ergo. (2 settings.) — Placare Christe. — Jam sol recedit. — Stabat Mater. — Iste confessor. — Ad regias. (2 settings.) — Jesus my Lord. — The loving heart of Jesus. — O quot undis. 21. Verbum supernum. — Ave Maria. (11 settings.) — Salve regina. — Magnificat. — Laudate pueri. — Ave maris stella. (6 settings.) — Pange lingua. (2 settings.) — Regina coeli. (2 settings.) —Vexilla regis. — Alma redemptoris. — Salve regina. — Jesu redemptoris. — Crudelis Herodes. — Te Joseph celebrent. — Bone pastor. — Tantum ergo. (12 settings.) — Jesu dulcis. (2 settings.) — O salutaris hostia. (4 settings.) — Yes dear Jesus. — Salvete flores. —

Lloyd, George Henry. *(Continued.)*
Improperium. — Jesu redemptor. — Salvete flores. — Iste confessor. (2 settings.) — Te Joseph celebrent. — Ad regias. (2 settings.) — Vexilla regis. — Gentle star of ocean. — Guide me oh thou great Jehovah. 22. Regina coeli. (2 settings.) — Lucis creator. — Ave maris stella. (2 settings.) — Auctor beate. — Dearest Mother Mary. — Sweet and low. — From thy bright throne. — Pange lingua. — Tibi Christe. — Dixit, in F. — Magnificat. — Domine. — Alma redemptoris. — A pleasant invitation. 23. Ave verum. (4 voices.) — Ave maris stella. (36 settings.) — Veni creator. (2 settings.) — Auctor beate. — Quodcunque in orbe. — Iste confessor. (2 settings.) — Ad regias. (2 settings.) — Adoro te. — Te lucis. — Vexilla regis. (2 settings.) — Lucis creator. (3 settings.) — Sanctorum meritis. — Placare Christe. — O quot undis. (2 settings.) — Jesu corona virginum. — Tantum ergo. (2 settings.) — Te Joseph celebrent. — O salutaris hostia. — Litany of B. V. M. — Jesu dulcis. — Pange lingua. — Jesu redemptor. (2 settings.) — O quot undis. — Ad regias. — Crudelis Herodes. — Tristes errant. — Exultet orbis. 24. O salutaris hostia. — Jam hiems transit. — Ave maris stella. (2 settings.) — Regina coeli. — Salve regina. — Spiritus Domine. — Confirma hoc. — Te Deum. — Veni creator. 25. Rock of ages. — Beatus vir. — Softly now the light. — Ave Maria. (2 settings.) — Audi benigne. — O salutaris hostia. (2 settings, one by V. Bellini.) — Regina coeli. — Exultet orbis. — Tantum ergo. — Ad regias. 26. Alma redemptoris. (2 settings.) — Ad regias. (3 settings.) — Tantum ergo. (4 settings.) — Ave maris stella. (2 settings.) — Ad regias. 27. Alma redemptoris. — O sanctissima. — Tantum ergo. (2 settings.) — Regina coeli. — Ad regias. 28. Lauda Sion. (Festival setting, complete.) — Ad regias. (4 settings.) — Ave maris stella. (3 settings.) 29. Adoro te. — Alma redemptoris. — Jack and Jill. — The man in the moon. — Pie Jesu. — Ad regias. (5 settings.) — Regina coeli. (4 settings.) — Marcia Moresco. (4 hands.) — Vexilla regis. (2 settings.) — O salutaris hostia. (6 settings.) — Salutis humanae. — Jesu redemptor. — Tantum ergo. (3 settings.) — Ave maris stella. (10 settings.) — Crudelis Herodes. 2 settings.) — Te Joseph celebrent. — Lucis creator. — Qui cunque Christum quaesitis. — Pange lingua. (3 settings.) — Veni creator. — Jam sol recedit. (2 settings.) — Stabat Mater. — O quot undis. (2 settings.) — Exultet orbis. — Tristes errant. — Deus tuorum. — Rex gloriose. — Jesu corona. — Fortem virili. — Salutis humanae. — Coelestis agni. — Iste confessor. (2 settings.) — Coelestis urbs. — Rocco's song from "The vampire." — Magnificat. — Illumina faciem. 30. Victimae paschali. — Tantum ergo. (4 settings.) — Te Deum. — Christus factus est. — Alma redemptoris. — Ave regina. — Regina coeli. — Salve regina. — Stabat Mater. — Ave maris stella. — Iste confessor. — O sacrum convivium. 31. Veni creator. — Tantum ergo. — Asperges me. — Regina coeli. — Basque ballad. (2 versions.) — Sacred heart. — Introibo ad altare. — Et glorificabo. — Virgines post eam. — Quinque prudentes. — Bonum est. — Perfice gressus. — Ave maris stella. — Benedictus es. — There is an hour of hallowed peace. — Dixit, in F. — Ave verum. — Tantum ergo. — Alma redemptoris. — Salve regina. 32. Ave maris stella. (2 settings.) — Ad regias. — Mass. (Requiem.) — Sacred heart. — Alma redemptoris. 33. Pange lingua. (2 settings.) — Jam sol recedit. — Veni sancte. — Ave verum. — Pastores loquebantur. — Jesu redemptor. — Tantum ergo. (2 settings.) — Crudelis Herodes. — Vidi aquam. — Confitemini Domino. — Look down oh Mother Mary. — Dixit, in G. — Alma redemptoris. (2 settings.) — Amavit eum. — Tantum ergo. — O salutaris hostia. — Domine ad adjuvandum. — Oh Mary blest. 34. Jam sol recedit. (2 settings.) — Iste confessor. — Ad regias. (2 settings.) — Veni creator. — Salve regina. — Hymn for communion. — Missa brevis, no. 7. 35. Crudelis Herodes. — O quot undis. — Speciosa facta es. — Ave maris stella. — Duo, solve vincla reis. — Monstrate esse. — Virgo singularis. — Nos culpis. — Vitam praesta. — Sit laus Deo. — Gloria in excelsis Deo. 36. Regina coeli. (3 settings.) — O salutaris hostia. — Alma redemptoris. (2 settings.) 37. Alma redemptoris. — Salve regina. — Tantum ergo. (5 settings.) — Pange lingua. — O salutaris hostia. (3 settings.) — Ave maris stella. (5 settings.)—Quicunque Christum.—Creator alme. —Salutaris humana.—Veni creator.—Pater superni.—Jesus lover of my soul.—Iste confessor.—Pange lingua. 38. [Mise] rere peccatorum.— Ad regias. — Resurexit. — Haec dies. (Gradual.) — Terra tremulit. — Haec dies. (Hymn.) — Alma redemptoris. — Tantum ergo. (3 settings.) — Regina coeli. (3 settings.) — Ave regina. — O salutaris hostia. — Ave verum. (2 settings.) — Hail oh Queen of Heaven. — Pange lingua. — Te Joseph celebrent. — Cradle song. (Words by Bayard Taylor.) — Pascha nostrum. 39. Pange lingua. (2 settings.) — My God, my Life, my Love. — Tantum ergo. (10 settings.) — Alma redemptoris. (2 settings.) — Sacred heart. — Ad regias. (2 settings.) — Regina coeli. (3 settings.) — Ave regina. — Ave maris stella. — Gentle star of ocean. — Jesu corona. — Iste confessor. (3 settings.) — O salutaris hostia.

Masses. Nos. 1, 2, 4, 5, 8–12, 14–16. [With accompaniment for organ.] Autograph manuscript. 12 v. M.421.26
These masses were composed 1862–1910. The volume containing no. 8 includes a Christmas canticle (Adeste fideles) and a Tantum ergo in B♭.

Same. No. 7. No. 9 in M.421.31.34

Same. No. 13. No. 26 in M.421.31.2

"Messa" de Immaculata Conceptione "1864." Rescensio. 1898. [With accompaniment for organ.] Autograph manuscript. [1898.] M.421.28

Requiem in D min. [With accompaniment for organ.] Autograph manuscript. [1913.] M.421.27

Lloyd, George Henry. *(Continued.)*
Stabat mater. [Anthem with accompaniment for organ.] Autograph manuscript. [1900.] M.421.29

Study in canon [for organ]. Autograph manuscript. [189–?] No. 7 in M.451.2.4

Vespers for the Immaculate Conception. [With accompaniment for organ.] Autograph manuscript. [1898.]
These vespers were finished in 1860 and revised 1898. M.421.30

Lloyd, Robert.
The capricious lovers. An English comic opera. Composed by George Rush. M.402b.21

Lo here another love. *Duet.* Morley, T. Of Thomas Morley the first booke of canzonets for two voices. No. 1 in M.452.4.1

Lo! here in the dust. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 4, 5.) No. 3 in M.430.1.20

Lo! here's the bride. *Part-song.* Ayrton, E. No. 38 in M.430.1.15

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Lo, she flies. *Part-song.* Morley, T. Of Thomas Morley the first booke of balletts. M.452.4.4

Lo, the black deed. *Hymn.* Callcott, J. W. The anthems sung at the Asylum Chapel. M.432.9

Lo! to the iron hand of fate. *Glee.* Malme, G. No. 29 in M.430.1.24

Lo, where with flowery head. *Part-song.* Morley, T. Canzonets to five and sixe voices. M.452.4-3

Lob der Thränen. *For pianoforte.* Schubert, F. P. Lieder für das Piano-Forte. M.452.5.2

Lob der Thränen. *Song.* Schubert, F. P. Der Schäfer u. der Reiter. No. 10 in M.140.33.1

Lob der Zigeuner. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Lob des Moselweins. *Duet.* Noeroth, J. Mosellieder. No. 2 in M.450.33

Lob göttlichen Worts. *For organ.* Neumark, G. Sechs kleine Fantasien. No. 2 in M.444.91

Lobe, Johann Christian.
Die Fürstin von Grenada, oder der Zauberblick. Grosse Zauberoper mit Tanz, Pantomime und Tableaux in fünf Aufzügen. Musik von J. C. Lobe. [Partitur.] Paris. Schott. [1833?] M.418.24
The text is by Lobe and Sondershausen.

Lobe den Herrn, meine Seele. *Anthem.*
Eccard, J. No. 31 in M.414.43.6
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Lobet den Herrn. *Anthem.* Praetorius, M. No. 72 in M.414.43.13

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Lobgesang. *Cantata.* For the Music see Mendelssohn-Bartholdy, J. L. F.

Lobgesang. *Song.* Loewe, J. C. G. Werke. Band 1. No. 30 in M.384.67.1

Lobster's garden party, The. *Cantata.* For the Music see Bridge. For the Words see Wensley.

Lobt Gott getrost mit Singen. *Anthem.* Gumpeltzhaimer, A. No. 30 in M.414.43.11

Lobt Gott ihr Christen. *Anthem.* Praetorius, M. No. 55 in M.414.43.13

Locatelli, Pietro.
Sonata in B. Für Violine & Klavier. Nach der Original-Ausgabe bearbeitet von Alfred Moffat. [Partitur.] Mainz. Schott. 1909. [Kammer-Sonaten für Violine & Klavier des 17ten & 18ten Jahrhunderts. No. 18.] No. 3 in M.432.42.4
XII sonate a violino solo è basso da camera. Opera sesta. Paris. Le Clerc. [1750?] M.434.85

Loch Lomond. *Song.* Lawson, M. L. Songs of the North. M.442.106

Lochaber. *Duet.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 20 in M.376.32.2

Locher, Carl.

Les jeux d'orgue: leur caractéristique et leurs combinaisons les plus judicieuses. Par Charles Locher. Traduction libre revue par l'auteur. Paris. Fischbacher. 1889. Illus. M.453.26

Locke, Matthew.

Lord, let me know mine end. Anthem for five voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 226–234.) M.444.20

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Butterflies. A musical play. Music by J. A. Robertson. No. 1 in M.240.28

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Loder, George.

The dying emigrant's prayer. [Song, T. Accomp. for piano.] Written by H. Plunkett Grattan. Music composed by George Loder. New York. Firth & Hall. 1847. No. 6 in M.431.54

Loder, Marion.

Cinderella in flowerland, or the lost lady's slipper. Operetta for children. [Vocal score.] Boston. Oliver Ditson Co. 1896. M.443.111

Loeffler, Charles Martin.

Deux rapsodies pour hautbois, alto et piano. [Partition.] New York. Schirmer. [1905.] No. 2 in M.434.56

Contents. — L'étang. — La cornemuse.

For one who fell in battle. Eight-part chorus for mixed voices a cappella. Words by T. W. Parsons. [Music by] Ch. M. Lœffler. [Score with accompaniment for rehearsal only.] New York. Schirmer. [1911.] No. 1 in M.415.57

A pagan poem (after Virgil). Composed for orchestra with piano, English horn and three trumpets obligato. Op. 14. Orchestral score. New York. Schirmer. [1909.] M.411.80

Loehnern, Johann, *editor.*

Die alte Zions Harpfe, des Königs Davids Ehre, nach denen hundert und fünfzig Psalmen, in eben so vielen Liedern. M.149a.49

Loén, S.

L'imère. L'imera. Scène lyrique de salon. Scena lirica per salotto. Paroles et musique de S. Loén. Partition piano, chant, violon. [Paris. Pfister. 1911.] M.442.28

The words are in French and Italian.

Irénis. Irenide. Scène lyrique de salon. Scena lirica per salotto. Paroles et musique de S. Loén. Partition piano, chant, violon. Paris. Pfister. 1911. M.417.43

Sur l'Euryale. Scène lyrique de salon. Paroles et musique de S. Loén. Partition piano, chant, violon (et harpe ad libitum). Paris. Pfister. [190–?] M.442.40

Loewe, Johann Carl Gottfried.

Carl Loewes Werke. Gesamtausgabe der Balladen, Legenden, Lieder und Gesänge für eine Singstimme [mit Klavierbegleitung]. Im Auftrage der Loeweschen Familie herausgegeben von Max Runze. Leipzig. Breitkopf & Härtel. [1899–1904.] 17 v. in 19. Portrait. M.384.67

The index for the 17 volumes may be found in volume 17.

Contents. — 1. Lieder aus der Jugendzeit: Das Gebet des Herrn und die Einsetzungsworte; 13 bisher ungedruckte Gesänge; 8 Jugendlieder. — Kinderlieder: Morgen-, Abend-, und Nachtlieder; Sonn- und Festtage; Zum Lobe Gottes; Kinder-Legenden; Geistliche Volkslieder; Kinder-Volkslieder; Natur; Spiellieder, Schullieder und Verwandtes; Kinderlieder im engeren Sinne; Zwei und mehrstimmige Kinder- und Schulgesänge. 2. Bisher unveröffentlichte und vergessene Lieder, Gesänge, Romanzen und Balladen: Töne der Liebe; Geistliche Gesänge; Lieder; Vergessene Gesänge; Humoristische Gesänge; Romanzen und Balladen. 3. Balladen nationalen Gepräges: Schottische und englische Balladen; Nordische Balladen. 4. Balladen nationalen Gepräges: Die deutschen Kaiserballaden. a. Karolingerzeit. b. Die sächsischen Kaiser. c. Die Salischen Kaiser. d. Die früheren Habsburger. e. Die Habsburger im Reformationszeitalter. f. Aus Habsburgs neuerer Zeit. 5. Balladen und Gesänge nationalen Gepräges: Hohenzollern-Balladen und -Lieder. 6. Französische, spanische und orientalische Balladen. — Bilder des Orients: Wanderbilder aus Arabien; Bilder der Heimath aus Persien. 7. Die polnischen Balladen. 8. Geisterballaden und Gesichte, Todes- und Kirchhofs-Bilder. 9. Sagen, Märchen, Fabeln, aus Thier- und Blumenwelt. 10. Romantische Balladen aus dem höfischen wie bürgerlichen Leben; Bilder aus Land und See. 11. Goethe und Loewe: Abteilung 1, Lieder und Balladen. 12. Goethe und Loewe: Abteilung 2, Gesänge im grossen Stil und Oden; Grosslegenden und Grossballaden. 13. Legenden: Abtheilung 1, Die eigentliche Legendenperiode. 14. Legenden: Abtheilung 2, Vereinzelte Legenden; Spätere Legendenperioden. 15. Lyrische Fantasien; Allegorien; Hymnen und Gesänge; Hebräische Gesänge. 16. Das Loewesche Lied. 17. Liederkreise: Der Heinesche Liederkreis; Serbischer Liederkreis; Frauenliebe; Rückerts Gedichte, zwei Liederkreise; Von Gerstenbergs mystischer Liederkreis; Waldblumen; Liedergabe; Liederkranz für die Bassstimme, Canon-Kranz.

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Die Zerstörung von Jerusalem. Grosses Oratorium in 2 Abtheilungen von G. Nicolai. Componirt von Carl Loewe. Op. 30. Partitur. Leipzig. Hofmeister. [184–?] M.450.14

Log cabin & hard cider melodies, The. A collection of popular and patriotic songs, respectfully dedicated to the friends of Harrison and Tyler. Boston. Adams. 1840. M.129.108

Campaign songs written for the presidential election of 1840.

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Les fugitifs. Drame lyrique de François de Nion et Georges Loiseau. Musique de André Fijan. M.126.77

Loisel, Édouard.

Le sergent Bellefleur. Opéra comique de Garnier et É. Loisel. Musique de E. Dédé. No. 2 in M.379.68

Loix, Les, de l'amour, ou recueil de plusieurs vaudevilles, ronde de table, musettes, brunettes et différens airs détachés, &c. À Paris. Chez Duchesne. [17—?] 3 parts in 1 v. Engraved title-pages and text. No. 3 in M.148.42

Paged as one volume. The leaves are folded.

Contents. — 1. Non, non, ne cherchons. — L'aimable berger qui m'engage. — Ah! ah! qu'il est bien nommé. — De toi que dira. — Grandeur, amour, et richesse. 2. J'avois juré cent et cent fois. — Quinze ans, ou bien peu davantage. — Un homme en un mot. — Aux champs, aux champs, bergerettes. — Hier au soir. — Iris dans un boccage. — J'ai vu Cloris. — Sans le dieu du verre. 3. Nous goutons dans ces boccages. — Voiés avec courage. — La musique, et Bachus se disputent. — Revenés, revenés doux plaisirs.

Lombard, Émile.

L'auberge de Cambrai. Opéra comique en un acte. Paroles de Jean de Gaule pour la prose. Musique d'Émile Lombard. Partition d'orchestre. Autograph manuscript. Marseille. 1872. M.418.25

Same. Partition piano & chant. M.396.78

This copy has the voice parts of the opening chorus bound separately at the end of the volume.

Le mariage impromptu. Opéra comique en un acte. Paroles de Pigault Lebrun. Musique d'Émile Lombard. Partition d'orchestre. Autograph manuscript. Marseille. 1872. M.418.26

Un quart d'heure de silence. Opéra comique en un acte. Paroles de Guillet. Musique d'Émile Lombard. [Partition d'orchestre.] Autograph manuscript. [186–?] M.418.27

Lombard, Louis.

Guignol. (Punch and Judy.) Idée grotesque pour quatuor à cordes. Op. 38. Partition [et parties]. Lugano. L'auteur. [188–?] No. 3 in M.407.73

Lombard, Nathan C., *compiler.*

The trumpeters' manual. For the use of trumpeters in the military and naval forces of the United States. [2d edition. Boston. John Worley Co. 1910.] M.377.24

London. *Manners.*

LOW-LIFE: or one half of the world, knows not how the other half live, being a critical account of what is transacted by people of almost all religions, nations, circumstances, and sizes of understanding in the twenty-four hours, between Saturday-night and Monday-morning. In a true description of a Sunday, as it is usually spent

London. *Manners. (Continued.)*
within the bills of mortality. Calculated for the twenty-first of June. With an address to the ingenious and ingenuous Mr. Hogarth. London. 1764. No. 3 in M.107.19

London. *Music.*
HORNER, B. W. Musical London a century ago. London. 1884. M.127.68

London Singer's magazine, The. A collection of the most celebrated and popular songs, as sung at the London theatres, public and private concerts, and other places of amusement; including the favorite songs of the most eminent and popular song writers. Nos. 1–20, 22–25. London. Duncombe & Co. [183–?] 24 parts in 1 v. Plates. M.129.114
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London Singer's magazine, The, and reciter's album. Edited by Thomas P. Prest. Vol. 1 (no. 23–25, 29, 30, 32); 2 (no. 33, 34, 39). London. Duncombe & Co. [184–?] 9 parts in 1 v. Illus. M.127.65

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Long, Samuel.
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I told my nymph. [Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, p. 144.) No. 75 in M.376.31.3
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Where virtue encir[c]les the fair. A new song [T.] address'd to the fair sex. [With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 188, 189.) No. 100 in M.376.31.3

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Long farewell, A. *Glee.* NORRIS, T. No. 1 in M.430.1.8

Long from y^e^ force of beauty's charms. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 75.) No. 75 in M.CAB.1.50

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Long have I strove. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 5.) No. 5 in M.CAB.1.50

Long have we mourned, O Lord. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 39.) No. 21 in M.430.1.23

Long live the king. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 54–57.) No. 32 in M.430.1.18

Long liv'd are all my pains. *Song.* KING, R. A second booke of songs. M.430.2

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DUERINGER, P. J. Albert Lortzing: sein Leben und Wirken. Leipzig. 1851. Portrait. Autograph facsimile. No. 1 in M.109a.29

Lossius, Lucas.
Erotemata mvsicæ practicæ, ex probatissimis qvibvsqve hvius dulcissimæ artis scriptoribus accuratè & breuiter selecta, & exemplis puerili institutioni accõmodis illustrata, iam primvm ad usum scholæ Luneburgensis, & aliarum puerilium in lucem edita. Item, Melodiæ sex generum carminum vsitatiorum, in primis suaues, in gratiam puerorum selectæ & editæ. Noribergæ, M.D.-LXIII. [Colophon: Noribergae, Apud Iohannem Montanum, & Vlricum Neuberum. Anno 1563.] M.149a.70

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Laudate pueri. (Frohlocket Diener. Psalm 112.) [T. B.] (*In* Musica sacra. Band 2, pp. 110–113.] No. 20 in M.414.43.2
Missa a 2. (Vater Gott erhöre uns.) [T. B.] (*In* Musica sacra. Band 2, pp. 99–108.) No. 18 in M.414.43.2
O wende ab dein Angesicht. Aus dem Miserere von A. Lotti. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, p. 23.) No. 6 in M.414.43.4

Lotti, Antonio.
Sanctus Dominus Deus Sabaoth. [S. A. T. B.] (*In* Musica sacra. Band 5, pp. 37, 38.) No. 11 in M.414.43.5
From his Mass in F [M.214.10].
Vere languores nostros. [Motet, T. T. B.] (*In* Musica sacra. Band 2, p. 109.) No. 19 in M.414.43.2
Same. (*In* Same. Band 5, p. 49.) No. 14 in M.414.43.5

Lotusblume, Die. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 1 in M.384.67.17

Loud roar'd the dreadful thunder. *Song.* BAY of Biscay, O! No. 48 in M.129.52; etc.

Louis, Rudolf.
Friedrich Klose. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 132–144. Leipzig. 1907.) M.376.33.2
Hans Pfitzner. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 178–191. Leipzig. 1907.) M.376.33.2
Proteus (nach Hebbel). Symphonische Phantasie für Orchester und Orgel ad libitum. Orchesterpartitur. Stuttgart. Feuchtinger. [1903?] M.444.43
Lithographic script.

Louis, Rudolf, *editor.*
BRAUNFELS, W. Prinzessin Brambilla. Heitere Oper. M.441.74
ISTEL, E. Des Tribunals Gebot. Komisch-romantisches Bühnenspiel. M.442.23
KLOSE, F. C. W. Ilsebill. Das Märlein von dem Fischer und seiner Frau. Eine dramatische Symphonie. M.444.17

Louis d'or, Les. *Song.* DUPONT, P. Chants et chansons. Vol. 1. M.377.42.1

Louis Kerneguy's song. *Song.* FLOWER, E. Musical illustrations of the Waverley novels. M.441.29

Louisa sure by heav'n design'd. *Song.* EASTCOTT, R. The harmony of the muses. M.431.11

Louise et Louison. *Song.* BÉRAT, F. Chansons. M.376.48

Loup-garou, Le. *Song.* MOULLÉ, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3

Lourdet de Santerre, Jean Baptiste.
La fille mal gardée. Comédie melée d'ariettes. [Paroles par Mme Favart et Lourdet.] Mise en musique par Mr Duny. M.432.13

Louÿs, Pierre.
La femme et le pantin. For an opera based on this work see **Zandonai, Riccardo.** Conchita.

Love, James. See **Dance, James.**

Love and brandy. [A landlady of France. Song, A. or BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 116, 117.) No. 33 in M.370.2.2

Love and folly. *Glee.* BARTHÉLEMON, F. H. No. 1 in M.430.1.13

Love and glory. [Young Henry was as brave a youth. Song, M.-S. or BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 62, 63.) No. 21 in M.370.2.1
The words of a parody upon the above may be found on page 199 of this volume.

Love and honour. *Song.* LAMPE, J. F. No. 279 in M.CAB.1.50

Love and music. *Glee.* EARLE, W. B. No. 112 in M.430.1.25

Love and reason. *Song.* OSWALD, J. No. 333 in M.CAB.1.50

Love and Spring. *Song.* GOLTERMANN, G. E. Songs. M.417.15

Love and the novice. [Here we dwell. Song, S. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 4, pp. 107–109.) M.441.48.1
Also to be found in Stevenson & Bishop's Moore's Irish melodies.

Love & wine in alliance. *Song.* ARNE, T. A. No. 42 in M.376.31.1

Love arms himself. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Love awakened. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Love delights the giddy lad. *Glee.* WEBBE, S. No. 86 in M.430.1.31

Love ent'ring Chloe's bosom. *Catch.* HUTCHESON, F. No. 5 in M.430.1.11

Love has often threatn'd. *Duet.* KING, R. A second booke of songs. M.430.2

Love, I feel thy pow'r. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 158, 159.) No. 51 in M.430.1.13

Love imag'd blind by idle bards. *Song.* FESTING, M. C. M.409.37; etc.

Love in her heart. *Canon.* SMITH, J. S. No. 19 in M.430.1.22

Love in her sunny eyes. *Glee.* STEVENS, R. J. S. No. 30 in M.430.1.19

Love in their little veins. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Love in thine eyes. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 13. No. 2 in M.137.31

Love inform thy faithfull. *Glee.* HELLENDAAL, P. No. 59 in M.430.1.8

Love is soft joy. *Glee.* ALCOCK, J. No. 21 in M.430.1.11

Love is the cause of my mourning. *Song.* THOMSON, W. No. 96 in M.CAB.1.50; etc.

Love learns by laughing. *Part-song.* MORLEY, T. Canzonets . . . to three voyces. No. 2 in M.452.4.1

Love letter, A. *Song.* HOPKINS, F. Twenty songs. M.137.41

Love like other little boys. *Catch.* WEBBE, S. No. 37 in M.430.1.8

Love me still. *Song.* MANSFIELD, R. One evening. M.417.44

Love never more shall give me pain. *Song.* MY PEGGY. No. 11 in M.376.31.2

Love not. *Song.* BLOCKLEY, J. No. 21 in M.129.52

Love not me for comely grace. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

Love once was my joy. *Song.* HUDSON, J. No. 193 in M.CAB.1.50

Love over all things victor. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, p. 284.) No. 93 in M.430.1.11

Love preferable to liberty. *Song.* HOWARD, S., *alleged author.* No. 77 in M.CAB.1.48

Love rapture, The. *Glee.* ARNE, T. A. No. 23 in M.430.1.2

Love relapsed. *Song.* ARNE, T. A. M.409.37

Love reveal'd. *Song.* HODSON, W. No. 296 in M.CAB.1.50

Love seemeth terrible. *Song.* FOERSTER, A. M. Album of lyrics. No. 3 in M.432.36

Love songs.

FOERSTER, A. M. Four love songs. Op. 65. High voice. [With pianoforte accompaniment.] No. 2 in M.432.36

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HERVEY, A. Neue Liebeslieder. M.417.18

LECOCQ, A. C. Les chansons d'amour. Recueil de vingt mélodies pour chant avec accompagnement de piano. M.126.48

Love thee, dearest? *Song.* FOERSTER, A. M. Four love songs. No. 2 in M.432.36

Love thou art best of humane joys. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Love thou can'st hear. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Love took his bow and arrow. *Part-song.* MORLEY, T. Canzonets to five and sixe voices. M.452.4.3

"Love wakes and weeps." *Song.* FLOWER, E. Musical illustrations of the Waverley novels. M.441.29

Love when 'tis true. *Song.* JACKSON, W., *of Exeter.* Twelve songs. No. 2 in M.432.19

Love's a dream of mighty treasure. *Song.* ARNE, T. A. Credulity in love recommended. No. 106 in M.376.31.2

Love's a gentle genrous passion. *Song.* CAREY, H. No. 103 in M.CAB.1.50; etc.

Love's an idle childish passion. *Song.* DAMON and Cloe. No. 131 in M.CAB.1.48

Love's bacchanal. *Song.* VINCENT, J. M.409.37; etc.

Love's conquest. *Cantata.* For the MUSIC see **Ernest, G.** For the LIBRETTO see **Stewart, J.**

Love's folk in green arraying. *Part-song.* MORLEY, T. Canzonets to five and sixe voices. M.452.4.3

Love's goddess in a myrtle grove. *Song.* THOMSON, W. Bonny Jean. No. 12 in M.CAB.1.50; etc.

Love's litany. *Song.* FOERSTER, A. M. Four love songs. No. 2 in M.432.36

Love's secret. *Song.* HUMPERDINCK, E. Junge Lieder. M.416.12

Love's the tyrant of the heart. *Song.* ARNE, T. A. No. 120 in M.376.31.1

Love's witchery. *Song.* BROWN, E. A. Elizabethan lyrics. M.126.82

Love's young dream. [Oh! the days are gone. Song, T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 4, pp. 60–63.) M.441.48.1
Also to be found in Stevenson & Bishop's Moore's Irish melodies.

Lovelace. *Opera.* For the MUSIC see **Hirschmann, H.** For the LIBRETTO see **Barbier, P. J.**

Loveliest of trees, the cherry. *Song.* MANNEY, C. F. A Shropshire lad. No. 1 in M.442.121

Lovely Albina's come ashore. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Lovely lasting peace of mind. *Glee.* HUTCHESON, F. Hymn to contentment. No. 18 in M.430.1.11

Lovely moon, The, is shining. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Lovely Nan. *Song.* DIBDIN, C. No. 14 in M.370.2.1

Lovely Nancy. [There never was nor e'er will be. Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 36.) No. 226 in M.CAB.1.50

Lovely Rosabelle. *Cantata.* For the MUSIC see **Chadwick, G. W.** For the LIBRETTO see **Scott, W.**

Lovely seems the moon's fair lustre. *Glee.* PERCY, J. No. 17 in M.430.1.29

Lovely shines thy wedded fair. *Canon.* BERG, G. No. 26 in M.430.1.7

Lovely Stella. [Bright Sol at length. Song, S. or T. With accomp. for harpsichord or German flute.] (*In* American musical miscellany. Pp. 238–241.) No. 90 in M.129.111

Lover, Samuel.

The angel's whisper. [A baby was sleeping. Song, M.-S.] (*In* Annie Laurie melodist. Pp. 34, 35.) No. 37 in M.129.52

Book of Irish songs. By Samuel Lover, Charles Lever, &c. Philadelphia. Winch. [1860.] M.129.71

My mother dear. [There was a place. Song, A. or B.] (*In* Annie Laurie melodist. Pp. 26, 27.) No. 25 in M.129.52

Rory O'Moore. [Song, A. or B.] (*In* Annie Laurie melodist. Pp. 32, 33.) No. 34 in M.129.52

Lover, The. See **Howard,** Samuel. If love be a fault.

Lover, The, and the friend. *Song.* WORGAN, J. M.409.37

Lover, A, once I did espie. *Glee.* PERCY, J. No. 70 in M.430.1.29

WELLESLEY, G. C. No. 26 in M.430.1.16

Lover, thou must be. *Glee.* COOKE, B. No. 21 in M.430.1.6

Lover's complaint, The. [Ah, cruel fair. Song, BAR. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 67 in M.CAB.1.48

Lover's complaint, The. *Song.* HODSON, W. No. 276 in M.CAB.1.50

Lover's declaration, The. *Song.* CORFE, J. No. 38 in M.376.31.1

Lover's excuse, A, for his inconstancy. [No more, my dear Silvia. Song, T. With continuous bass and accomp. for flute.] (*In* The Universal musician.] No. 79 in M.CAB.1.48

Lover's lesson, The. PRELLEUR, P. No. 221 in M.CAB.1.50

Lover's protestation, The. See **Popeley,** W. No more shall buds.

Lover's vow, The. See **Popeley,** W. No more shall buds.

Lovers who wast your thoughts. *Song.* LONG, S. The warning. No. 5 in M.376.31.2

Lovesick invocation, The. *Song.* ARNE, T. A. No. 65 in M.376.31.3

Love-sorrow. *Songs.* LEIGHTER, H. C. No. 1 in M.125.73

Lowell, Amy, *translator.*

ROSTAND, E. A. E. Weeping Pierrot and laughing Pierrot. M.443.94

Lowell, James Russell.

Auf wiederseh'n. (We'll meet again.) Song. Music by M. R. Macfarlane. No. 3 in M.450.40

Lowland lads, The, think they are fine. *Song.*

ARNE, T. A. The Highland laddie. No. 34 in M.376.31.1

PASQUALL, N. The Highland laddie. M.409.37

Lowland maids, The, go spruce & fine. *Song.* ARNE, T. A. The Highland lassie. M.409.37

Low-life: or one half of the world, knows not how the other half live, being a critical account of what is transacted by people of almost all religions, nations, circumstances, and sizes of understanding in the twenty-four hours, between Saturday-night and Monday-morning. In a true description of a Sunday, as it is usually spent within the bills of mortality. Calculated for the twenty-first of June. With an address to the ingenious and ingenuous Mr. Hogarth. 3d edition. London. Lever. 1764. No. 3 in M.107.19
A description of manners and customs, particularly in London. The last leaf is lacking.

Lucas, George Washington.
To H. W. Day. [An attack on Lowell Mason, and a criticism of his methods in regard to church music and music publishing. Boston. 1847.] M.453.72
A reprint from some newspaper.

Lucas, Hippolyte Julien Joseph.
L'Étoile de Séville. Opéra. Musique de M. W. Balfe. M.432.6

Lucas et Lucette. *Opera.* For the Music see **Missa**, E. J. L. For the Libretto see **Gravollet, P.**

Lucinda is bewitching fair. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Lucky escape, The. *Song.* Dibdin, C. No. 1 in M.129.111

Lucky expedient, The. *Glee.* Arne, T. A. No. 13 in M.430.1.6

Lucky fall, The. *Song.* Arne, T. A. The monthly melody. No. 1 in M.cab.1.3.1

Lucretia the empire of Rome did destroy. *Song.* Betts, E. No. 159 in M.cab.1.50; etc.

Lucy. *Song.* Bryan, J. No. 92 in M.376.31.2

Lucy Ashton's song: "Look not thou." *Song.* Flower, E. Musical illustrations of the Waverley novels. M.441.29

Lucy, or Selim's complaint. *Song.* Hook, J. No. 18 in M.441.49

Luders, Gustav.
The grand mogul. A musical comedy. Book & lyrics by Frank Pixley. Music by Gustav Luders. Vocal score. New York. Witmark. 1906. M.135.37

Ludwig, Heinz, *editor.*
Schillings, M. Mona Lisa. Oper. M.421.22

Ludwig, Otto.
Der Mensch und das Leben. Gedicht. Für sechsstimmigen Chor (2 Soprane, 1 Alt, 1 Tenor und 2 Bässe) und grosses Orchester componirt von Eugen d'Albert. No. 1 in M.357.29

Luehrss, Carl.
Quartett (A moll) für II Violinen, Viola & Violoncello. [Op. 38. No. 3.] Partitur. Autograph manuscript. [Dresden. 1878.] M.444.160

Luisella, La. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Lukewarm lover, The. *Song.* Oswald, J. No. 348 in M.cab.1.50

Lullaby. [Peaceful slumb'ring on the ocean. Song, s. or t.] (*In* American musical miscellany. Pp. 233, 234.) No. 88 in M.129.111

Lullaby. *Song.* Brown, E. A. Elizabethan lyrics. M.126.82

Lassen, E. Song album. Vol. 2. M.443.84.2

Lully, Jean Baptiste de.
Le triomphe de l'amour. Ballet royal. [Paroles de I. de Benserade et P. Quinault.] Mis en musique par Monsieur de Lvlly. [Partition.] À Paris, par Christophe Ballard. M.DC.LXXXI. Irregularly paged. M.431.29
Two portraits are inserted.

Lulman, Charles.
The happy toper. [Will you credit a miser? Song, m.-s. or bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 29.) No. 29 in M.cab.1.50

Lune de cuivre. *Song.* Rhené-Baton. Les heures d'été. M.125.74

Lune, La, éclaire la campagne. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3

Lungi dalla mia bella. *Duet.* Clari, G. C. M. Madrigali o duetti. M.441.13

Luntz, Erwin, *editor.*
Biber, H. F. Sechzehn Violinsonaten mit ausgeführter Klavierbegleitung. M.414.13
Muffat, G. Ausserlesene mit Ernst und Lust gemengte Instrumental-Musik. 1701. Theil 1: Sechs Concerti grossi. Nebst einem Anhange: Auswahl aus „Armonico tributo." 1682. M.414.11

Lureley. *Song.* Bishop, H. R. Lays and legends of the Rhine. M.441.12

Luscinius, Ottmarus.
Mvsvrgia seu praxis mvsicae, illius primo quae instrumentis agitur certa ratio, ab Ottomaro Luscinio Argentino duobus libris absoluta. Argentorati. Apud J. Schottum. 1536. Illus. Plates. M.149a.54
Contains an account of the instruments in use at the end of the 15th and the beginning of the 16th centuries.

Luscinius, Ottmarus. *(Continued.)*

Lust, Die, an der Musik. *Aesthetics.* Berg, H. M.453.5

Lustige Ouvertüre. *For orchestra.* Weingartner, P. F. M.434.112

Lustigen Chinesinnen, Die. *Opera.* For the Music see **Zoellner, H.**

Lustspielouverture, Eine. *For orchestra.* Reger, M. M.407.44

Lute. *Music.*
Koczirz, A., *editor.* Österreichische Lautenmusik im XVI. Jahrhundert: Hans Judenkünig, Hans Newsidler, Simon Gintzler, Valentin Greff Bakfark und Unika der Wiener Hofbibliothek. M.414.25
Neusidler, M. Teutsch Lautenbuch. Darinnen kunstliche Mutetē / liebliche italianische / frantzösische / teütsche Stuck / fröhliche teütsche Tänz / Passo e Mezo / Saltarelle / vnd drei Fantaseien Alles mit Fleiss ausgesetzt / auch artlich vnd zierlich coloriert. M.cab.1.5

Lute. *Music. Lute and violin.*
Rust, F. W. Sonate, Erste (G-dur), für Pianoforte oder Laute mit Violine. M.431.41
—— Sonate, Zweite (D-moll), für Pianoforte oder Laute mit Violine. M.431.42
—— Sonate, Dritte (C-dur), für Pianoforte oder Laute mit Violine. M.431.43
—— Sonate, Vierte (B-dur), für Pianoforte oder Laute mit Violine. M.431.44

Luther, John Christian.
Two sonatas for the harpsichord or piano-forte. London. Printed & sold by I. Bland. [178–?] No. 3 in M.430.7

Luther, Martin.
Dr. Martin Luther's Deutsche geistliche Lieder. Nebst den während seines Lebens dazu gebräuchlichen Singweisen und einigen mehrstimmigen Tonsätzen über dieselben von Meistern des sechzehnten Jahrhunderts. Herausgegeben als Festschrift für die vierte Jubelfeier der Erfindung der Buchdruckerkunst von C. v. Winterfeld. Mit eingedruckten Holzschnitten nach Zeichnungen von A. Strähuber. Leipzig. Breitkopf & Härtel. 1840. Vignettes. M.441.34

Lutkin, Peter Christian.
Pastorale in canon form [for organ]. Autograph manuscript. Evanston. 1895. No. 11 in M.451.2.4
Postlude in C major [for organ]. Autograph manuscript. Evanston. 1896. No. 12 in M.451.2.4
Reverie for organ. Autograph manuscript. Evanston. 1896. No. 13 in M.451.2.4

Lutschemäulchen. *Children's song.* Reger, M. „Aus der Kinderwelt." No. 2 in M.137.30

Lvovski, Bretislav.
Der Faktor. Oper in einem Akt. Frei nach Turgenjeff. Klavierauszug mit Text. Ravensburg. Wieland. [190–?] M.417.23
Die Kleinstädter. Komische Oper. Musik von Cyrill Kistler. M.126.65

Lydia. *Cantata.* For the Music see **Arne, T. A.** Six cantatas.

Lye on. *Canon.* Bates, W. No. 19 in M.430.1.8

Lyke wake dirge, A. *Song.* Lawson, M. L. Songs of the North. M.442.106

Lynceus, der Helena seine Schätze darbietend. *Song.* Loewe, J. C. G. Werke. Band 11. No. 19 in M.384.67.11

Lynceus, der Thürmer, auf Faust's Sternwarte singend. *Song.* Loewe, J. C. G. Werke. Band 11. No. 20 in M.384.67.11

Lyon, Ralph E.
Naughty Nancy. A musical comedy in two acts. Written by Oliver Bath. Composed by Ralph E. Lyon & Walter Davidson. Vocal score. London. Hopwood & Crew, Ltd. 1902. No. 1 in M.378.56

Lyre d'or, La. *Song.* Dupont, P. Chants et chansons. Vol. 3. M.377.42.3

Lyric opera sketches. *For pianoforte.* Kelley, E. S. No. 14 in M.451.2.3

Lys rouge, Le. *Song.* Legay, M. Chansons rouges. M.377.51

M

M., B.
Among the trees. Choral-rhapsody. Music by Joseph W. G. Hathaway. No. 2 in M.415.56

M., L. S., *editor.*
Music cantelenas, songs, etc., from an early fifteenth century manuscript. M.415.42

Ma belle blonde au cœur si gent. *Song.* Moullé, É. Chansons tendres. M.442.97

Ma gazelle. *Song.* Daniel, F. S. Album de chansons. M.137.42

Ma la sola. *Cavatina.* Bellini, V. M.157.14.2

Ma Lisette est vive. Menuet en musette [T.]. (*In* Dessert, Le, des petits soupers. Pp. 15–17.) No. 1 in M.148.42

Ma mère Jeanne. *Song.* Dupont, P. Chants et chansons. Vol. 2. M.377.42.2

Ma mère l'oye. *For orchestra.* Ravel, J. M. M.431.5; etc.

Ma non sdegni. *Glee.* Callcott, J. W. No. 24 in M.430.1.27

Ma Normandie. *Song.* Bérat, F. Chansons. M.376.48

Ma peine en l'être refoulée. *Song.* Leroux, X. H. N. L'amour d'aimer. M.441.47

Ma petite Toinette. *Song.* Bérat, F. Chansons. M.376.48

Ma prison. *Song.* Bérat, F. Chansons. M.376.48

Ma richesse. *Song.* Labori, M. Mélodies. Vol. 2. M.442.24.2

Ma vieille branche. *Opera.* For the Music see **Deransart, É.** For the Libretto see **Hermil, É.**

Ma vigne. *Song.* Dupont, P. Chants et chansons. Vol. 1. M.377.42.1

Maatschappij tot bevordering der toonkunst. *Vereeniging voor Noord-Nederlands Muziekgeschiedenis.*
Tijdschrift. Deel 1–9. Amsterdam. Loman. 1882–1914. M.452.1

Mabel waltz songster, The. Containing the very best songs of the day, including many of Lingard's most popular songs. New York. De Witt. 1868. M.129.61
Also contains Godfrey's famous "Mabel waltz" arranged for the voice.

Macaulay, Thomas Babington, *Baron.*
Henry of Navarre. Ballad. Music by Geo. E. Whiting. No. 1 in M.126.91
Ivry. A song of the Hugenots. Choral ballad. Music by Sydney H. Nicholson. No. 3 in M.379.26

Macbeth. *Opera.* For the Music see **Bloch, E.** For the Libretto see **Fleg, E.**

Mc'Callan, George, *compiler.*
The sacred melodist: a collection of hymns and tunes suitable for family and social worship. Boston. Kidder & Wright. 1837. M.128.83

McCarthy, Denis Aloysius.
The night of the star. A cycle for Christmas. [Music] by Margaret Ruthven Lang. M.417.41

McCarthy, Justin.
Wearing of the green. (*In* The wearing of the green song book. Boston. 1870.) No. 2 in M.129.101
A story about the Fenians.

Maccheroni-Tiritomba, I. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

MacCunn, Hamish.
Bonny Kilmeny. Cantata. The words adapted and arranged from Hogg's "Queen's wake" by [James MacCunn]. Music by Hamish MacCunn. (Op. 2.) [Vocal score.] London. Paterson. [1888.] M.443.17

MacDonough, Glen.
Algeria. Musical play. Music by Victor Herbert. No. 1 in M.379.46
Eva. A comic opera. Music by Franz Lehár. M.443.123

MacDowell, Edward Alexander.
Eight songs with pianoforte accompaniment. Op. 47. Leipzig. Breitkopf & Härtel. 1893. No. 1 in M.417.24
Contents. — The robin sings in the apple-tree. — Midsummer lullaby. Words after Goethe. — Folksong. Words by W. D. Howells. — Confidence. — The west-wind croons in the cedar trees. — In the woods. Words after Goethe. — The sea. Words by W. D. Howells.—Through the meadow. Words by W. D. Howells.

MacDowell, Edward Alexander. *(Continued.)*
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McFall, *Mrs.* D. Chambers.
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Macfarlane, M. R.
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The witch's daughter. A cantata for soprano and baritone soli, chorus and orchestra. Adapted from John Greenleaf Whittier. The music by Alexander C. Mackenzie. (Op. 66.) The pianoforte arrangement by W. H. Bell. [Vocal score.] London. Novello and Co., Ltd. 1904. M.415.58
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McLaughlin, Charles Edward, *editor.*
FRANCK, C. A. Mass [in A]. M.415.28

McLellan, Charles M. S.
Marriage à la carte. New musical play. Music by Ivan Caryll [pseud.]. M.135.30
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The pink lady. Musical comedy. Music by Ivan Caryll [pseud.]. (Story of the play from the French farce "Le satyre" by Georges Berr and Marcel Guillemand.) M.126.58

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Maçon, Le. *Opera.* For the MUSIC see **Auber**, D. F. E. For the LIBRETTO see **Scribe**, A. E.

McPherson, John Finlay.
Tabasco-Land. A musical comedy. Presented by the Triangle Club of Princeton University. Book by J. F. Macpherson & H. D. Fish. Lyrics & music by Kenneth S. Clark, Russell C. Veit and Herbert L. Dillon. No. 2 in M.378.41

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Macy, John Albert.
The sacrifice. Romantic grand opera. Text and music by Frederick S. Converse. Lyrics by John Macy. M.CAB.1.1; etc.

Mad Bess. *Song.* PURCELL, H. No. 114 in M.CAB.1.48

Mad Tom. *Song.* LAWES, H. No. 48 in M.370.2.2

Madame Chrysanthème. *Opera.* For the MUSIC see **Messager**, A. C. P. For the LIBRETTO see **Hartmann**, G.

Madame Cupidon. *Opera.* For the MUSIC see **Hesse**, F. For the LIBRETTO see **Mireur**, R.

Madame Dugazon. *Opera.* For the MUSIC see **Hess**, C. L. For the LIBRETTO see **Leloir**, A. L.

Madame Roland. *Opera.* For the MUSIC see **Fourdrain**, F. For the LIBRETTO see **Bernède**, A.

Madame Sans-Gêne. *Opera.* For the MUSIC see **Giordano**, U. For the LIBRETTO see **Sardou**, V.

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Madeleine, La. *Song.* LEGAY, M. Chansons rouges. M.377.51

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Madras. (Une belle.) *Song.* DELAGE, M. Quatre poèmes hindous. No. 1 in M.450.39

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CHAMINADE, C. L. S. Twenty melodies. M.417.7
MASSENET, J. É. F. Songs. M.417.25

Maedchen, als du kamst ans Licht. *Song.* LOEWE, J. C. G. Werke. Band 11. No. 15 in M.384.67.11

Maedchen sind wie der Wind. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 105 in M.384.67.16

Maedchen und Rose. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 8 in M.384.67.17

Maedchenkunde eines Fahrenden. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33

Maedchenlied. *Song.* RAFF, J. J. Raff-Album. M.443.104

Maedchenwuensche. *Song.* LOEWE, J. C. G. Werke. Band 11. No. 25 in M.384.67.11

Maedchens Klage. *Song.* SCHUBERT, F. P. Hektors Abschied. No. 14 in M.140.33.3

Maedchens Trost. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33

Maerz. *Duet.* LOEWE, J. C. G. Werke. Band 12. No. 4c in M.384.67.12

Maerznacht. *Part-song.* BRAHMS, J. Zwölf Lieder und Romanzen. No. 2 in M.432.46

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Maeterlinck, Maurice.
Ariane et Barbe-Bleue. Conte. Musique de Paul Dukas. M.402a.37; etc.
Monna Vanna. Drame lyrique. Musique de Henry Février. M.379.41
La mort de Tintagiles. Drame lyrique. [Musique de] Jean Nouguès. M.125.44
L'oiseau bleu. For an overture to this play see **Křička**, Jaroslav. Ouverture zu „Der blaue Vogel."
Pelléas et Mélisande. For a symphonic opera based on this drama see **Schoenberg**, A.

Mag ich Unglück nicht widerstahn. *Motet.* GESIUS, B. No. 42 in M.414.43.13

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Magdalena weint am Grabe. *Anthem.* LOEWE, J. C. G. Werke. Band 16. No. 54 in M.384.67.16

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Magic cloak, The. *Opera.* For the MUSIC see **Gernsheim**, F. For the LIBRETTO see **Dahn**, L. J. F.

Magic flower, The. *Cantata.* For the MUSIC see **Rogers**, F. F. For the LIBRETTO see **Oxenford**, E.

Magic opal, The. *Opera.* For the MUSIC see **Albeniz**, I. For the LIBRETTO see **Law**, A.

Magicien, Le, sans magie. *Opera.* For the MUSIC see **Isouard**, N. For the LIBRETTO see **Roger**, J. F.

Magnant, Peter.
The other day. A new song [s. With continuous bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 1, p. 73.) No. 52 in M.376.31.1

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Magnifica meco. *Canon.* WEBBE, S. No. 55 in M.430.1.30
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PACHELBEL, J. 94 Compositionen, zumeist Fugen, über das Magnificat für Orgel oder Clavier. M.414.18
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Magre, Maurice.
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Romanitza. Drame lyrique. Musique de H. Maurice Jacquet. M.431.50
Le sortilège. Conte de fées. Musique de André Gailhard. M.443.21
Maguelone. *Opera.* For the MUSIC see **Missa, E. J. L.** For the LIBRETTO see **Carré, M.**
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Mai. *Song.* VERSEPUY, M. Chansons d'Auvergne. M.417.55
Mai, Le. *Song.* RAULIN, A. de, *editor.* Écoutez la chanson. M.453.66
Maïa. *Opera.* For the MUSIC see **Leoncavallo, R.** For the LIBRETTO see **Choudens, P. de.**
Maiahnung. *Song.* HUMPERDINCK, E. Junge Lieder. M.416.12
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Maid, The, of Lodi. [Song, BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 114–116.) No. 40 in M.370.2.1
Maid, The, of Marlivale. [Where is the nymph whose azure eye. Song, BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 196–198.) No. 67 in M.370.2.1
Maid, The, of Sker. *Song.* FERCH, Y, o'r Scer. No. 7 in M.235.6.1
Maid, The, who modestly. *Glee.* ALCOCK, J. No. 4 in M.430.1.19
Maid's husband, The. *Song.* CAREY, H. No. 36 in M.CAB.1.50; etc.
Maid's petition, The. *Song.* CAREY, H. Cruel creature. No. 11 in M.CAB.1.50; etc.
Maid's repentance, The. *Song.* GRAVES, J. No. 259 in M.CAB.1.50
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Maid's resolution, The. *Song.* SADLER, ——. M.409.37
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Maïda. *Opera.* For the MUSIC see **Bloch, A.** For the LIBRETTO see **Rety-Darcours, C.**
Maiden of Morven. *Song.* LAWSON, M. L. Songs of the North. M.442.106
Maiden prude, A. *Catch.* WEBBE, S. No. 62 in M.430.1.25
Maiden's advice, The. *Song.* HOLMES, ——. No. 100 in M.376.31.2
Maiden's case, The. [At the foot of a hill. Song, s. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 169.) No. 107 in M.376.31.2
Maiden's choice, The. [If ever, Oh Hymen. Song, s. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 95.) No. 72 in M.376.31.1
Maiden's evening-prayer, The. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61
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Maiden's, A, soft wailings. *Song.* ARNE, T. A. No. 95 in M.376.31.3
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Maikov, Apolon Nikolaevitch.
Deux mélodies pour soprano avec accompagnement d'orchestre. 1: La nymphe. Composées par N. Rimsky-Korssakow. No. 3 in M.417.75
Der Menestrel. Provençalisches Lied. Musik von A. Arensky. No. 2 in M.407.27
Mailand, Eugène.
Découverte des anciens vernis italiens employés pour les instruments à cordes et à archets. Nouvelle édition. Paris. Lacroix. 1874. M.104.35
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Mailiedchen. *Song.* GOLTERMANN, G. E. Songs. M.417.15
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Stéphen ou la harpe d'Éole. Grand monologue lyrique avec chœurs. Musique de Georges Kastner. No. 2 in M.121.32
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Maïrino, Jacques.
Nemrod. Opéra-bouffe en 2 actes. Paroles et musique de Jacques Maïrino. Partition chant et pº. Paris. Durdilly. [190–?] No. 3 in M.135.24
Maisuna am Brunnen. *Song.* LOEWE, J. C. G. Werke. Band 6. No. 19 in M.384.67.6
Maitag. *Song.* GOLTERMANN, G. E. Songs. M.417.15
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Make me no gaudy chaplet. *Song.* DONIZETTI, G. No. 61 in M.129.52
Make there my tomb. *Glee.* PAXTON, S. No. 65 in M.430.1.23
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Maladie, La. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3
Malagueña. *Song.* LACOME D'ESTALENX, P. J. J. Échos d'Espagne. M.443.5
Malbrouk s'en va-t-en guerre. *Opera.* For the MUSIC see **Leoncavallo, R.** For the LIBRETTO see **Vaucaire, M.**
Malherbe, Charles Théodore, *editor.*
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Maliella. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Malinconia, La. *Song.* CAMPANA, F. M.157.14.2

Mallarmé, Stéphane.
Trois poèmes. Musique de Claude Debussy. M.445.10
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Malme, George.
Dark clouds have thick'ned. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 88–98.) No. 41 in M.430.1.24
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Man, The, of feeling. *Catch.* STEVENS, R. J. S. No. 55 in M.430.1.25

Man that is born of a woman. *Canon.* MILLER, E. No. 25 in M.430.1.27

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Man, The, who loves. *Catch.* BATES, W. No. 49 in M.430.1.9

Man, The, who seeks. *Song.* PLAIN truth. No. 65 in M.376.31.1

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ROCK, M. No. 30 in M.430.1.24

Manas, Josef.
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Mandel, Frank.
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Regole armoniche o sieno precetti ragionati per apprendere i principj della musica, il portamento della mano, e l'accompagnemento del basso sopra gli strumenti da tasto, come l'organo, il cembalo ec. In Venezia MDCCLXXV. A presso Guglielmo Zerletti. Folded plates. Vignette. M.388.23

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Contents. — Loveliest of trees, the cherry. — When I was one-and-twenty. — White in the moon the long road lies. — Into my heart an air that kills. — With rue my heart is laden. — Think no more.

Mannstaedt, Wilhelm.
„Der Glücksritter." Operette [frei nach dem Französischen] von Richard Genée, W. Manstädt und Bruno Zappert. Musik von Alfons Czibulka. M.441.27
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Barnett, J. [Fair Rosamond.] Overture to Fair Rosamond: an opera. [Full score.] M.CAB.2.22
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—— [The mountain sylph. A grand opera. Full score.] M.CAB.2.23
—— [Win her and wear her. Opera. Full score.] M.CAB.2.21
Bartlett, H. N. Cradle song. For the organ. Op. 128. No. 5 in M.451.2.1
Batchelder, F. W. Andantino [for organ]. No. 6 in M.451.2.1
—— Intermezzo [for organ]. No. 7 in M.451.2.1
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Belcke, C. G. „Des Sängers Vaterland." Gedicht von E. Müller. Für Solostimmen, Chor und Orchester componirt von C. G. Belcke. Opus 30. [Partitur mit unterlegtem Klavierauszug.] M.444.161
Bertin, L. A. Guy Mannering. Opéra-comique. [Partition.] M.441.58
Bird, A. Albumblatt. [For pianoforte.] Op. 35, No. 1. No. 10 in M.451.2.1
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Bridge, J. C. Evening hymn. [For organ.] No. 15 in M.451.2.1
—— Idylle [for organ]. No. 16 in M.451.2.1
Buck, D. Festival hymn. (For the "World's Jubilee," of 1872, Boston, Mass.) Composed for chorus, grand orchestra and organ. (Full score.) M.450.70
—— Festival prelude [for organ] (introducing a choral theme from Palestrina). No. 1 in M.451.2.7
—— The forty sixth psalm. "God is our refuge." Composed for chorus, solos and orchestra. M.CAB.1.9
—— The legend of Don Munio. A dramatic cantata for solos, chorus and orchestra. Op. 62. Full score. M.CAB.1.8
—— Serâpis. Opera. [Vocal score.] M.CAB.1.10
Bunnett, E. Fantasia for the organ. No. 2 in M.451.2.7
—— Minuetto [for organ]. No. 17 in M.451.2.1
Camp, J. S. March. [For organ.] No. 18 in M.451.2.1
—— Melody [for organ]. No. 19 in M.451.2.1
Chadwick, G. W. Canzonetta [for organ]. No. 3 in M.451.2.7
—— Introduction and theme [for organ]. No. 4 in M.451.2.7
—— Pastorale [for organ]. No. 20 in M.451.2.1
—— Requiem [for organ]. No. 5 in M.451.2.7
Clapp, P. G. O gladsome light. Anthem for evensong. [Accomp. for organ.] M.441.86
Clarke, J. H. S. Two original movements for the organ. No. 1, 2 in M.451.2.2
Coerne, L. A. Meditation [for organ]. Op. 37, No. 3. No. 3 in M.451.2.2

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—— Romance. [For organ.] Op. 37, No. 2. No. 4 in M.451.2.2
Cole, R. G. Offertory. (Marche céleste.) [For organ.] Op. 6, no. 2. No. 5 in M.451.2.2
Converse, F. S. The sacrifice. Romantic grand opera. [Full score.] M.CAB.1.1
Deshayes, H. Cantabile tranquillo en la ♭ maj[eur pour orgue]. No. 6 in M.451.2.2
—— [Composition without title, for organ.] Op. 23. No. 7 in M.451.2.2
Dethier, G. M. Idylle for organ. No. 8 in M.451.2.2
Donahoe, J. F. Impromptu [for organ]. No. 9 in M.451.2.2
—— Postlude [for organ]. No. 10 in M.451.2.2
—— Prelude [for organ]. No. 11 in M.451.2.2
Dragonetti, D. Duetto for contrabass & violoncello. [Parts.] M.445.11
Dunham, H. M. Andantino. [For organ.] No. 21 in M.451.2.1
Eichberg, J. [The doctor of Alcantara. Opera bouffe. Libretto by B. E. Woolf. Music by Julius Eichberg. Vocal score.] M.442.117
Ernst August Carl Johannes Leopold Alexander Eduard, *Herzog von Sachsen-Coburg-Gotha.* Diana von Solange. Oper. [Klavierauszug.] M.441.41
Flagler, I. van V. Meditation [for organ]. No. 12 in M.451.2.2
—— Prelude [for organ]. No. 13 in M.451.2.2
Foerster, A. M. On the sea. [For pianoforte.] No. 14 in M.451.2.2
—— Woodland sounds. [For pianoforte.] No. 15 in M.451.2.2
Foote, A. W. Pierrot. [For pianoforte.] Op. 34, No. 1. No. 16 in M.451.2.2
—— Pierrette. [For pianoforte.] Op. 34, No. 2. No. 17 in M.451.2.2
—— Postlude in C major [for organ]. No. 6 in M.451.2.7
Foster, M. B. Adagio religioso [for organ]. No. 18 in M.451.2.2
—— Funeral march. [For organ.] No. 19 in M.451.2.2
Franck, C. A. Fugues vocales. M.CAB.1.6
Frost, C. J. A fancy sketch [for organ]. No. 20 in M.451.2.2
—— Idylle [for organ]. No. 21 in M.451.2.2
—— Postlude [for organ]. No. 22 in M.451.2.2
Galliard, J. E. [Julius Cæsar.] The four chorus's in the tragedy of Julius Cæsar. [Full score.] M.CAB.1.15
Garcin, J. A. Concertino pour alto [avec accompagnement d'orchestre]. M.444.86
—— Fantaisie pour violon et clarinette [avec accompagnement d'orchestre] sur les motifs de La somnambule. M.444.88
—— Fantaisie sur Le Freischütz [pour violon avec accompagnement d'orchestre]. M.444.87
—— Les noces de Prométhée. (Cantata.) [Partition d'orchestre.] M.444.89
—— Valse brillante pour violon [avec accompagnement d'orchestre]. M.444.90
Garrett, G. M. Prelude [for organ]. No. 24 in M.451.2.2
—— Intermezzo [for organ]. No. 23 in M.451.2.2
Gilbert, H. F. B. [Negro rhapsody for orchestra. Full score.] M.444.170
Gilchrist, W. W. Allegretto [for pianoforte]. No. 1 in M.451.2.3
—— Andante [for organ]. No. 2 in M.451.2.3
Gleason, F. G. Canzonetta [for pianoforte]. No. 3 in M.451.2.3
—— Idylle [for organ]. Op. 24. No. 4 in M.451.2.3
Guilmant, F. A. Deux pièces pour orgue. [Op. 82.] No. 5, 6 in M.451.2.3
Habert, F. La fille de Jaïre. [Scène lyrique pour soli, choeur et orchestre. Partition.] M.450.46
Hamer, G. F. Communion in E flat. [For organ.] No. 7 in M.451.2.3
—— Postlude in B flat [for organ]. No. 8 in M.451.2.3

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HATTON, J. L. Ode for St. Bartholomew's Hospital, written by W. H. Bellamy. The music composed by J. L. Hatton. [Accompaniment for pianoforte.] M.442.127

HILLER, F. Concert für das Pianoforte mit Begleitung des Orchesters . . . Op. 69. Partitur. M.CAB.I.24

HUSS, H. H. Impromptu "alla marcia" pour l'orgue. No. 9 in M.451.2.3

—— "Offertoire religieuse" for organ. No. 10 in M.451.2.3

—— Three intermezzi for piano-forte. No. 11–13 in M.451.2.3

KELLEY, E. S. Lyric opera sketches. [For pianoforte.] Op. 13. No. 14 in M.451.2.3

—— Quintette in F♯ minor for pianoforte, two violins, viola and violoncello. [Score.] M.CAB.I.11

KING, O. A. Alla marcia (concluding voluntary). [For organ.] Op. 92, No. 2. No. 15 in M.451.2.3

—— Andante religioso [for organ]. Op. 92, No. 1. No. 16 in M.451.2.3

KLEIN, B. O. Early morn at the monastery. Idyl for pianoforte. No. 17 in M.451.2.3

—— Evening prayer. [For organ.] No. 18 in M.451.2.3

—— Intermezzo for organ. No. 19 in M.451.2.3

KROEGER, E. R. Allegretto [for organ]. Op. 39, No. 1. No. 21 in M.451.2.3

—— Allegro [for organ]. Op. 39, No. 4. No. 22 in M.451.2.3

—— Arabian song. Chant arabe. For the pianoforte. Op. 31, No. 2. No. 20 in M.451.2.3

—— Declaration. Melody for the pianoforte. Op. 31, No. 1. No. 23 in M.451.2.3

—— Humoreske négre. [For pianoforte.] Op. 31, No. 3. No. 24 in M.451.2.3

—— Lento [for organ]. Op. 39, No. 2. No. 25 in M.451.2.3

LASELLE, M. A. Organ postlude. No. 1 in M.451.2.4

LEVEY, W. C. Beda. Ballet. Orchestra score. M.442.115

LEWIS, W. H. Postlude in C [for organ]. No. 3 in M.451.2.4

LIEBLING, E. Momento appassionato for piano. Opus 24. No. 4 in M.451.2.4

—— Momento scherzando for the piano. Op. 25. No. 5 in M.451.2.4

LLOYD, C. H. Allegro agitato for the organ. No. 6 in M.451.2.4

—— Study in canon [for organ]. No. 7 in M.451.2.4

LLOYD, G. H. [Collection of church music. Accomp. for organ.] 39 v. M.421.31

—— Masses. Nos. 1, 2, 4, 5, 8–12, 14–16. [With accompaniment for organ.] M.421.26

—— Same. No. 7. No. 9 in M.421.31.34

—— Same. No. 13. No. 26 in M.421.31.2

—— "Messa" de Immaculata Cnoceptione "1864." Rescensio. 1898. [With accompaniment for organ.] M.421.28

—— Requiem in D min. [With accompaniment for organ.] M.421.27

—— Stabat mater. [Anthem with accompaniment for organ.] M.421.29

—— Vespers for the Immaculate Conception. [With accompaniment for organ.] M.421.30

LOMBARD, É. Le mariage impromptu. Opéra comique. [Partition d'orchestre.] M.418.26

—— Un quart d'heure de silence. Opéra comique. [Partition d'orchestre.] M.418.27

LORETZ, J. M., *Jr.* Plainte. [For organ.] No. 10 in M.451.2.4

—— Offertoire for organ. No. 8 in M.451.2.4

LUEHRSS, C. Quartett (A mol) für II Violinen, Viola & Violoncello. [Op. 38, No. 3.] Partitur. M.444.160

LUTKIN, P. C. Pastorale in canon form [for organ]. No. 11 in M.451.2.4

—— Postlude in C major [for organ]. No. 12 in M.451.2.4

—— Reverie for organ. No. 13 in M.451.2.4

MACDOWELL, E. A. [Indian suite. First sketch of dirge from the Indian suite. Score.] M.CAB.I.23

MASON, W. A pastoral novellette [for pianoforte]. No. 14 in M.451.2.4

MOSENTHAL, J. Festival march [for organ]. No. 15 in M.451.2.4

Manuscripts. *Autograph. (Continued.)*

NEUKOMM, S. von. Wine. [Song with orchestral accompaniment.] The words by Barry Cornwall, Esq. [pseud.]. The music by the Chevalier Sigismond Neukomm. [Full score.] M.138.21

NEVIN, E. W. Mazurka for pianoforte. No. 16 in M.451.2.4

O'SHEA, J. A. Offertoire in E [for organ]. No. 17 in M.451.2.4

PAINE, J. K. Azara. [Opera. Vocal score.] M.CAB.I.17

—— Centennial hymn sung at the opening of the Philadelphia Exhibition, 1876. [Words by Whittier. Music by J. K. Paine.] Score. M.CAB.I.14

—— The realm of fancy: words by Keats. Composed by John K. Paine. Op. 36. [Vocal score.] M.444.195

—— Sonata for piano and violin. Op. 24. [Score.] M.450.74

PARKER, H. W. Capricietto [for pianoforte]. No. 18 in M.451.2.4

—— Dialogue. [For pianoforte.] No. 19 in M.451.2.4

—— Marcia religiosa [for organ]. No. 20 in M.451.2.4

—— Melody [for organ]. No. 21 in M.451.2.4

PARRY, C. H. H. Job. An oratorio for treble, tenor, baritone and bass soli, chorus and orchestra. [Full score.] M.CAB.I.12

PEACE, A. L. Andante. No. 1, 2. [For organ.] No. 7, 8 in M.451.2.7

PEARCE, C. W. Communion. [For organ.] No. 23 in M.451.2.4

—— Meditation in a village churchyard. [For organ.] No. 22 in M.451.2.4

PHILLIPS, S. Comic tours [in Great Britain]. 1849–1852. 3 v. Illus. M.409.43

PIERNÉ, H. C. G. Entrée dans le style classique pour grand orgue. No. 24 in M.451.2.4

PIUTTI, C. Elegie [for organ]. No. 10 in M.451.2.7

—— Vision. [For organ.] No. 9 in M.451.2.7

RECKZEH, A. Oratorien. Das Leben, Sterben, die Auferstehung und Himmelfahrt Jesu. [Klavierauszug.] M.418.33

ROGERS, C. K. Romanza [for pianoforte]. Op. 31. No. 25 in M.451.2.4

—— Scherzo [for pianoforte]. Op. 32. No. 26 in M.451.2.4

ROUSSEAU, S. Mélodie et canon [pour l'orgue]. No. 1 in M.451.2.5

SALOMÉ, T. C. Villanelle pour orgue. Op. 64. No. 2 in M.451.2.5

SCHNEIDER, J. C. F. Der Dessauer Marsch als Ouverture für das ganze Orchestre [sic] componirt. 50. Werk. Partitur. M.444.162

—— Fest Ouverture. Op. 45. Partitur. M.430.29

SCHOENEFELD, H. Valse-élégante for piano-forte. Op. 16. No. 3 in M.451.2.5

SEEBOECK, W. C. E. Gavotte à l'antique. Portrait du conte Contin. [Pour piano.] No. 4 in M.451.2.5

—— Portrait N. D. S. [Pour piano.] No. 5 in M.451.2.5

SELBY, B. L. Postlude in D♭ composed for the organ. No. 11 in M.451.2.7

SHACKLEY, F. N. Offertoire [for organ]. No. 6 in M.451.2.5

—— Prelude in F. [For organ.] No. 7 in M.451.2.5

SMITH, G. Gavotte [for pianoforte]. Op. 21, No. 1. No. 8 in M.451.2.5

—— Romance. [For pianoforte.] Op. 21, No. 2. No. 9 in M.451.2.5

SMITH, W. G. Alla gavotte [for pianoforte]. Op. 61, No. 2. No. 10 in M.451.2.5

—— Romance. Scène d'amour. [For pianoforte.] Op. 61, No. 1. No. 11 in M.451.2.5

SOUTHWICK, F. T. Communion in E flat. [For organ.] No. 12 in M.451.2.5

STEBBINS, G. W. Andante in C [for organ]. Op. 3, No. 3. No. 13 in M.451.2.5

STEGGALL, C. Andante pastorale [for organ]. No. 14 in M.451.2.5

STERNBERG, C. I. von. Deux morceaux pour le piano. Op. 68. No. 15 in M.451.2.5

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STRUBE, G. Suite für Violine und Orchester. Clavier-Auszug. M.450.67

TAYLOR, S. C. Hiawatha's wedding-feast. A cantata for tenor solo, chorus and orchestra. Full score. M.CAB.I.13

THOMAS, O. Abend-Fantasie [für Orgel]. No. 17 in M.451.2.5

—— Andante [für Orgel]. No. 18 in M.451.2.5

—— Andantino [für Orgel]. No. 19 in M.451.2.5

TRACY, G. L. A Spanish affair. An opera in 1 act. For soprano I, soprano II, alto I, alto II. Libretto by David Stevens. Music by George Lowell Tracy. (Full score.) No. 2 in M.450.25

TRUETTE, E. E. Communion. [For organ.] Op. 20. No. 20 in M.451.2.5

—— Offertoire [for organ]. Op. 19. No. 21 in M.451.2.5

VAN DER STUCKEN, F. V. "Longing." [For pianoforte.] No. 16 in M.451.2.5

VINCENT, C. J. Contemplation. For the organ. No. 12 in M.451.2.7

WAREING, H. W. Canzonet [for organ]. No. 13 in M.451.2.7

—— Scherzo pastorale for organ. No. 14 in M.451.2.7

WERMANN, F. O. Allegro moderato [for organ]. Op. 102, No. 2. No. 1 in M.451.2.6

—— Todtenklage. [Für Orgel.] Op. 103, No. 1. No. 2 in M.451.2.6

WESLEY, S. O Lord God most holy (a 4 voci). A verse from the burial service. No. 1 in M.408.2

WEST, C. T. Alfred the Great, the inventive king. An historical comic opera. Full score. M.416.1

WEST, J. E. Festal song. [For organ.] No. 3 in M.451.2.6

WHITING, A. B. Bagatelle. [For pianoforte.] No. 4 in M.451.2.6

—— Minuet [for pianoforte]. No. 5 in M.451.2.6

—— Offertory [for organ]. No. 6 in M.451.2.6

WHITING, G. E. Communion. [For the organ.] Op. 53. No. 7 in M.451.2.6

—— Legend for a child. [For pianoforte.] No. 8 in M.451.2.6

—— Postlude [for organ]. Op. 53. No. 9 in M.451.2.6

—— Scherzino [for pianoforte]. No. 10 in M.451.2.6

—— Trio [for pianoforte]. No. 11 in M.451.2.6

WHITNEY, S. B. Andante [for organ]. No. 12 in M.451.2.6

—— Trio for the organ in polyphonic form. No. 13 in M.451.2.6

WIDOR, C. M. Concerto [pour] violoncelle [et orchestre]. Op. 41. [Partition.] M.CAB.I.7

WILD, H. M. Andante [for organ]. No. 14 in M.451.2.6

—— Pastorale [for organ]. No. 15 in M.451.2.6

WILKINS, H. D. Andantino [for organ]. No. 16 in M.451.2.6

—— Cantabile [for organ]. No. 17 in M.451.2.6

—— Quartetto [for organ]. No. 18 in M.451.2.6

—— Rondeau héroïque [for organ]. No. 19 in M.451.2.6

—— Spring song for the organ. No. 20 in M.451.2.6

WOOD, W. G. Allegretto scherzando [for organ]. No. 21 in M.451.2.6

—— Allegro maestoso for the organ. No. 22 in M.451.2.6

WOODMAN, R. H. Cantilene [for organ]. No. 23 in M.451.2.6

—— Prayer and cradle song. [For organ.] No. 24 in M.451.2.6

WOOLF, B. E. Melody for pianoforte. No. 25 in M.451.2.6

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Manzoni, Alessandro Francisco Tommaso Antonio.

VERDI. Messa da requiem. (Per l'anniversario della morte di Alessandro Manzoni.) Per quattro parti principali (soprano, mezzo-soprano, tenore, basso) e coro. Partitura d'orchestra. Milano. 1913. M.412.33

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Marble, Thomas Littlefield.

The Saviour's birth. A Christmas cantata. Music by Florence Ednah Chipman. No. 1 in M.417.9

Marcello, Benedetto.

Aus dem I. Psalm: "Denn er wird sein wie ein Baum." [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, p. 82.) No. 25 in M.414.43.4

Ecce enim. [Motet, T. T. B.] (*In* Musica sacra. Band 6, p. 41.) No. 11 in M.414.43.6

Pièces pour le clavecin. 1724–1739. Composées par François Dandrieu, Benoit Marcello, Philippe Telemann et Jean-Baptiste Pescetti. Paris. Farrenc. 1872. [Le trésor des pianistes. Vol. 20.] No. 2 in M.450.48.20

Psaumes de David [1–50] traduits en italien par Ascanio Giustiniani. Musique de B. Marcello, avec accompagnement de piano par F. Mirecki. 2e édition, avec une traduction francaise de Crevel de Charlemagne. Paris. Launer. [184–?] 4 v. M.431.40

Same. Psaumes de Marcello avec texte italien et traduction française par Alfred des Essarts. Réduction au piano par Malling. Paris. Flaxland. [186–?] M.415.33

This collection contains only twenty-three numbers, irregularly arranged.

Marchand, Louis.

Chloris in native purple. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 186.) No. 179 in M.CAB.I.50

Pièces choisies pour l'orgue. Portrait. Facsimile. (*In* Archives des maîtres de l'orgue des XVIe, XVIIe, et XVIIIe siècles. Vol. 3, pp. 53–58.) M.432.43.3

Contents. — Plein jeu. — Fugue. — Trio. — Basse de trompette. — Quatuor. — Tierce en taille. — Duo. — Récit. — Tierce en taille. — Basse de trompette ou de cromorne. — Fond d'orgue. — Dialogue.

Pièces d'orgue. Publiées d'après les manuscrits de la Bibliothèque de Versailles. (*In* Archives des maitres de l'orgue des XVIe, XVIIe, et XVIIIe siècles. Vol. 5, pp. 197–253.) M.432.43.5

Marchand, Le, de chansons. *Song.* BÉRAT, F. Chansons. M.376.48

Marchande, La, d'allumettes. *Opera.* For the MUSIC see **Richepin,** T. For the LIBRETTO see **Rostand,** R. G.

Marche. *Part-song.* KASTNER, J. G. Les chants de la vie. M.121.34

Marché, Le, aux fleurs. *Song.* JAQUES-DALCROZE. Chez nous. No. 3 in M.203.37

Marche céleste. *For organ.* COLE, R. G. Offertory. No. 5 in M.451.2.2

Marches. See also **Funeral music.**

Marches. *For orchestra.*

BERLIOZ, L. H. Marche troyenne. Werke. Serie 3. No. 8 in M.440.3.3

BONNAUD, F. Marche russe. No. 2 in M.133.41

COHEN, J. Marche funèbre. No. 2 in M.444.23

ESSEX, T. [Collection of original compositions and arrangements.] M.441.100

GERMAN, J. E. Coronation march. No. 2 in M.445.29

GODFREY, P. Coronation prize-march. M.441.51

Marches. *For orchestra. (Continued.)*
HAYDN, J. M. Türkischer Marsch. Instrumentalwerke. 1. M.414.24.1
LENDVAI, E. Fest-Marsch. No. 2 in M.444.1
SAINT-SAËNS, C. C. Coronation march. Marche du couronnement. Op. 117. No. 2 in M.357.25
THUILLE, L. W. A. M. Symphonischer Festmarsch. Op. 38. M.444.58
WEIDT, C. Festmarsch. Op. 80. M.444.139

Marches. *For organ.*
BARIÉ, A. Trois pièces pour orgue. M.434.54
BREWER, J. H. Triumphal march. No. 14 in M.451.2.1
CAMP, J. S. March. No. 18 in M.451.2.1
MOSENTHAL, J. Festival march. No. 15 in M.451.2.4
PARKER, H. W. Marcia religiosa. No. 20 in M.451.2.4

Marches. *For pianoforte.*
BUONAPARTE'S march. No. 4 in M.441.49
GADE, N. W. 3 Clavierstücke zu vier Händen in Marschform. Op. 18. No. 1 in M.445.40
MAURO, P. Madison's march. No. 4 in M.441.24
TAYLOR, R. The president's march, arranged for two performers on one pianoforte. M.388.1
WASHINGTON'S march. No. 5 in M.441.49

Marches. *For pianoforte and flute.*
KELLY, M. [Blue Beard.] The grand march in Bluebeard. No. 2 in M.441.49

Marches. *For violins and piano.*
SCHUBERT, F. P. Militärmarsch No. 2, 3. Für 4 Violinen und Pianoforte. No. 1, 2 in M.445.35

Marchesi, Mathilde, *Marchesa della Rajata.*
Aus meinem Leben. Düsseldorf. Bagel. [1888.] Portrait. M.127.63

Marco Visconti. *Opera.* For the MUSIC see **Vaccaj, N.** For the LIBRETTO see **Toccagni, L.**

Maréchal, Charles Henri.
Calendal. Opéra en quatre actes, d'après F. Mistral. Poème de Paul Ferrier. Musique de Henri Maréchal. Partition chant et piano. Paris. Choudens. [1894?] M.379.30
Le lac des aulnes. Ballet-féerie en 2 actes et 5 tableaux de H. Maréchal et G. Vanara. Commentaire en vers de Mme Catulle Mendès. Musique de Henri Maréchal. Partition piano seul. Paris. Joubert. 1908. M.379.6

Marella, Giovanni Battista.
Grace after dinner. Canon [for 4 voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 6, 7.) No. 6 in M.430.1.1
Grace before dinner. Canon [for 3 voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 1.) No. 1 in M.430.1.1
Jack thou'rt a. Catch of catches. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 82, 83.) No. 48 in M.430.1.1
Who e'er a woman's tongue. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 16.) No. 14 in M.430.1.1

Marenarella, La. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Marenaro, Lo. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Marenaro nammurato, Lo. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Marenco, Romualdo.
Amor. Poema coreografico in due parti e sedici quadri. Del coreografo Luigi Manzotti. Musicato dal maestro Romualdo Marenco. Edizione completa per pianoforte. Riduzione di Carlo Chiusuri. Milano. Ricordi. [188–?] M.443.114

Marenzio, Luca.
Che fa hoggi il mio sol. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 26.) M.149a.37
Frenò Tirsi. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. Pp. 24, 25.) M.149a.37
Contains the part for the fifth voice only.
Tirsi morir volea. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 24.) M.149a.37

Margaret, the blind girl of Castel-Cuillé. *Cantata.* For the MUSIC see **Corder, F.**

Margherita. *Opera.* For the MUSIC see **Foroni, J.** For the LIBRETTO see **Giacchetti, G.**

Margoton. *Song.* PÉRILHOU, A. Chants de France. M.137.34

Marguerite. *Song.* DANIEL, F. S., *editor.* No. 3 in M.421.13
DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Margueritte, Paul.
Pierrot assassin de sa femme. Pantomime. Musique de Paul Vidal. M.137.61

Maria e Rizzio. *Duet.* CAMPANA, F. M.157.14.2

Maria gegrüsset seist Du. *Anthem.* HAMMERSCHMIDT, A. Dialogi. M.414.23

Maria und das Milchmädchen. *Song.* LOEWE, J. C. G. Werke. Band 13. No. 7 in M.384.67.13

Maria wallt zum Heiligthum. *Anthem.* ECCARD, J. Festo purific: Mariae. No. 32 in M.414.43.6

Mariage, Le, de Don Lope. *Opera.* For the MUSIC see **Hartog, É. de.** For the LIBRETTO see **Barbier, P. J.**

Mariage, Le, de Rosette. *Song.* MOULLÉ, E. 52 chants anciens. M.441.90

Mariage, Le, de Télémaque. *Opera.* For the MUSIC see **Terrasse, C.** For the LIBRETTO see **Lemaître, J. É. F.**

Mariage impromptu, Le. *Opera.* For the MUSIC see **Lombard, É.** For the LIBRETTO see **Pigault-Lebrun, G. C. A.**

Mariage, Un, sous Louis XV. *Opera.* For the MUSIC see **Desplats, P.** For the LIBRETTO see **Courpon, S. B. de.**

Marianni. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Marié, Charles.
Le chaos ou les petites faiblesses. Saynette bouffe. Par M. Mrs Adolphe Poujol et Levasseur. Musique de Charles Marié. [Partition piano et chant. Paris.] Ploosen. [186–?] M.443.30
Un jobard. Opérette en un acte par MMrs Adolphe Poujol et Maurice Baduel. Musique de Charles Marié. [Partition piano et chant. Paris.] Ploosen. [186–?] M.443.31

Marie, William.
La leçon de plaire. Opéra comique en un acte. Livret de Charles Gallo et Martin Valdour. Musique de William Marie. [Partition chant et piano.] Paris. Choudens. 1911. M.417.45

Marie. *Song.* BÉRAT, F. Chansons. M.376.48

Marié, Le. *Song.* BÉRAT, F. Chansons. M.376.48

Marie-Jeanne. *Song.* RAULIN, A. de, *editor.* Écoutez la chanson. M.453.66

Marienkind. *Opera.* For the MUSIC see **Mueller, E.** For the LIBRETTO see **Boehme, O.**

Marie-Thérèse à Presbourg. *Opera.* For the MUSIC see **Blangini, G. M. M. F.** For the LIBRETTO see **Bérard, C.**

Marietti, Georges.
Pierrot mendiant. Fantaisie en un acte et en vers par Edmond Teulet. Musique de G. Marietti et Paul Blétry. [Partition piano et chant. Paris? 1898.] M.417.36

Marine. *Song.* BRUNEAU. Les chants de la vie. M.441.85

Mariner, Seward.
Silvia. An idyl. Set to music by Louis N. Parker. M.415.60

Marinero soy. *Glee.* CALLCOTT, J. W. No. 31 in M.430.1.31

Marino Faliero. *Song.* HOLBROOKE, J. C. M.445.58

Marion, La, et l'amour. *Song.* VERSEPUY. Chansons d'Auvergne. M.417.55

Mariotte, Antoine.
Le vieux roi. Tragédie lyrique en 1 acte de Rémy de Gourmont. [Musique de] A. Mariotte. Partition piano et chant réduite par l'auteur. Paris. Enoch & cie. 1913. M.442.41

Mariotte, Émile.
Chants de guerre. Recueil de 16 mélodies dont un prologue sur les poèmes de Émile Mariotte. Musique de Alexandre Georges. M.442.22

Mariquita, Marie.
Narkiss. Conte-ballet de Mme Mariquita et Jacques Brindejont-Offenbach, d'après la nouvelle de Jean Lorrain [pseud. Musique de] Jean Nouguès. M.443.80

Mark mortals. *Glee.* WELLESLEY, G. C. No. 62 in M.430.1.18

Marks, Josephine Peabody.
Pan. A choric idyl by Josephine Preston Peabody. Set to music by Charles A. E. Harriss. M.415.55

Markull, Friedrich Wilhelm.
Der rasende Ajas des Sophokles. Nach Donner's Uebersetzung für Männerchor und Orchester in Musik gesetzt von F. W. Markull. Op. 131. Klavierauszug. Leipzig. Breitkopf & Härtel. [1882?] No. 1 in M.203.18

Markwell, ——.
Women, thoughtless giddy creature. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 47.) No. 236 in M.CAB.1.50

Markwell, ——, *alleged author.*
Love preferable to liberty. [Bright Chloe, inocent and fair. Song, T. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 77 in M.CAB.1.48
This song has also been ascribed to S. Howard.

Marlborough's ghost. [Awful hero. Part-song, A. T. B.]. (*In* American musical miscellany. Pp. 46–49.) No. 15 in M.129.111

Marmontel, Jean François.
Roland. Opéra. Mis en musique par Piccini. M.134.22
Les sybarites. Ballet. [Musique de] Jean Philippe Rameau. M.402a.25.17

Marot, Gaston.
Stores et jalousie. Opérette. Paroles de G. Marot & L. Jonathan. Musique de Victor Robillard. No. 3 in M.379.74

Mârouf, savetier du Caire. *Opera.* For the Music see **Rabaud, H. B.** For the Libretto see **Népoty, L.**

Marpurg, Friedrich Wilhelm.
Anleitung zum Clavierspielen, der schönern Ausübung der heutigen Zeit gemäss entworfen. Nebst XVIII Kupfertafeln. Zweyte verbesserte Auflage. Berlin. Haude und Spener. 1765. M.376.46

Marquis Turlupin, Le. *Opera.* For the Music see **Meynard, G.** For the Libretto see **Davin de Champclos, ——.**

Marquise, La, et le marmiton. *Opera.* For the Music see **Terrasse, C.** For the Libretto see **Artus, L.**

Marras, Giacinto.
Italia. Canti d'amore. [Per canto e piano.] London. Leader & Cock. [1854.] M.450.15
Contents. — Amor di patria. — Il desiato fiore. — L'entusiasmo. — All'amica lontana. — La rosa del cielo. — Un' istante di piacer. — Carme di guerra. — La naiade. — Meschinella! — Bella se amar non vuoi. — Il brigante della Sila. — Affetti ingenui. — L'abborrito. — Cerco fra mille un'anima. — Il naufrago. — Un addio!

Marriage à la carte. *Opera.* For the Music see **Tilkins, F.** For the Libretto see **McLellan, C. M. S.**

Marriage pretty, The, between John and Betty. [Thank God at last the priest. Song, T. With thorough bass, and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, pp. 36, 37.) No. 24 in M.376.31.1

Marrying Mary. *Opera.* For the Music see **Hein, S.** For the Libretto see **Royle, E. M.**

Mars, Antony.
La chaste Suzanne. (The girl in the taxi. — Die keusche Susanne.) Opérette. Livret de Antony Mars & Maurice Desvallières. Musique de Jean Gilbert [pseud.]. M.443.65
La vie joyeuse. Opérette. Musique de Henri Hirchmann [sic]. M.135.22

Mars he lov'd Venus. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 3.) No. 5 in M.430.1.6

Marsan, Maurice de.
La brigande. Opérette. Musique de Aimé Lachaume. M.126.76
Mam'zelle Sourire. Opérette. Musique de Aimé Lachaume. M.135.23

Marschal-Loepke, G., *pseud.* See **Leighter, Grace Clough-.**

Marschner, Heinrich August.
Nachtgesang. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 37, 38.) M.417.40
Volkslied. [O, du lieber Schatz. Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. P. 36.) M.417.40

Marseillaise, La. See **Hymne des Marseillais.**

Marshall, Frank.
The islander. A musical comedy. Composed by Philip Michael Faraday. M.443.92

Marsh-king's daughter, The. *Cantata.* For the Music see **Mascheroni.** For the Libretto see **Gillington.**

Marsollier des Vivetières, Benoît Joseph.
Les deux aveugles de Tolède. Opéra comique. Musique de Mr Méhul. M.418.29
Nina, or the love distracted maid. With all the original music [by Nicolas Dalayrac] adapted for the voice and harpsichord. No. 2 in M.430.32

Marteau, Henri.
Acht Lieder mit Begleitung von Streichquartett. Op. 10. Partitur. Berlin. Simrock. 1906. M.440.26
Contents. — An Agnes. — Thränentropfen. — Als die Liebe kam. — In dem Garten meiner Seele. — Liebeslied. — Sonnenlied. — Träume. — Herbst.
There is a pianoforte accompaniment to be used for study only.
Quartett, Zweites, für 2 Violinen, Viola und Violoncell. Op. 9. Partitur. Berlin. Simrock. 1905. No. 3 in M.407.72
Trio für Violine, Bratsche und Violoncell. Op. 12. Partitur. Berlin. Simrock. [1907.] No. 3 in M.412a.22

Marthésie, première reine des Amazones. *Opera.* For the Libretto see **Houdart de La Motte, A.**

Martial maid, The. *Song.* Essex, T. Collection of original compositions. No. 11 in M.441.100

Martin, *Sir* George Clement.
The seaboards are her mantle's hem. [Part-song. Accomp. for piano. Words by John Davidson.] (*In* Choral songs in honour of Queen Victoria. Pp. 47–57.) M.398.2

Martin, Jonathan.
To thee, O! gentle sleep. [Song, M.-S. or BAR., in Tamerlane, with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 144.) No. 142 in M.CAB.1.50
Also to be found in Clio and Euterpe.

Martini, Giovanni Battista.
Plaisir d'amour. [Romance instrumentée pour un petit orchestre par Hector Berlioz.] (*In* Berlioz. Werke. Serie 9, Abteilung 1, pp. 26–31.) No. 4 in M.440.3.9.1
Sonate d'intavolatura per l'organo e il cembalo . . . 1742. Paris. Farrenc. 1862. [Le trésor des pianistes. Vol. 3.] No. 1 in M.450.48.3

Martini, Horace.
Linario. Drame lyrique. Lyrisch drama. Poème de Franz Ruty & Horace Martini (d'après Jean Poch). Musique de Nicolas Daneau. M.443.63

Martin-pêcheur, Le. *Song.* Ravel, J. M. Douze chants. M.137.35

Marty, Georges Eugène.
Daria. Drame lyrique en 2 actes. Poème de Ad. Aderer et A. Ephraïm. Musique de Georges Marty. Prélude du 2e acte et danse. Partition. Paris. Joanin & cie. 1905. No. 2 in M.411.41

Marty, Georges Eugène, *editor.*
Rameau, J. P. Platée. Comédie-ballet. M.402a.25.12

Martyre, Le, de Saint Sébastien. *Incidental music.* For the Music see **Debussy, A. C.** For the Scenario see **Annunzio, G. d'.**

Mary I believ'd thee true. *Song.* Stevenson, J. A. No. 46 in M.370.2.1

Mary of Argyle. *Song.* Nelson, S. No. 45 in M.129.52

Mary Scot, the flower of Yarrow. [Happy's ye love that meets return. Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 64.)
Also to be found in Thomson's Orpheus. No. 64 in M.CAB.1.50

Mary Stuart; or, the captive of Lochleven. *Cantata.* For the Music see **Ernest, G.** For the Libretto see **Stewart, J.**

Mary's dream. *Duet.* Relfe, J. No. 76 in M.129,111; etc.

Masaniello. *Opera.* For the Music see **Carafa.** For the Libretto see **Moreau, C. F. J. B.**

Mascagni, Pietro.
The eternal city. By Hall Caine. The music composed by Pietro Mascagni. [Pianoforte arrangement by H. M. Higgs.] London. Metzler & Co., Ltd. 1902. No. 2 in M.137.28

Mascagni, Pietro. *(Continued.)*
Iris. Inno al sole. [Per coro ed orchestra. Partitura senza parole.] Manuscript. [Boston? 191–?] M.450.73
Isabeau. Leggenda drammatica in tre parti di Luigi Illica. Musica di Pietro Mascagni. Riduzione per canto e pianoforte di Franco Vittadini. 2a edizione. Milano. Sonzogno. 1910. M.389.75
Maschera, La. *Opera.* For the Music see Kastner. For the Libretto see Arnould.
Mascheroni, Angelo.
The marsh-king's daughter. Cantata for soprano, mezzo and contralto solos, and chorus of female voices. Words adapted from Hans Andersen's tale by May Gillington. Music by Angelo Mascheroni. [Vocal score.] London. Cocks & Co. 1897. M.415.59
Mascitti, Michele.
Sonata in E moll. Für Violine & Klavier. Nach der Original- Ausgabe bearbeitet von Alfred Moffat. [Partitur.] Mainz. Schott. 1909. [Kammer-Sonaten für Violine & Klavier des 17ten & 18ten Jahrhunderts. No. 7.] No. 2 in M.432.42.2
Mason, Daniel Gregory.
Sonata in G minor. For piano and violin. Op. 5. [Score and part.] New York. Schirmer. [1913.] M.444.109
Mason, Lowell.
Lucas, G. W. To H. W. Day. [An attack on Lowell Mason, and a criticism of his methods in regard to church music and music publishing. Boston. 1847.] M.453.72
Mason, Redfern. See Mason, James Redfern.
Mason, James Redfern, *editor.*
Musical cameos. [Rochester. 1904.] M.126.92
Reprinted from the Post Express, Rochester, N. Y.
Mason, William.
A pastoral novellette [for pianoforte]. Autograph manuscript. [New York. 1894.] No. 14 in M.451.2.4
Masques.
Arne, T. A. The fairy prince. For the voice, harpsichord and violin. M.430.17
—— [The judgment of Paris.] The songs, duettos and trio, with the overture, in score. M.441.73
Handel, G. F. Acis and Galatea. [Full score.] M.441.19
Massé, Félix Marie Victor.
Galathée. Opéra comique en deux actes. Paroles de Jules Barbier et Michel Carré. Musique de Victor Massé. Grande partition. Paris. Magasin de musique du conservatoire. [1852.] M.441.60
Paul et Virginie. Opéra en 3 actes et 6 tableaux. Poème de Jules Barbier & Michel Carré. Musique de Victor Massé. Partition, chant et piano, réduite par H. Salomon. Traduction italienne et allemande. Paris. Michaelis. [1876.] M.CAB.2.32
This volume was once the property of Albert Vizentini of Paris, under whose direction the opera was produced at the Théâtre national lyrique. He has inserted autograph letters, portraits, original drawings for costumes, some of which are colored, designs for stage settings, and the libretto, which is inlaid.
Massenet, Jules Émile Frédéric.
Bacchus. Opéra en quatre actes et sept tableaux. Poème de Catulle Mendès. Musique de J. Massenet. Partition chant et piano. Paris. Heugel & cie. 1909. [Académie nationale de musique.] M.418.28
Cendrillon. Conte de fées en 4 actes et 6 tableaux (d'après Perrault) par Henri Cain. Musique de J. Massenet. Partition chant et piano. Paris. Heugel & cie. 1899. M.CAB.2.30
This score was once the property of Albert Vizentini of Paris under whose direction the opera was produced at the Théâtre national de l'opéra-comique. He has inserted autograph letters from the composer.
Cléopâtre. Drame passionnel en quatre actes et cinq tableaux. Poème de Louis Payen. Musique de J. Massenet. Partition chant & piano. Paris. Heugel & cie. [1914.] M.450.16
Don Quichotte. Comédie héroïque en cinq actes. Poème de Henri Cain, d'après Le Lorrain. Musique de J. Massenet. [Partition piano et chant.] Paris. Heugel & cie. 1910. M.389.64

Massenet, Jules Émile Frédéric. *(Continued.)*
Espada. Ballet de René Maugars. Musique de J. Massenet. Partition [piano]. Paris. Heugel & cie. 1908. No. 1 in M.135.25
Mélodie pour le violoncelle avec accompagnement de piano. Transcription d'après le No. 5 des 10 pièces de genre pour le piano. Op. 10. [Partition et partie.] Paris. Fromont. [189–?] No. 4 in M.444.188
La Navarraise. Épisode lyrique en 2 actes. Poème de Jules Claretie & Henri Cain. Musique de J. Massenet. Partition d'orchestre. Paris. Heugel & cie. [1894.] M.432.30
The title-page is lacking.
Panurge. Haulte farce musicale en trois actes de Georges Spitzmüller & Maurice Boukay [pseud.] (d'après Rabelais). Musique de J. Massenet. Partition chant et piano. Paris. Heugel & cie. [1912.] M.431.52
Roma. Opéra tragique en cinq actes de Henri Cain d'après Rome vaincue, d'Alexandre Parodi. Musique de J. Massenet. Partition piano & chant. Paris. Heugel et cie. [1912.] M.125.70
Songs. [With pianoforte accompaniment.] English version by Eugène Oudin. For soprano or tenor voice. Vol. 1. New York. Schirmer. 1888. M.417.25
Contents. — 1. Adieu. (Un adieu.) — Autumn serenade. (Sérénade d'automne.) — Elegie. (Élégie.) — Improvisation. (L'improvisateur.) — It rained. (Il pleuvait.) — Maidens of Magdala. (Les femmes de Magdala.) — Madrigal. (Madrigal.) — 'Neath the branches. (Sous les branches.) — Night in Spain. (Nuit d'Espagne.) — Pagan sonnet. (Sonnet payen.) — Provence song. (Chant provençal.) — Serenade. (Sérénade du passant.) — Sleep my friend. (Dors, ami!) — Song of Capri. (Chanson de Capri.) — Souvenir of Venice. (Souvenir de Venise.) — Stances. (Stances.) — To Colombine. (A Colombine.) — To morrow you will love. (Vous aimerez demain.) — To the dead one. (A la trépassée. — Twilight. (Crépuscule.)
Masses. See Liturgical music. *Masses.*
Massip, Jean Baptiste.
Les festes nouvelles. Ballet. Paroles de M. Massip. Musique de M. Plessis-C. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 15, pp. 381–430.) M.128.47.15
Words only.
Master Tommy marry. *Catch.* Baildon, J. No. 56 in M.430.1.8
Mastery, The. *Part-song.* Davies, H. W. Noble numbers. M.443.89
Mastioletti, ——.
Terribilis est locus. (Wie schauervoll.) [Motet, T. T. B.] (*In* Musica sacra. Band 2, pp. 114, 115.) No. 21 in M.414.43.2
Masto Rafaè. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1
Matchless fair, The. *Song.* Hook, J. Petrach's [sic] sonnets. M.402b.22
Matelots, Les. *Part-song.* Kastner, J. G. Les chants de la vie. M.121.34
Mathé, Édouard.
Céladon. Opérette en un acte. Paroles de Jean Stern. Musique de Édouard Mathé. [Partition chant et piano.] Paris. Mathot. 1910. M.417.46
Matheis, Nicola. See Matteis, Nicola.
Matilde di Sabrand. *Opera.* For the Music see Rossini. For the Libretto see Ferretti, G.
Matin, Le. *Song.* Berlioz, L. H. Werke. Serie 7, Abteilung 2. No. 28 in M.440.3.7.2
Matin d'automne. *Song.* Pfister, H. Les saisons du cœur. M.417.49
Matin d'octobre. *Song.* Hubert, J. Les saisons et les heures. M.443.5
Matinée, La, et la veillée villageoises. *Opera.* For the Libretto see Piis, P. A. A. de. Théâtre.
Mâtines, Les. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3
Matrimonial bondage. [The man who for life. Song, bar. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 131.) No. 101 in M.376.31.1
Matteis, Nicola.
Costanza e fortezza. Festa teatrale in drei Akten. Dichtung von Pietro Pariati. Die Tänze von Nicola Matheis. [Musik von] Johann Josef Fux. M.414.15

Mattheson, Johann.
Pièces de clavecin 1714. Paris. Farrenc. 1868. [Le trésor des pianistes. Vol. 14.] No. 1 in M.450.48.14

Matthews, Harry Alexander.
The conversion. A church cantata for soli and chorus of mixed voices, with organ accompaniment (and string instruments, two horns, two trumpets, and timpani, ad lib.). Words selected by Rev. Francis Yarnall. The music by Harry Alexander Matthews. Vocal score. New York. Schirmer. [1909.] No. 1 in M.417.78

Mattiesen, Emil.
Balladen vom Tode für eine Singstimme und Klavier. Op. 1. Leipzig. Peters. [1913.] No. 1 in M.137.63
Contents. — Lenore. (Bürger.) — Der Glockenguss zu Breslau. (W. Müller.) — Pidder Lüng. (Liliencron.) — Der Bettler und sein Hund. (Chamisso.) — Lord Athol. (Fontane.)
Zwölf Gedichte für eine Singstimme und Klavier. Op. 2. Leipzig. Peters. [1913.] No. 2 in M.137.63
Contents. — 1. Heimgang in der Frühe. — Tod in Ähren. (Liliencron.) — Der Feind. (Brentano.) — Die Sonne sinkt. (Nietzsche.) — Jedem das Seine. (Mörike.) — Von Katzen. (Storm.) 2. Nachtlied. (Hebbel.) — Stille der Nacht. (Keller.) — Höher Mittag am Meere. (Greif.) — Sonnenuntergang. (Hölderlin.) — Tote Liebe. (Böhm.) — Berliner Pfingsten. (Keller.)

Maugars, René.
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Mauger, Nicolas.
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Mauke, Wilhelm.
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Mauprey, André de.
Le lieutenant Cupidon. Opérette en 3 actes de F. Celval et L. Charley. Musique de André de Mauprey. Partition piano & chant. Paris. Joubert. 1911. M.443.52
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Maure jaloux, Le. *Song.* Berlioz, L. H. Werke. Serie 7, Abteilung 2. No. 3 in M.440.3.7.2

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Maurel, *Mrs.* Victor.
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Sweethearts. A comic opera. Book by Harry B. Smith and Fred. de Gressac [pseud.]. Music by Victor Herbert. M.442.31

Maurens, G.
Miss Cravache. Opérette. Paroles de Ch. Samson et G. Maurens. Musique de Léo Pouget. M.443.81

Maurey, Max.
Néron. Ballet de Max Maurey & Augustin Thierry. Musique de Henri Hirschmann. M.393.28

Maurische Fantasia. *Ballet music.* Moszkowski, M. [Boabdil.] No. 1 in M.444.176

Maurisches Ständchen. *For orchestra.* Kuecken, F. W. No. 2 in M.407.80

Maurisches Tanzlied. *For orchestra.* Nicodé, J. L. Bilder aus dem Süden. M.136.25

Mauro, P.
Madison's march. [For pianoforte.] Baltimore. Carr. 1809. No. 4 in M.441.24

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Mautner, Conrad, *editor.*
Steyerisches Raspelwerk. Vierzeiler, Lieder, und Gasslreime aus Goessl am Grundlsee. In Wort und Weise gesammelt, aufgeschrieben und mit Bildern versehen. Wien. Stähelin & Lauenstein. 1910. 2 v. Colored illus. Music. M.128.53
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Mautner, Conrad, *editor.* *(Continued.)*
Mauzin, Louis.
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Max! Abschied von Augsburg. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 12 in M.384.67.4

Max in Augsburg. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 10 in M.384.67.4

Max und Dürer. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 11 in M.384.67.4

Max und Moritz. *Symphonic poem.* Mraczek, J. G. Symphonische Burleske. M.12.3

May, Frederick.
Fred May's Comic Irish songster. Containing all the most popular Irish comic songs, as sung by Fred May and J. H. Ogden. New York. Dick & Fitzgerald. [1862.] M.129.51
The frisky Irish songster. A collection of gay, rollicking, comic and eccentric songs, as sung by Fred May. M.129.65

May, Der. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

May balmy peace. *Song.* Handel, G. F. No. 76 in M.376.31.3

May day morn. *Song.* Hook, J. No. 36 in M.441.49

May each married lady. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 117.) No. 43 in M.430.1.10

May harmony and mutual love. *Glee.* Alcock, J. No. 38 in M.430.1.10

May her blest example. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

May morning. *Song.* Hook, J. Petrach's sonnets. M.402b.22

May queen, The. *Cantata.* For the Music see **Bennett, W. S.** For the Libretto see **Chorley, H. F.**

May song. *Part-song.* Mendelssohn-Bartholdy, J. L. F. A selection of 8 Mendelssohn's four-part songs. No. 2 in M.415.89

May-song. *Song.* Goltermann, G. E. Songs. M.417.15

Hervey, A. Neue Liebeslieder. M.417.18

May the devil ride. *Catch.* Webbe, S. No. 7 in M.430.1.4

May the God of wit. *Part-song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

May time! *Cantata.* For the Music see **Smith, W. S.** For the Libretto see **Oxenford, E.**

May we ever enjoy. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 151.) No. 58 in M.430.1.9

May we never want a friend. *Part-song.* Three toasts. No. 56 in M.430.1.19

Maydew. *Song.* Bennett, W. S. Twelve songs. M.415.50

Mayerhofer, Johann. See **Mayrhofer, Johann.**

Mayrhofer, Johann.
Der Alpenjäger. Für eine Singstim̃e [bar.], mit Begleitung des Piano-forte, in Musik gesetzt von Franz Schubert. No. 10 in M.140.33.1
Auf der Donau; Der Schiffer; Wie Ulfru fischt. Für eine Bassstim̃e, mit Begleitung des Pianoforte in Musick gesetzt von Franz Schubert. No. 13 in M.140.33.1
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Schlummerlied. In Musik gesetzt für eine Singstime [sic, a. oder bar.], mit Pianofortebegleitung von Franz Schubert. No. 3 in M.140.33.2
Sehnsucht, Erlafsee, und Am Strome. Für eine Singstimme [s. oder t.], mit Begleitung des Piano-forte, in Musik gesetzt von Franz Schubert. No. 8 in M.140.33.1

Mayrhofer, Johann. *(Continued.)*
Die zürnende Diana, und Nachtstück. In Musik gesetzt für eine Singstimme [T.] mit Begleitung des Pianoforte von Franz Schubert. No. 10 in M.140.33.2

Mazellier, Jules.
Graziella. [Poème romantique en 4 actes et 5 tableaux d'après Lamartine de Henri Cain et Raoul Gastambide. Musique de] Jules Mazellier. [Partition piano et chant.] Paris. Digoudé-Diodet. 1913. M.442.34

Mazeppa. *Opera.* For the MUSIC and LIBRETTO see Koczalski, R. A. G.

Mazurkas. *For pianoforte.*
BLUMENSCHEIN, W. L. June-rose. Op. 54. No. 13 in M.451.2.1
NEVIN, E. W. Mazurka. No. 16 in M.451.2.4
SAINT-SAËNS, C. C. Mazurka, 1ère. Op. 21. No. 1 in M.444.127
—— Mazurka, 2me, en sol mineur. Op. 24. No. 2 in M.444.127

Mazzinghi, Giuseppe.
The celebrated opera dances, as performed at the Theatre Royal Haymarket [1792], for the piano forte, violin or flute. Composed by Mr. Mazzinghi and other eminent composers. Book 1. London. Printed for the proprietors by T. Skillern. [1792.] M.128.84
The favorite opera dances for the year 1788 performed at the King's Theatre Hay-Market. Composed, selected and adapted for the piano-forte, flute or violin. Book 3. London. Printed by Longman & Broderip. [1788.] M.128.85

Mazzinghi, Joseph. See Mazzinghi, Giuseppe.

Me Bacchus fires. *Glee.* WEBBE, S. No. 49 in M.430.1.12

Meadows, The, look cheerful. *Song.* LASSES, The, of Dublin. No. 44 in M.129.111

Meads, The, and the groves. *Song.* WORGAN, J. No. 329 in M.CAB.1.50; etc.

Meco tu vieni o misera. *Cavatina.* BELLINI, V. M.157.14.2

Médée. *Opera.* For the LIBRETTO see Corneille, T.

Médée et Jason. *Opera.* For the MUSIC see Salomon, ——. For the LIBRETTO see La Roque, A. de.

Meditation. *For organ.* ALLEN, N. H. No. 3 in M.451.2.1
BATCHELDER, F. W. No. 8 in M.451.2.1
COERNE, L. A. No. 3 in M.451.2.2
FLAGLER, I. van V. No. 12 in M.451.2.2
LEFEBVRE, C. É. No. 3 in M.444.189

Meditation in a village churchyard. *For organ.* PEARCE, C. W. No. 22 in M.451.2.4

Méditation religieuse. *Part-song.* BERLIOZ, L. H. Werke. Serie 6, Abteilung 1. No. 1 in M.440.3.6.1

Méditation sur le Stabat Mater. *For organ.* GUILMANT, F. A. No. 1 in M.407.74

Médus. *Opera.* For the LIBRETTO see Chancel, F. J. de.

Méduse. *Opera.* For the LIBRETTO see Boyer, C.

Mee, John Henry, *compiler.*
Ten more years, 1894–1904, of university music in Oxford. Being a continuation of the Proceedings of the Oxford University Musical Union. Compiled by E. S. Kemp and J. H. Mee. Oxford. Vincent. 1904. Plates. M.376.50

Meer, Das, erstrahlt im Sonnenschein. *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110

Meeresleuchten. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 58 in M.384.67.17

Meeresstille. *Song.*
FRANZ, R. 35 Lieder und Gesänge. M.443.110
SCHUBERT, F. P. Schäfers Klagelied. No. 3 in M.140.33.1

Meerfahrt. *Ballad.* LOEWE, J. C. G. Werke. Band 10. No. 18 in M.384.67.10

Meergruss. *Symphonic poem.* SCHILLINGS, M. M.444.132

Meet me in the lane songster. A pleasing collection of very popular original and selected songs and ballads. New York. De Witt. [1867.] M.129.84

Meeting, The, in the morning. See Galliard, J. E. With early horn.

Meeting kiss, The. *Song.* OSWALD, J. No. 113 in M.CAB.1.47

Meeting, The, of the waters. [Song, M.-S. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 62, 63.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Meg Merrilies' chant. *Song.* FLOWER, E. Musical illustrations of the Waverley novels. M.441.29

Meglio, Vincenzo de, *compiler.*
Eco di Napoli. 100 celebri canzoni popolari napolitane. Per canto e pianoforte colla traduzione italiana. Milano. Ricordi. [188–?] 2 v. M.379.17
Contents. — 1. La ricciolella. — Antoniá.—Cannetella.—Fenesta vascia. — La monacella. — Michelemmà. — Fenesta che lucivi. — Cicerenella. — Raziella. — La festa di piedigrotta. — I maccheroni-Tiritombo. — Trippole trappole. — La fata d'Amalfi. — Pepparella. — Te voglio bene assaje. — Lu cardillo. — La marenarella. — Lu primm'amore. — La Luisella. — La serenata. — Chello che tu me dice. — Fance la prova. — Lu ciuccio de Cola. — La vera Sorrentina. — Santa Lucia. — Voca voca. — La Carolina. — La fata dello scodillo. — La rosa. — Lo zoccolaro. — Giovanniello. — La risposta a Retella. — Lu passariello. — Dimmi na vota si. — La fiera di Mast' Andrea. — Nu mazzo de sciure. — Marianni. — La rà, la rà, la rà, volimmo pazzià. — Lo rialo. — La grotta azzurra. — Addio a Napole. — Lo Granatiello. — A la guerra. — Masto Rafaè. — La palummella. — Drunghe drunghete. — Paparacianno. — Ciccuzza. — Zompa llarì, llarà. 2. A cagn'a pezze u pasturiello. — Consiglio a na figliola. — La juta fora pe la nnammurata. — Lariatella. — Ntretulella mia. — Lu ntuppo. — Maliella. — Fortura la scarparella. — L'appassionato. — La gelosa. — Lu carcerato p'ammore. — Lo pezzento. — Lo sorece e lo 'nammorato. — Tu te n'adduone o non te n'adduone. — Si fosse mia. — Lu scagno. — N'aje core. — T'aggio visto. — Lo scornuso. — La tarantella. — La scarpetta. — Ritornello delle lavandare del Vomero. — L'uocchie affatturate. — L'abito di festa. — Lu gulio de na figliola. — Lo marenaro nammurato. — La fastidiosa. — La gelosa. — La scelta della sposa. — Canzone di somma. — Forturella. — Lo suonno. — Alla festa de vico. — La corallara. — La rosa. — Napole. — Il suonatore di campane. — Il carrettiere del Vomero. — Con quanto si contenta un lazzarone. — Lo nnammorato. — Lo pescatore de coralle. — La mosta. — La serenata. — Lo marenaro. — La sposa de lo marenaro. — Lo zzucchero d'ammore. — La guappa. — La palomma. — L'uocchie de nenna mia. — Le tue carezze! . . . mi son sospette.

Méhul, Étienne Nicolas.
Chant national [à trois choeurs] du 14 juillet 1800. Poëme de Fontanes. Musique de Méhul. [Partition.] Paris. Le Roy. An VIII [1800.] M.134.20
Les deux aveugles de Tolède. Opéra comique en un acte et en prose. Paroles de Mr Marsolier. Musique de Mr Méhul. [Partition.] Paris. Viguerie. [1806.] M.418.29
Héléna. Opéra en trois actes. Paroles de J. N. Bouilly [et Révéroni Saint-Cyr]. Mis en musique par Méhul. [Partition.] Paris. Magasin de musique. [1803?] M.416.5
Le prince troubadour. Opéra-comique en un acte. Paroles de Monsieur Alexandre Duval. Musique de Méhul. [Partition d'orchestre.] Paris. Frey. [1813.] M.418.30
Le trésor supposé, ou le danger d'écouter aux portes. Comédie en un acte et en prose. Paroles d'Hoffman. Mise en musique par Méhul. [Partition.] Paris. Au Magasin de musique. [1802.] M.432.22

Mei, Lev Aleksandrovitch.
Царская невѣста. Die Zarenbraut. Oper. [Musik von] N. Rimski-Korssakow. M.441.16

Mei Bua. *Song.* REGER, M. Schlichte Weisen. M.450.61

Meilhac, Henri.
Kakadu. (Vert-Vert.) Komische Oper von Meilhac & Nuiter [sic, Pseud.]. Musik von J. Offenbach. M.442.26
[Madelon.] Vocal gems from the charming comic opera Madelon. Music by Charles Lecocq. Libretto by Meilhac & Halévy. M.417.22

Mein. *Song.* SCHUBERT, F. P. Die schöne Müllerin. No. 6 in M.140.33.2

Mein Eltern mich verlassen han. *Motet.* PRAETORIUS, M. No. 4 in M.414.43.3

Mein Geist ist trüb'. *Song.* LOEWE, J. C. G. Werke. Band 15. No. 28 in M.384.67.15

Mein Gott, warum hast Du mich verlassen? *Anthem.*
MENDELSSOHN-BARTHOLDY, J. L. F. No. 7 in M.414.43.9
NAUMANN, E. No. 13 in M.414.43.10

Mein Gruss. *Song.* HUMPERDINCK, E. Junge Lieder. M.416.12

Mein Herz. *Song.* RAFF, J. J. Raff-Album. M.443.104

Mein Herz, ich will dich fragen. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 77 in M.384.67.16

Mein Herz ist bereit. *Motet.* HARRER, G. No. 8 in M.443.23

Mein Herz und meine Leyer. *Song.* KJERULF, H. Songs. M.417.20

Mein Jesu, was für Seelenweh. *Anthem.* BACH, J. S. Sechs geistliche Lieder. No. 22 in M.414.43.15

Mein Lieb ich bin gebunden. *Song.* KJERULF, H. Songs. M.417.20

Mein Moselland. *Song.* NOEROTH, J. Mosellieder. No. 2 in M.450.33

Mein Schätzelein ist ein gar köstliches Ding. *Song.* REGER, M. Schlichte Weisen. M.450.61

Mein Sinn ist trübe. *Song.* SCHROETER, C. E. W. Fünf und zwanzig Lieder. M.430.4

Mein Trost und Hülf ist Gott allein. [Motet, S. A. T. B.] (*In* Musica sacra. Band 13, pp. 75–77.) No. 71 in M.414.43.13

Meine Liebe ist grün wie die Fliederbusch. *Song.* BRAHMS, J. Lieder und Gesänge. No. 2 in M.442.79

Meine Ruh' ist hin. *Song.* LOEWE, J. C. G. Werke. Band 11. No. 12 in M.384.67.11

Meisters Schlusswort. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 64 in M.384.67.17

Meistersinger, Die, von Nürnberg. *Opera.* For the MUSIC and LIBRETTO see **Wagner, W. R.**

Melancholly nymph, The. *Song.* HANDEL, G. F. No. 163 in M.CAB.1.50; etc.

Melancholia. *Song.* AUBERT, L. F. M. Douze chants. No. 2 in M.137.23

Mélancolie. *Song.* NAZARE-AGA, Y. K. Les nuits persanes. M.443.33

Mélant, Charles.
La part du feu. Comédie en un acte et en vers de H. Liebrecht. Adaptation mélodique et chant. Musique de Ch. Mélant. [Bruxelles. Cranz. 1908?] M.442.93

Méléagre. *Opera.* For the LIBRETTO see **Jolly, A. F.**

Melek am Quell. *Song.* LOEWE, J. C. G. Werke. Band 6. No. 18 in M.384.67.6

Melek in der Wüste. *Song.* LOEWE, J. C. G. Werke. Band 6. No. 15 in M.384.67.6

Mellow horn, The. *Song.* JONES, J. No. 40 in M.129.52

Melodies of many lands. *Song.* GLOVER, C. W. No. 4 in M.129.52

Melodious songstress, The. *Song.* PUTTI, ——. No. 135 in M.CAB.1.50; etc.

Melpomene thy loss. *Epitaph.* ON David Garrick. No. 67 in M.430.1.18

Melting airs soft joys inspire. *Glee.* HAYES, W. No. 17 in M.430.1.1

Melville, Charles.
Charlie Melville's Ballad songster. Being a collection of popular songs and ballads. New York. Brady. [1860.] M.129.64

Member, A, of the modern great. *Catch.* PRING, J. C. No. 19 in M.430.1.31

Memento mori. *Part-song.* BARTHÉLEMON, F. H. No. 70 in M.430.1.11

Memnon. *Song.* SCHUBERT, F. P. No. 6 in M.140.33.1

Memor esto verbi tui. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 72, 73.) No. 39 in M.430.1.5

Memorare. *Anthem.* BERNIER, N. Motets. M.398.1

Memoir of Mr. and Mrs. Wood, containing an account of the principal events in the lives of these celebrated vocalists: including the marriage of Miss Paton to Lord William Lennox; and their divorce: her subsequent marriage to Joseph Wood, and a full statement of the popular disturbance at the Park Theatre, New York. Boston. Fisher, [1840.] No. 1 in M.377.53

Menace, La, des Francs. *Part-song.* BERLIOZ, L. H. Werke. Serie 6, Abteilung 1. No. 8 in M.440.3.6.1; etc.

Mendelssohn, Arnold.
Der Hagestolz. Neckreigen nach einem Gedicht aus Herder's Stimmen der Völker, für gemischten Chor & Orchester von Arnold Mendelssohn. Partitur. Mainz. Schott. [1890?] No. 4 in M.417.75

Mendelssohn, Arnold. *Works about.*
NAGEL, W. L. Th. S. Arnold Mendelssohn. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 95–106. Leipzig. 1906.) M.376.33.1

Mendelssohn-Bartholdy, Jakob Ludwig Felix.
Christus. An unfinished oratorio. Op. 97. Posthumous works, No. 26. The English version by W. Bartholomew. [Vocal score.] London. Novello, Ewer & Co. [188–?] No. 1 in M.415.77

Ehre sei Gott in der Höhe. [Doppelchor.] (*In* Musica sacra. Band 7, pp. 82–91.) No. 17 in M.414.43.7

[Elias.] Arie aus dem Oratorium: „Elias." [Sei stille dem Herrn. Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert. editor. Liederborn. Pp. 60, 61.) M.417.40

Es ist bestimmt in Gottes Rat. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. P. 59.) M.417.40

Heilig. [Doppelchor.] (*In* Musica sacra. Band 7, pp. 92–95.) No. 18 in M.414.43.7

Hymn of praise. See his Lobgesang.

Jauchzet dem Herrn alle Welt! Der 100ste Psalm [S. A. T. B.]. (*In* Musica sacra. Band 8, pp. 91–95.) No. 10 in M.414.43.8

Kyrie eleison [S. A. T. B. Doppel-Chor]. (*In* Musica sacra. Band 5, pp. 89, 90.) No. 28 in M.414.43.5

Lieblingsplätzchen. (Aus: „Des Knaben Wunderhorn.") [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert. editor. Liederborn. P. 58.) M.417.40

[Lobgesang.] Hymn of praise (Lobgesang). Symphonia cantata, No. 1. Op. 52. Full score. London. Novello. [185–?] M.432.51

Mein Gott, warum hast Du mich verlassen? Der 22ste Psalm. [Doppelchor.] Op. 78, No. 3. (*In* Musica sacra. Band 9, pp. 173–189.) No. 7 in M.414.43.9

[Paulus.] Arioso aus dem Oratorium „Paulus." [Doch der Herr vergisst der Seinen nicht. Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 62, 63.) M.417.40

Pilgerspruch. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 56, 57.) M.417.40

Richte mich, Gott. Der 43te Psalm. [Doppelchor.] (*In* Musica sacra. Band 9, pp. 164–172.) No. 6 in M.414.43.9

Rondo capriccioso pour le piano. Œuv. 14. [Also] Trois fantaisies ou caprices pour le piano. Œuv. 16. Paris. Farrenc. 1872. [Le trésor des pianistes. Vol. 20.] No. 9 in M.450.48.20

Saviour of sinners (Ave Maria). A sacred cantata for solo & double chorus. The English version by W. Bartholomew. The music by F. Mendelssohn-Bartholdy. [Vocal score.] London. Novello, Ewer & Co. [188–?] No. 3 in M.417.3
Other editions of this work may be found under the title Ave Maria on shelf-numbers No. 3 in M.280.16, and No. 5 in M.157.24.

A selection of 8 Mendelssohn's four-part songs. Boston. Ditson & Co. [187–?] No. 2 in M.415.89
There is no title-page. The words are in English and German.
Contents. — In the forest. — May song. — Song of the lark.—Morning prayer. — Autumn song. — Farewell to the forest. — Resting-place. — New Year's song.

Warum toben die Heiden. Der 2te Psalm. [Doppelchor.] Op. 78, No. 1. (*In* Musica sacra. Band 8, pp. 39–55.) No. 5 in M.414.43.8

Mendelssohn-Bartholdy, Jakob Ludwig Felix. *Works about.*
SMOLIAN, A. Felix Mendelssohn-Bartholdy, Musik zu Shakespeare's "Ein Sommernachtstraum." Erläutert. Leipzig. [1904?] M.217.12.287

Mendès, Catulle Abraham.
L'amoureuse leçon. For a ballet based upon this work see **Bruneau, Alfred.**
Bacchus. Opéra. Musique de J. Massenet. M.418.28
La fête chez Thérèse. Ballet-pantomime. Musique de Reynaldo Hahn. M.135.32
Rondels mélancoliques. [Pour] chant et piano. [Musique] de Louis Vuillemin. No. 2 in M.442.83

Mendès, Catulle Abraham, *translator.*
WETTE, A. Hänsel et Gretel. Conte lyrique. Musique de E. Humperdinck. M.CAB.2.28

Mendès, Jane Catulle.
L'amour d'aimer. Dix mélodies pour chant avec accompagnement de piano. Musique de Xavier Leroux. M.441.47

Mendès, Jane Catulle. *(Continued.)*
España. Ballet. [Musique de] Emmanuel Chabrier. M.126.55
Le lac des aulnes. Ballet-féerie de H. Maréchal et G. Vanara. Commentaire en vers de Mme Catulle Mendès. Musique de Henri Maréchal. M.379.6

Menegali, ——.
Ave regina. (Hohe, klare du Fürstin.) [Motet, T. T. B.] (*In* Musica sacra. Band 2, pp. 116, 117.) No. 22 in M.414.43.2

Ménesson, ——.
Ajax. Tragédie. Les paroles de M. Mennesson & la musique de M. Bertin. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 11, pp. 419–472.) M.128.47.11
Libretto only.
Manto la fée. Opéra. Les paroles de M. Ménesson & la musique de M. Batistin. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 10, pp. 253–314.) M.128.47.10
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Ménestrel, Le. Année 29–79. Paris. 1861–[1913]. 51 v. M.172.1

Menestrel, Der. *Song.* Arenski, A. S. No. 2 in M.407.27

Ménétriers et glaneuses. *For pianoforte.* Sévérac, D. de. Cerdaña. M.440.9

Menettes, Les. *Song.* Versepuy, M. Chansons d'Auvergne. M.417.55

Mennesson, ——. See Ménesson.

Mensch, Ella.
Richard Wagners Frauengestalten. Ein Vortrag. Darmstadt. Wittich. 1885. M.127.83

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Mensch, Der, und das Leben. *Cantata.* For the Music see Albert, E. F. C. d'. For the Libretto see Ludwig, O.

Menschenlose. *Song.* Loewe, J. C. G. Werke. Band 15. No. 6 in M.384.67.15

Mentre ti fui. *Madrigal.* Nanino, G. M. M.149a.37

Menuets nouveaux en concerto et contredanse avec accompagnement qui se jouent sur les théâtres. Propres pour toute [sic] sortes d'instrumens. Partie 1. À Paris. Chez Duchesne. [17—?] Engraved title-page and text.
The leaves are folded. No. 2 in M.148.42

Mérane, A.
Le miracle. Drame lyrique de P. B. Gheusi & A. Mérane. Musique de Georges Hüe. M.125.41

Mercadante, Giuseppe Saverio Raffaele.
Dolce conforto al misero. Duettino [s. a. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 122–125.)
From Il giuramento. M.157.14.2
Dopo due lustri. Terzettino [s. t. b. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 11–16.) M.157.14.4
From Donna Caritea.
Or là, sull'onda. Cavatina [s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 146–155.) M.157.14.3
From Il giuramento.
La rosa. [Canzone, m.-s. o bar. Accomp. di piano.] (*In* Meglio, V. de. Eco di Napoli. Vol. 1, pp. 73–75.) M.379.17.1
Il sogno [m.-s. or bar.]. Avec accompt de [piano et] violoncelle ou violon. La partie de violon a été transcrite par R. Hammer. (*In* Échos d'Italie. Vol. 2, pp. 126–134.) M.157.14.2
Vicino a chi s'adora. Quartetto [s. t. t. b. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 77–89.) M.157.14.4
From Il giuramento.

Merchant, The, to secure his treasure. *Song.* Greene, M. No. 43 in M.376.31.3

Mercier, Adalbert.
Elsen. Drame lyrique en 4 actes et 5 tableaux. Poème de Jean Ferval. Musique de Adalbert Mercier. Partition chant et piano réduite par l'auteur. Paris. Costallat & cie. [1911.] M.126.41

Méré, Charles.
Scemo. Drame lyrique. Musique de Alfred Bachelet. M.442.62
Les trois masques. Drame lyrique (d'après son drame). Musique de Isidore de Lara. M.125.69

Mère, La, avec la fille. *Song.* Versepuy, M. Chansons d'Auvergne. M.417.55

Méreaux, Jean Nicolas Amédée Le Froid de.
Les clavecinistes de 1637 à 1790. Histoire du clavecin, portraits et biographies des célèbres clavecinistes par Amédée Méreaux. Paris. Heugel & cie. 1867. Illus. Portraits. Plates. M.380.33
La ressource comique ou la pièce à deux acteurs en un acte. Mise en musique par N. J. de Méreaux. Opera prima . . . Les paroles sont de M. Anseaume. [Partition.] À Paris. Au Bureau d'abonnement musical. [177–?] M.421.20

Meredith, George.
Six vocal duets. Music by Karl Heffner. No. 1 in M.137.30

Meredyth, Hugh, *pseud.*
The death of Cuthullin. A dramatic cantata. The libretto written and arranged from Ossian's "Death of Cuthullin," by W. A. Barratt and "Hugh Meredyth" [pseud. Music] by W. Augustus Barratt. M.443.38

Merian, Hans.
Richard Wagner, Vorspiel zu die Meistersinger v. Nürnberg. Erläutert. Berlin. Schlesinger. 1910. Music. [Der Musikfuehrer. 353.] M.217.12.353

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Deux fins matois. Opérette. Musique de Georges Douay. No. 2 in M.379.67

Merloff, Franz.
Richard Wagner und das Deutschthum. München. Wurm. 1873. M.453.61; No. 4 in M.197.18

Mermaid, The. *Cantata.* For the Music see Edwards, J. For the Libretto see Atterbom, D. A.

Merry brook. *Song.* Goltermann, G. E. Songs. M.417.15

Merry companion, The. *Songs without music.* Whim, The, of the day. M.129.94

Merry huntsmen, The. [Away, away, we've crowned ye day. Song, a. or b., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 155.) No. 152 in M.cab.1.50

Merry land, A. *Song.* Carey, H. The musical century. M.414.46

Merry shepherds, The. [Come let us chaunt.] Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 2, 3.) No. 2 in M.430.1.18

Merry songs for merry meetings. *Songs without music.* Carpenter, J. E., *editor.* M.129.93

Mersenne, Marin.
Harmonicorvm libri XII in qvibvs agitvr de sonorvm natvra, cavsis, et effectibvs: de consonantiis, dissonantiis, rationibus, generibus, modis, cantibus, compositione, orbisque totius harmonicis instrumentis. Editio avcta. Lvtetiæ Parisiorvm, sumptibus Gvillelmi Bavdry. M. DC. XLVIII. Illus. Plates. M.388.20
Vol. 2 is entitled F. Marini Mersenni Harmonicorvm instrvmentorvm liber primus, etc.

Merulo, Claudio.
Da le perle e rubini. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 12.) M.149a.37
Mirami vita mia. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 5.) M.149a.37
Contains the part for the fifth voice only.
Toccata pour l'orgue. 1604. Paris. Farrenc. 1872. [Le trésor des pianistes. Vol. 20.] No. 3 in M.450.48.20
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Méry, Joseph.
Maitre Wolfram. Opéra comique. Musique de E. Reyer. M.418.34

Meschinella! *Song.* Marras, G. Italia. M.450.15

Message, Le, du rossignol. *Song.* Raulin, A. de, *editor.* Écoutez la chanson. M.453.66

Message, A, from Mars to Venus. *Song.* Monro, G. No. 92 in M.cab.1.50; etc.

Messager, André Charles Prosper.

Amour d'hiver. Poésies de Armand Silvestre. Mises en musique par André Messager. [Partition chant et piano.] Paris. Fürstner. 1911. No. 2 in M.441.56

Contents. — Ce fut au temps du chrysanthème. — Je porte sur moi ton image. — Que l'heure est vite passée. — Ne souffre plus. — Quand tu passes, ma bien-aimée. — L'hiver de cet an est si doux.

Béatrice. Légende lyrique en quatre actes. Poème de Robert de Flers et Gaston A. de Caillavet d'après Charles Nodier. Musique de André Messager. Partition pour chant et piano. Paris. Fürstner. 1914. M.442.73

Fortunio. Comédie lyrique en quatre actes et cinq tableaux d'après "Le chandelier" d'Alfred de Musset, par G. A. de Caillavet et Robert de Flers. Musique de André Messager. Partition d'orchestre. Paris. Choudens. 1907. M.431.20

Hélène. Suite de concert [sur le drame de Paul Delair]. Musique de André Messager. Partition orchestre. Paris. Choudens. [1891?] M.407.61

Madame Chrysanthème. Comédie lyrique en 4 actes, un prologue et un épilogue, d'après Pierre Loti. Poème de Georges Hartmann & André Alexandre. Musique de André Messager. Partition d'orchestre. Paris. Choudens. 1893. M.441.52

Mirette. A new opera in three acts. The book by Michel Carré. The English lyrics by Frederic E. Weatherly. The English dialogue by Harry Greenbank. The music by André Messager. Vocal score. London. Chappell & Co. 1894. No. 2 in M.378.56

Messalinette, ou le tour du demi-monde en 80 nuits. *Opera.* For the Music see **Berger**, R. For the Libretto see **Puyol**, P. L.

Messe, Eine, des Lebens. *Oratorio.* For the Music see **Delius**, F.

Messe, La, du fantôme. *Song.* Lefebvre, C. É. M.417.42

Messias, Der, von Bayreuth. *Criticism.* Goering, T. M.453.18

Messidor. *Entr' acte.* Bruneau. No. 1 in M.444.29

Mestépès, Eugène.

La demoiselle d'honneur. Opéra comique. Poème de Mestépès & Kauffmann. Musique de Th. Semet. M.126.97

Metamorphosis, The. *Opera.* For the Music see **Jackson**, W., *of Exeter.*

Metropolitan Opera House, *New York.*

[Programmes. Feb. 15, 1889–Feb. 22, 1903.] New York. 1889–1903. 4 v. Illus. M.421.24

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Mettenleiter, Johann Georg, *editor.*

Enchiridion chorale, sive selectus locupletissimus cantionum liturgicarum juxta ritum sanctae Romanae ecclesiae per totius anni circulum praescriptarum. Redegit ac comitante organo edidit Joannes Georgius Mettenleiter. Organum. Ratisbonæ. Pustet. MDCCCLIV–MDCCCLIX. 4 v. M.430.25

The title-pages of volumes 1 and 2 are missing. The paging of the four volumes is continuous.

Meusnier de Querlon, Anne Gabriel.

Le code lyrique ou règlement pour l'Opéra de Paris. Avec des éclaircissemens historiques. [Anon.] À Utopie [*i.e.* Paris], chez Thomas Morus. M.DCC.XLIII. M.377.37

A satire.

Meyder, T. M., *editor.*

Wagner, W. R. [Rienzi.] Grosse Fantasie aus der Oper. M.133.32

Meyer, Adolph, *editor.*

Aus des Knaben Wunderhorn. 40 ausgewählte alte Minneweisen und Volkslieder aus dem 15.–19. Jahrhundert. Für eine Singstimme mit Laute oder Guitarre gesetzt von Adolph Meyer. Leipzig. Hug & Co. [1910?] M.137.33

Contents. — Mädchenkunde eines Fahrenden. — Ritters Abschied. — Ritters Treulieb. — Zwei Wasser. — Verschneiter Weg. — Abschied von Innsbruck. — Der Gutzgauch. — Lindenlaub. — Lieblich gesellet. — Brauns Mägdelein. — Hüt' du dich! — Das Muskatellerlied. — Christkindleins Wiegenlied. — Der Tod als Schnitter. — Liebeslied. — Peter und Eberle. — Der schwere Traum. — Allerschönster Engel. — Der unerbittliche Hauptmann. — Die schwarzbraune Hexe. — Das Lied vom jungen Grafen. — Mädchens Trost. — Vor der Tür. — Heimliche Liebe. — Moralisches Spinnerlied. — Die Spinnerin. — Feinslieb verloren. — Zwei Königskinder. — Schlechte Vertröstung. — Der Liebesapfel. — Argwohn. — Lebewohl. — Stolz Heinrich und

Meyer, Adolph, *editor. (Continued.)*

Margret. — Die Freudenlose. — Das Lieben bringt gross' Freud'. — Der verwundete Knabe. — Sichleinrauschen. — Heimlicher Liebe Pein. — Tritt zu! — Entschwundenes Glück.

Meyer, Conrad Ferdinand.

Chor der Toten. Gedicht. Für gemischten Chor mit Orchester von Fritz Neff. M.444.113

Meyer, L. H., *editor.*

Kjerulf. Songs. M.417.20

Meyerbeer, Giacomo.

L'étoile du nord. Opéra comique en trois actes. Paroles de E. Scribe. Musique de G. Meyerbeer. Partition piano et chant par A. de Garaudé. Paris. Brandus & cie. [1854?] M.443.78

Giovinetto cavalier. Terzetto [s. s. a. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 17–32.) M.157.14.4

From Il crociato in Egitto.

Les Huguenots. Opéra en 5 actes. Paroles de Eugène Scribe. Musique de Giacomo Meyerbeer. Partition de piano [et chant] arrangée par Ch. Schwencke. Paris. Schlesinger. [1836?] M.450.18

Wer unter dem Schirm des Höchsten sitzet. Der 91ste Psalm. [Doppelchor.] (*In* Musica sacra. Band 9, pp. 127–150.) No. 3 in M.414.43.9

Meyer-Helmund, Erik.

Sérénade roccoco. Für Streich-Instrumente mit Glockenspiel ad lib. Partitur. Leipzig. Bosworth & Co. [1893.] No. 2 in M.407.79

Meynard, Gaston.

Le carillon de St. Arlon. Opérette en 3 actes et 4 tableaux [de Louis Bouvet et Darantière]. Musique de G. Meynard. [Partition chant et piano.] Paris. Joubert. 1907. Plate. M.379.50

Le marquis Turlupin. Opéra-comique en un acte. Paroles de Davin de Champclos et Joseph Jacquin. Musique de G. Meynard. [Partition] Piano [et chant]. Paris. Joubert. [1897.] M.417.72

Meyrowitz, Selmar, *editor.*

Goetzl, A. Zierpuppen (Les précieuses ridicules). Musikalische Komödie. No. 1 in M.378.50

Mezendore. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Mi manca la voce. *For pianoforte.* Rossini, G. A. No. 5 in M.440.17

Mi manca la voce. *Part-song.* Rossini, G. A. M.157.14.4

Michaelis, Arthur, *illustrator.*

Burkhardt, M. Unsere Lieblings-Opern in Bild und Wort. Heliogravüren nach Cartons von Arthur Michaelis. M.431.55

Michailowicz, Jan, *pseud.* See **Liebling**, Alice.

Michelemma. Canzonetta napoletana. [Accomp. di piano.] (*In* Échos d'Italie. Vol. 2, pp. 156, 157.) M.157.14.2

Also to be found in Meglio's Eco di Napoli.

Michiels, Gustave.

Chansons anciennes du pays de France. Paroles recueillies et mises en musique selon le style par Gustave Michiels. Préface de M. Ernest La Jeunesse. [Accomp. de piano.] Paris. Rouart, Lerolle & cie. 1910. M.432.48

Contents. — Les campaygnous du Vau de Vire. — La chanson du buveur. — La mousse de Bisquaye. — Le chapellet. — Pastourelle. — Gente pastourelle. — Robin et Marion. — Chanson gasconne. — Il fait bon fermer son huys. — Nuyt de May. — Chanson du chevalier. — La bergère. — Myeulx vault avoir amy qu'estre mal mariée. — Les chevaliers de la Croix blanche. — Joly chanson. — La dinderindin. — De Paris à La Rochelle. — J'ai cueilly la fleur. — Pourquoy dites-vous. — Garde que tu feras. — Bouton de rose. — Chanson des vendanges. — Lisette et Colin. — Ne vendangez pas.

'Mid pleasures and palaces. *Song.* Home, sweet home. No. 16 in M.129.52

Midas. [Here Justice Midas sits.] Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 98.) No. 46 in M.430.1.20

Midas. *Opera.* For the Music see **O'Hara**, K.

Middle Ages. *Music.*

Coussemaker, C. E. H. de. Traités inédits sur la musique du moyen âge. Partie 3. [Lille.] 1869. No. 8 in M.372.61

Midi. *Song.* Hubert, J. Les saisons et les heures. M.443.5

Midnight moon, The. *Glee.* Spofforth, R. No. 72 in M.430.1.31

'Midst silent shades. *Glee.* SMITH, J. S. No. 13 in M.430.1.15

Midsummer. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Midsummer eve. *Glee.* PAXTON, S. No. 88 in M.430.1.24

Midsummer lullaby. *Song.* MACDOWELL, E. A. Eight songs. No. 1 in M.417.24

Midsummer song. *Part-song.* DELIUS, F. No. 1 in M.415.52

Midsummer wish, The. See CAREY, S. Waft me some soft & cooling breeze.

Miessner, W. Otto.

Art song cycles. [Music] by W. Otto Miessner. [Words by] Florence C. Fox. [Book 1, 2.] New York. Silver, Burdett & Co. [1910.] Illus. Plates. M.417.73

The introduction is by Edgar Stillman Kelley.

Contents. — 1. Cycle of the senses: Touching; Seeing; Tasting; Hearing; Smelling. — Cycle of insects: Mr. Bumble Bee; Honey Bee; Katydid; Brownie Firefly; Granddaddy Longlegs. — Cycle of foreign lands: Germany; Greenland; China; Japan; Scotlaod; Holland. 2. Cycle of birds: The stork; Bob White; Mr. Owl and Mrs. Mouse; The cormorant; Captain Jay; The scarecrow. — Cycle of flowers: The violet; Jack-in-the-pulpit; Arbutus; Wild roses; Trillium. — Cycle of seeds: The dandelion; The maple; The acorn; The burr.

Mighty conqueror, The. *Glee.* WEBBE, S. No. 21 in M.430.1.19; etc.

Mignan, Édouard.

Quatre mélodies sur des poèmes de Herco. [Musique de] Édouard Mignan. Pour chant et piano. (Voix moyenne.) Paris. Durand & cie. [1912.] No. 2 in M.137.44

Contents. — L'Angélus. — Le doux soleil voilé. — Le vieux jardin tranquille. — Sur la route.

Mignon's Lied. *Song.* TCHAIKOVSKI, P. I. Tchaikovski-Album. M.417.32

Mignonne, allons voir si la rose. *Song.* MOULLÉ, É. Chansons tendres. M.442.97

Mignonette. *Song.* MACDOWELL. From an old garden. No. 2 in M.417.24

Mihalovich, Ödön.

Symphonie (D moll) für grosses Orchester. Partitur. Leipzig. Breitkopf & Härtel. [187–?] M.444.153

Lithographic script.

Mikorey, Franz.

Der König von Samarkand. Ein musikalisches Märchen in zwei Aufzügen. Text (nach Grillparzer) und Musik von Franz Mikorey. Vollständiger Klavier-Auszug mit Text von Paul Hoffmann. Wiesbaden. Bechtold & Co. [1911.] M.441.36

Mikorey, Franz. *Works about.*

HAMANN, E. Franz Mikorey. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 167–177. Leipzig. 1907.) M.376.33.2

[Mil huit cent cinquante-deux.] 1852. *Song.* DUPONT, P. Chants et chansons. Vol. 1. M.377.42.1

Milenka. *Pantomime.* For the MUSIC see Blockx, J. For the SCENARIO see Berlier, P.

Militaermarsch. *For violins and pianoforte.* SCHUBERT, F. P. No. 1, 2 in M.445.35

Mill, The, mill—O. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 20 in M.376.32.1

Millenkovich, Stephan.

Todestrost. Gedicht. Für Männerchor mit Hornquartett, componirt von Josef Reiter. No. 3 in M.450.37

Miller, Edward.

Come now live with me. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 49–52.) No. 26 in M.430.1.27

The constant fair. [I'll to some shady cool retreat. Song, s.] In compass of the Ger. flute. (*In* Clio and Euterpe. Vol. 1, p. 39.) No. 26 in M.376.31.1

Doubt that the stars are fire. Canon [A. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 27, p. 41.) No. 22 in M.430.1.27

Hence! avaunt ye foes. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 200–204.) No. 60 in M.430.1.27

I'll live no more single. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 42, 43.) No. 23 in M.430.1.27

Miller, Edward. *(Continued.)*

I prithee send me back my heart. [Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 2.) No. 2 in M.376.31.1

Man that is born of a woman. Canon [A. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 27, p. 48.) No. 25 in M.430.1.27

Underneath this marble. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 127–129.) No. 48 in M.430.1.27

Miller, John.

The owl and the cuckoo. [Well rung, Tom.] Catch a 4 voci. (*In* The Pleasant musical companion. Fol. 9.) No. 18 in M.CAB.1.53

Miller, The, of Mansfield. *Song.* ARNE, T. A. No. 110 in M.CAB.1.50

Miller's daughter, The. *Catch.* PURCELL, H. No. 36 in M.CAB.1.18; etc.

Miller's wedding, The. [Leave neighbours, your work. Song, BAR. in Harlequin Ranger. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 138, 139.) M.409.37

Also to be found in Clio and Euterpe.

Milliet, Paul.

Le château de la Bretêche. Drame lyrique d'après la nouvelle de Balzac. Poème de MM. Paul Milliet & Jacques Dor. Musique de Albert Dupuis. M.442.29

Le cobzar. Drame lyrique de H. Vacaresco et Paul Milliet. [Musique de] Gabrielle Ferrari. M.126.59

Rhea. Dramma musicale. Musica di Spiro Samara. M.442.25

Milliet, Paul, *editor.*

SHAW, C. F. La vie brève. (La vida breve.) Drame lyrique. M.442.67

Millionenbraut, Die. *Opera.* For the MUSIC see Berté, H. For the LIBRETTO see Willner, A. M.

Millionenonkel, Der. *Opera.* For the MUSIC see Mueller, A., *Jr.* For the LIBRETTO see Walzel, C.

Millner, Henry Lloyd.

The silver robe. A fairy operetta for children (founded on a fairy tale in Sidney Grey). Written by R. A. Bray. Composed by H. Lloyd Millner. [Vocal score. London. Millner. 189–?] M.442.94

Lithographic script.

Milloecker, Carl.

Cousin Bobby. Operette in 3 Akten von Benno Jacobson und Franz Wagner. Musik von C. Millöcker. Klavierauszug mit Text. Bearbeitet von Bertrand Sänger. Leipzig. Cranz. [190–?] No. 1 in M.378.57

Mills, Charles Henry.

Ode to St. Cecilia. (A song for St. Cecilia's day.) By John Dryden. For chorus, soli and orchestra. Music by C. H. Mills. [Vocal score.] New York. G. Schirmer, Inc. [1914.] No. 2 in M.409.41

Mills, thunder, hammers. *Catch.* VALTON, P. No. 7 in M.430.1.10

Milow, Stephan, *pseud.* See Millenkovich, Stephan.

Milton, John.

L'allegro, Il penseroso, ed Il moderato. Set to musick by Mr. Handel. M.441.17

Paradise lost. For an oratorio suggested by this work see Rubinstein, A. G. Das verlorene Paradies. For a symphonic poem suggested by it see Bossi, M. E. Paradise lost; Harris, C.

Samson. An oratorio. Set to musick by Mr. Handel. M.441.18

Milton's epitaph on Shakespear. What needs my Shakespear? Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 99–111.) No. 36 in M.430.1.13

Mina. *Opera.* For the MUSIC see Thomas, C. L. A. For the LIBRETTO see Planard, F. A. E. de.

Mine be a cot. *Song.* ESSEX, T. Collection of original compositions. No. 11 in M.441.100

Mine be the cottage within the vale. Irish air [T.]. (*In* Boston musical miscellany. Vol. 1, pp. 74, 75.) No. 26 in M.370.2.1

Mine eye runneth down. *Anthem.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9

Minneapolis Symphony Orchestra.
Program book. Fourth to thirteenth season. 1906/07–1915/16. [Program notes by Caryl B. Storrs.] Minneapolis. 1906–1916. 11 v. M.433.6

Minnelied. *Part-song.* BRAHMS, J. Zwölf Lieder und Romanzen. No. 2 in M.432.46

Minnelied. *Song.*
LOEWE, J. C. G. Werke. Band 16. No. 85 in M.384.67.16
REGER, M. Schlichte Weisen. M.450.61

Minnesingers.
UNIVERSITY OF JENA. Die Jenaer Liederhandschrift. [Jena. 1896.] 371 facsimile plates. M.11.2

Minstrel boy, The. [Song, T. Also] Harmonized for three voices [S. T. B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 5, pp. 30–35.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Minstrel dime melodist. *Songs without music.* VAUGHN, T. M.129.91

Minstrels. *For pianoforte.* DEBUSSY, A. C. Préludes. M.357.26

Minuets.
MENUETS nouveaux en concerto et contredanse avec accompagnement qui se jouent sur les théâtres. Propres pour toute [sic] sortes d'instrumens. Partie 1. No. 2 in M.148.42

Minuets. *For orchestra.*
ALEKSIEEV, K. Menuet. No. 1 in M.407.79
COWEN, F. H. Minuet d'amour (Lover's minuet) from A suite of old English dances. (Second set.) Arranged for small orchestra. M.407.65
HAYDN, J. M. Sechs Menuette. Instrumentalwerke. I. M.414.24.1

Minuets. *For organ.*
BUNNETT, E. Minuetto. No. 17 in M.451.2.1

Minuets. *For pianoforte.*
SCHWANENBERG, J. G. Deux menuets pour le clavecin ou piano. No. 7 in M.450.48.2
SGAMBATI, G. Vecchio minuetto. Op. 18. No. 3 in M.445.43
WHITING, A. B. Minuet. No. 5 in M.451.2.6

Minute gun, The, at sea. [When in the storm on Albion's coast. Duet, S. A.] (*In* Boston musical miscellany. Vol. 2, pp. 158–166.) No. 45 in M.370.2.2

Minutes, The, the hours. *Glee.* CALLCOTT, J. W. No. 36 in M.430.1.25

Mir fehlt das Beste. *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110

Miracle, Le. *Opera.* For the MUSIC see Hüe, G. A. For the LIBRETTO see Gheusi, P. B.

Miraculous love's wounding. *Duet.* MORLEY, T. Of Thomas Morley the first booke of canzonets for two voices. No. 1 in M.452.4.1

Mirami vita mia. *Madrigal.* MERULO, C. M.149a.37

Mirecki, Franciszek, *editor.*
CLARI, G. C. M. Madrigali o duetti. M.441.13
—— Madrigali o terzetti. M.441.14
MARCELLO, B. Psaumes de David. M.431.40

Mirene. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Mirette. *Opera.* For the MUSIC see Messager, A. C. P. For the LIBRETTO see Carré, M.

Mireur, Robert.
Madame Cupidon. Opérette. Musique de Félix Hesse. M.126.87

Mischievous kiss, The. *Song.* ADAMS, J. B. The Paphian doves. M.440.33

Mischmasch. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Miser's feast, The. [Avarus sent for me to dine. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 2, p. 81.) No. 49 in M.376.31.2

Miserere mei. *Anthem.* ALLEGRI, G. No. 51 in M.377.22
CALDARA, A. Kirchenwerke. M.414.14
FABIO, E. No. 12 in M.414.43.2

Miserere mei. *Anthem. (Continued.)*
HAMMERSCHMIDT, A. Dialogi. M.414.23
LASSUS. No. 9 in M.414.43.12
LEO. No. 17 in M.414.43.3

Miserere mei. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 57.) No. 33 in M.430.1.2

Miserere nobis. *Canon.* HAYES, W. No. 45 in M.430.1.1

Miserere nostri Domine. *Anthem.*
CIRRI, G. B. No. 5 in M.430.1.14
PALESTRINA. Motette. No. 3 in M.414.43.15

Misericordias. *Anthem.* DURANTE, F. No. 9 in M.414.43.5; etc.

Miss Cravache. *Opera.* For the MUSIC see Pouget, L. For the LIBRETTO see Samson, C.

Miss Danae when fair & young. *Song.* ARNE, T. A. The English padlock. No. 91 in M.376.31.3

Miss Mariana, or the thirty thieves. *Opera.* For the MUSIC see Jones, E. For the LIBRETTO see Risque, W. H.

Miss Nancy was sitting. *Catch.* CALLCOTT, J. W. No. 34 in M.430.1.23

Miss Trusler continues to make. Advertisement. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 66–68.) No. 40 in M.430.1.1

Missa, Edmond Jean Louis.
La d'moiselle du tabarin. Opérette en 3 actes de Maurice Ordonneau et André Alexandre. Musique de Edmond Missa. Partition chant et piano. Paris. Choudens. 1910. M.389.65
Lucas et Lucette. Opéra comique en 1 acte. Poème de Paul Gravollet. Musique de Edmond Missa. [Partition piano et chant.] Paris. Grus & cie. 1905. No. 2 in M.135.25
Maguelone. Drame lyrique en un acte de Michel Carré. Musique de Ed. Missa. Partition chant et piano. Paris. Haakman-Chartier. 1904. No. 3 in M.135.25

Misse familiares cum suis cātib⁹ angelicis/nuperrime ad vnguē recognite. Nam pleraq3 in vetustiorib⁹ exēplarib⁹ truncata: in hac nonissima [sic] recognitione reintegrata sunt; sicuti precipue in intonationibus Psalmorum videre est. Venūdantur parisijs apud Franciscum Regnault in vico diui Jacobi ad intersigniū Elephantis cōmorantē. N. d. Black-letter. No. 1 in M.149a.47

Misse solēniores toti⁹ annî: nuperrime ad vnguē recognite. Nam pleraq3 in vetustiorib⁹ exemplaribus truncata: in hac nouissima recognitione redintegrata sunt/sicuti precipue in intonationib⁹ Psalmorum videre est. Venūdātur. Parisijs apud Franciscum Regnault in vico diui Jacobi ad intersigniū Elephātis cōmorantem. Black-letter. Colophon: Misse solenniores que antea mendis infecte erant/Nūc ad limam sunt polite. Anno dñice incarnatiōis Millesimo quingētesimo. xxxviij. No. 2 in M.149a.47

Mississippi, The. *Song.* HOPKINS, F. Twenty songs. M.137.41

Mr. Lobski's fishing tale. [Song, BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 132–134.) No. 37 in M.370.2.2

Mr. Pickwick. *Opera.* For the MUSIC see Klein, M. For the LIBRETTO see Klein, C.

Mr. Popple (of Ippleton). *Opera.* For the MUSIC and LIBRETTO see Rubens, P. A.

Mr. Speaker. *Catch.* BAILDON, J. No. 8 in M.377.22

Mistère cachée [sic], Le. [Vous me voïez tendres fougères. Song, A.] (*In* Dessert, Le, des petits soupers. Pp. 75, 76.) No. 1 in M.148.42

Mit deinen blauen Augen. *Song.* OVEREEM. Neuer Frühling. M.415.83

Mit den grünen Lautenbande. *Song.* SCHUBERT, F. P. Die schöne Müllerin. No. 7 in M.140.33.2

Mit der Njanja. *Song.* MUSORGSKI, M. P. 12 Lieder. M.417.74

Mit der Puppe. *Song.* MUSORGSKI, M. P. 12 Lieder. M.417.74

Mit Fried und Freud fahr ich dahin. *Anthem.*
GESIUS, B. No. 43 in M.414.43.13
WALTHER, J. No. 18 in M.414.43.15

Mit Fried und Freud ich fahr dahin. *Choral.* LOEWE, J. C. G. Werke. Band 16. No. 25 in M.384.67.16

Mit jedem Pulsschlag leb' ich dir. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 49 in M.384.67.17

Mit langem Barte. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 10 in M.384.67.1

Mit Rosen bestreut. *Song.* REGER, M. Schlichte Weisen. M.450.61

Mitchell, Georges.
Hans, le joueur de flûte. Opéra-comique. Livret de Maurice Vaucaire et Georges Mitchell. Musique de Louis Ganne. M.135.31

Mitchell, Ogilvie.
The captive maid of Israel. A sacred cantata. Music composed and arranged by John Guest. No. 1 in M.126.47

Mitousoff, S. See **Mitusov, S.**

Mittag. *Song.* REGER, M. Schlichte Weisen. M.450.61

Mitten im Sturme. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 6 in M.384.67.1

Mitterer, Ignaz.
Missa festiva in hon. S. Caroli Borromaei, quam composuit ad quatuor voces inaequales et organum (cum duobus trombonis ad lib.) Ignatius Mitterer. Oenipontii. Rauch. 1880. No. 2 in M.140.25
There is no title-page.

Mitusov, S.
Rossignol. Conte lyrique de I. Strawinsky et S. Mitousoff d'après Andersen. M.421.9

Moderate lover, The. *Song.* LAMPE, J. F. No. 262 in M.CAB.1.50

Modern beau, The. *Song.* CAREY, H. No. 9 in M.CAB.1.48

Modern hum, The. [When Strephon to Chloe made love. Song, s. or T. With thorough bass.] (*In* Clio and Euterpe. Vol. 3, p. 49.) No. 27 in M.376.31.3

Modern rake, The. [When e'er a beautious nymph I spy. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 24.) No. 15 in M.376.31.2

Modes. *Ecclesiastical.*
GLAREANUS, H. L. Glareani Δωδεκαχόρδον. [Colophon: Basileae. M D XLVII.] Illus. M.388.7

Modest concealment, The. See **Lampe, J. F.** Dear Colin prevent my warm blushes.

Modest petition, The. *Song.* BOYCE, W. No. 97 in M.CAB.1.50

Modest question, The. *Song.* RUSSEL, D. M.409.37; etc.

Moeg' er ewig wiederkehren. *Choral.* LOEWE, J. C. G. Werke. Band 16. No. 17 in M.384.67.16

Moench, Der, zu Pisa. *Ballad.* LOEWE, J. C. G. Werke. Band 4. No. 8 in M.384.67.4

Moerike, Eduard.
Gedichte. Für eine Singstimme und Klavier von Hugo Wolf. M.415.38

Moffat, Alfred Edward, *editor.*
Kammer-Sonaten für Violine & Klavier des 17ten & 18ten Jahrhunderts. Nach den Original-Ausgaben für Violine mit beziffertem Bass bearbeitet von Alfred Moffat. [Partitur und Violine-Stimme.] Mainz. Schott. 1909. 20 parts in 4 v. M.432.42
Contents. — Tartini: Sonata in A. — Geminiani: Sonata in D moll. — Tessarini: Sonata in G. — Haendel: Sonata in F. — Leclair: Sonata in A. — Veracini: Sonata in H moll. — Mascitti: Sonata in E moll.— Corelli: Sonata in D moll. — De Giardini: Sonata in G. — Vivaldi: Sonata in D moll. — Senaillié: Sonata in A. — Albinoni: Sonata in D moll. — Veracini: Sonata in A moll. — Francoeur: Sonata in D moll. — Nardini: Sonata in G dur. — Sammartini: Sonata in A moll. — Telemann: Sonata in E. — Locatelli: Sonata in B. — Porpora: Sonata in D. — Dall-Abaco: Sonata in H moll.

Moggy & Jenny. *Duet.* CORELLI, A. No. 21 in M.CAB.1.50; etc.

Moggy's complaint. [On the Tay's verdant banks. Song, s. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 135.) No. 104 in M.376.31.1

Mohaupt, Franz.
Der Graf von Gleichen. Deutsche Volksoper in 3 Acten nach einem Texte von Peter Riedl. Componirt von Franz Mohaupt. Clavierauszug mit Text. [Prag. Wildner. 1894.] M.443.79
Lithographic script.

Mohr, Wilhelm.
Richard Wagner und das Kunstwerk der Zukunft im Lichte der Baireuther Aufführung betrachtet. Mit Zugrundelegung der „Briefe eines Baireuther Patronatsherrn" in der Kölnischen Zeitung. Köln. DuMont-Schauberg. 1876. M.453.27

Mohrenfuerst, Der. *Ballad.* LOEWE, J. C. G. Werke. Band 6. No. 9 in M.384.67.6

Mohrenfuerst, Der, auf der Messe. *Ballad.* LOEWE, J. C. G. Werke. Band 6. No. 11 in M.384.67.6

Mohrenfuerstin, Die. *Ballad.* LOEWE, J. C. G. Werke. Band 6. No. 10 in M.384.67.6

Mois, Le, de mai. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Moissonneur, Le. *Opera.* For the MUSIC see **Casadesus, F.** For the LIBRETTO see **Charbonnel, R.**

Mojsisovics, Roderich von.
Serenade, A dur, in einem Satz, für Violine, Viola und Violoncell. Op. 21. Partitur. Leipzig. Eulenburg. [190–? Payne's Kleine Partitur-Ausgabe. 289.] No. 1 in M.412a.16
Sonate (D dur) für Violine und Pianoforte. Op. 29. Leipzig. Siegel. [1909?] No. 2 in M.434.109

Molbe, H.
Air arabe. Duo für Oboe und Horn mit Clavierbegleitung. Op. 77. Wien. Rörich. [189–?] No. 1 in M.444.143
Au clair de la lune. Duo für Violine u. Horn mit Clavierbegleitung. Op. 71. Wien. Rörich. [189–?] No. 2 in M.444.143

Molière.
L'amour médecin. For an opera based on this work see **Wolf-Ferrari,** Ermanno.
Der Bürger als Edelmann. [Musik von R. Strauss.] M.441.7
Les précieuses ridicules. For an opera based on this work see **Goetzl, A.** Zierpuppen.

Molière, *alleged author.*
La couronne de fleurs. Pastorale sur un poème attribué à Molière. [Musique de] Marc Antoine Charpentier. M.137.55

Moline, Pierre Louis.
François 1er à Chambord. Opéra. Paroles de [Moline, Saint-Yon et Fougeroux]. Musique de Prosper de Ginestet. M.134.29
Orfeo ed Euridice. [Oper von Chr. Gluck.] M.421.15

Molique, Wilhelm Bernhard.
Abraham. Oratorium nach dem alten Testament. Op. 65. Partitur. Leipzig. Breitkopf & Härtel. [186–? Breitkopf & Härtel's Partitur-Bibliothek.] M.441.37
Concert. Fünftes (in A moll), für Violine, mit Begleitung des Orchesters (oder des Pianoforte). Op. 21. Durchgesehen von Prof. Jac. Dont. [Ausgabe] mit Begleitung des Pianoforte. Leipzig. Hofmeister. [188–?] M.444.110

Moll wanting to milk. *Catch.* WRIGHT, J. No. 30 in M.430.1.17

Moller, Joachim.
Fischer und Zöllner sind's gewes'n. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 81, 82.) No. 24 in M.414.43.11
Was kränkst du dich. [Motet, S. A. T. B. Musik von] Joach. a Burgk [Pseud.]. (*In* Musica sacra. Band 3, pp. 3, 4.) No. 1 in M.414.43.3
Wer sollt doch nun nicht fröhlich sein? [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 78, 79.) No. 22 in M.414.43.11
Wie lieblich und wie schöne. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, p. 86.) No. 26 in M.414.43.11
Wir haben Gottes Wort gehört. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 83–85.) No. 25 in M.414.43.11
Der Zacharias ganz verstummt. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, p. 80.) No. 23 in M.414.43.11

Molto spesso. *Catch.* CIRRI, G. B. No. 34 in M.430.1.8

Momento appassionato. *For pianoforte.* LIEBLING, E. No. 4 in M.451.2.4

Momento scherzando. *For pianoforte.* LIEBLING, E. No. 5 in M.451.2.4

Mon aïeule. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Mon ami. *Song.* JAQUES-DALCROZE. Chansons romandes. No. 1 in M.203.37

Mon âne. *Song.* DUPONT, P. Chants et chansons. Vol. 1. M.377.42.1

Mon angelet, mon séraphin. *Song.* DORET, G. Airs et chansons. No. 1 in M.417.12

Mon bien-aimé. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Mon chapeau. *Song.* VERSEPUY, M. Chansons d'Auvergne. M.417.55

Mon Dieu pourquoi m'as-tu abandonné. *Canon.* HAYES, W. No. 29 in M.430.1.2

Mon père avait un petit bois. *Song.* MOULLÉ, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3

Mon petit Pierre. *Song.* BÉRAT, F. Chansons. M.376.48

Mona. *Opera.* For the MUSIC see **Parker, H. W.** For the LIBRETTO see **Hooker, B.**

Mona Lisa. *Opera.* For the MUSIC see **Schillings, M.** For the LIBRETTO see **Dovsky, B.**

Mona, pure as this glitt'ring race. *Glee.* CALLCOTT, J. W. No. 132 in M.430.1.25

Monacella, La. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Monckton, Lionel.

The Arcadians. A fantastic musical play in three acts. Book by Mark Ambient and A. M. Thompson. Lyrics by Arthur Wimperis. Music by Lionel Monckton & Howard Talbot. Vocal score. London. Chappell & Co., Ltd. 1909. M.240.25

The dancing mistress. A new musical play in three acts by James T. Tanner. Lyrics by Adrian Ross [pseud.] and Percy Greenbank. Music by Lionel Monckton. Vocal score. London. Chappell & Co., Ltd. 1912. M.442.42
Contains no text except that of the lyrics.

The girls of Gottenberg. A musical play. Written by George Grossmith, Jnr., and L. E. Berman. Lyrics by Adrian Ross [pseud.] and Basil Hood. Music by Ivan Caryll [pseud.] and Lionel Monckton. M.379.38

Our Miss Gibbs. A musical play by "Cryptos." Constructed by James T. Tanner. Lyrics by Adrian Ross [pseud.] and Percy Greenbank. Music by Ivan Caryll [pseud.] and Lionel Monckton. No. 2 in M.240.26

The Quaker girl. A new musical play in three acts by James T. Tanner. Lyrics by Adrian Ross [pseud.] and Percy Greenbank. Music by Lionel Monckton. Vocal score. London. Chappell & Co., Ltd. 1910. M.126.68

The scarlet feather. A comic opera (adapted from the French of MM. Leterrier and Vanloo) by Harry Greenbank. Music by Charles Lecocq, with additional numbers by Lionel Monckton. M.240.23

Moncousin, P.

Mam'zelle Trompette. Opérette de M. Desvallières et P. Moncousin. Musique de Th. Hirlemann. M.379.47

Moncrieff, William Thomas.

Songs of the gipsies [with pianoforte accomp.]. To which is prefixed an historical introduction on the origin and customs of this singular and interesting people, written by W. T. Moncrieff. Music by S. Nelson. London. [1832.] M.418.31

Moncrif, François Augustin Paradis de.

L'empire de l'amour. Ballet héroïque. Paroles de M. de Moncrif. Musique de M. le Ch. de Br. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 15, pp. 265–310.) M.128.47.15
Words only.

Mond, Der, kommt still gegangen. *Song.* RAFF, J. J. Raff-Album. M.443.104

Mondeszauber. *Song.* NOVÁČEK, O. E. Ten songs. M.432.34

Mondlicht. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 50 in M.384.67.17

Mondonville, Jean Joseph Cassanéa de.

La curieuse. [Quel voile importun. T.] (*In* Dessert, Le, des petits soupers. Pp. 77–79.) No. 1 in M.148.42

Mondscheintrunkene Lindenblüten. *Song.* OVEREEM. Neuer Frühling. M.415.83

Mongst other folks. *Catch.* SMITH, J. S. No. 13 in M.430.1.12

Mongst thousands good. *Part-song.* GIBBONS, O. The first set of madrigals. M.452.4.5

Monn, Georg Matthias.

Sonata in A dur [für zwei Violinen, Basso und Cembalo. Partitur]. (*In* Wiener Instrumentalmusik vor und um 1750. Band 1, pp. 60–67. Wien. 1908.) M.414.26.1

Monn, Georg Matthias. *(Continued.)*

Symphonie in D-dur; Symphonie in Es-dur. [Für Orchester und Cembalo. Partitur.] (*In* Wiener Instrumentalmusik vor und um 1750. Band 1, pp. 37–50, 68–85. Wien. 1908.) M.414.26.1

Symphonie in H-dur. [Für zwei Violinen, Viola, Basso und Cembalo. Partitur.] (*In* Wiener Instrumentalmusik vor und um 1750. Band 1, pp. 51–59. Wien. 1908.) M.414.26.1

Monna Vanna. *Entr'acte.* FÉVRIER, H. M.444.16

Monna Vanna. *Opera.* For the MUSIC see **Février, H.** For the LIBRETTO see **Maeterlinck, M.**

Monnier, Auguste Jacques.

Yamina. Légende arabe mimée de Jacques Monnier. [Musique de] V. Monti. M.417.26

Monniot, Jean François, *alleged author.*

L'art du facteur d'orgues. Par D. Bedos de Celles, Bénédictin. M. DCC. LXVI. M.10.1
Attributed, erroneously, by Quérard, Les supercheries littéraires dévoilées, Tome 1, col. 397, to Jean François Monniot. See, however, Histoire littéraire de la congrégation de Saint-Maur, 1770, pp. 795, 796.

Monographien moderner Musiker. Leipzig. Kahnt. 1906, 1907. 2 v. Portraits. M.376.33
Contents. — 1. Kleine Essays über Leben und Schaffen zeitgenössischer Tonsetzer: E. Wolf-Ferrari, von H. Teibler; H. Huber, von E. Refardt; C. Kistler, von A. Eccarius-Sieber; L. Thuille, von E. Istel; O. Fried, von H. Leichtentritt; E. Humperdinck, von G. Münzer; P. Gast, von L. Brieger-Wasservogel; G. Mahler, von L. Schiedermair; A. Mendelssohn, von W. Nagel; R. Becker, von H. Platzbecker; H. Sommer, von E. Stier; J. Reiter, von M. Morold; S. v. Hausegger, von O. Noë; R. Strauss, von L. Schmidt; H. Kaun, von W. Altmann; G. Schumann, von P. Hielscher; A. Bungert, von M. Chop. 2. 20 Biographien zeitgenössischer Tonsetzer: Die Musik unsrer Tage, von M. Hehemann; E. d'Albert, von A. Smolian; W. Berger, von E. Krause; L. Blech, von E. Rychnowsky; E. Bossi, von W. Weber; F. Delius, von M. Chop; F. Hegar, von H. Trapp; Heinrich XXIV. j. L. Prinz Reuss, von F. Keller; K. Kämpf, von J. Hagemann; F. Klose, von R. Louis; F. E. Koch, von K. Kämpf; F. L. Limbert, von A. E. Sieber; F. Mikorey, von E. Hamann; H. Pfitzner, von R. Louis; W. Rabl, von A. E. Sieber; M. Reger, von R. Braungart; E. N. v. Reznicek, von A. Taubmann; P. Scheinpflug, von F. Dubitzky; J. Weismann, von A. Thomas-San-Galli; H. Zilcher, von W. Altmann; H. Zöllner, von E. Segnitz.

Monpou, Hippolite.

Les deux reines. Opéra comique en un acte de Fred. Soulié et Arnould. Mis en musique par Hippolite Monpou. [Partition.] Paris. Janet & Cotelle. 1835. M.402a.22

Same. Partition chant et piano. M.267.11

Monro, George.

Clarissa shines along the plains. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 20.) No. 20 in M.CAB.1.50
Also to be found in The Universal musician.

Help me, each harmonious grove. [Song, A. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 4.) No. 4 in M.CAB.1.50

A message from Mars to Venus. [Thou little blind deceiver. Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 92.) No. 92 in M.CAB.1.50
Also to be found in The Universal musician.

My goddess Celia. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 14.) No. 14 in M.CAB.1.50

The pow'r of drinking. [Since drinking has pow'r. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 48.) No. 48 in M.CAB.1.50
Also to be found in The Universal musician.

The swain's complaint. [Ah! stay ye wanton gales. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 87.) No. 87 in M.CAB.1.50

Vain Belinda. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 51.) No. 51 in M.CAB.1.50
Also to be found in The Universal musician.

When love and youth. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 19.) No. 19 in M.CAB.1.50
Also to be found in Universal harmony; The Universal musician.

Monsieur & Madame Dagobert. *Opera.* For the MUSIC see **Bonnay, T.** For the LIBRETTO see **Antourville, J. M. G.**

Monsigny, Pierre Alexandre.

On ne s'avise jamais de tout. Opéra-comique par Mr. Se-

Monsigny, Pierre Alexandre. *(Continued.)*
daine. Musique de Monsigny. Partition piano et chant arrangée par Ch. Lecocq. Paris. Legouix. [1910?] Portrait. M.443.53

Montagnard, La, au départ. *Song.* Bérat, F. Chansons. M.376.48

Montagnard exilé, Le. *Duet.* Berlioz, L. H. Werke. Serie 7, Abteilung 1. No. 13 in M.440.3.7.1

Montaubry, Jean Baptiste Édouard.
L'agneau de Chloé. Pastorale en un acte. Paroles de Mr Clairville [pseud.]. Musique de J. B. É. Montaubry. Partition piano et chant. Paris. Challiot. [1858?]
The instrumentation is indicated. No. 1 in M.240.38
La coiffure de Cassandre. Opéra comique en un acte. Paroles imitées d'Achim d'Arnim. Musique de J. B. É. Montaubry. Partition piano et chant. Paris. Challiot. [1858?] M.379.51

Monte, Filippo di.
Ahi chi mi rompe. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 22.) M.149a.37
Cari scogli. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 14.) M.149a.37
Che fai alma. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 16.) M.149a.37
Di ch' ella mossa. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 23.) M.149a.37
Contains the part for the fifth voice only.
Gratia e bellezza. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 28.) M.149a.37
O solitarij colli. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 15.) M.149a.37
Contains the part for the fifth voice only.
Tal' hor tace. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 17.) M.149a.37
Contains the part for the fifth voice only.
Volsi hor non voglio. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 27.) M.149a.37
Contains the part for the fifth voice only.

Monte Carlo. *Opera.* For the Music see **Talbot,** H. For the Libretto see **Carlton,** S.

Montemezzi, Italo.
L'amore dei tre re. Poema tragico in tre atti di Sem Benelli. Musica di Italo Montemezzi. Opera completa per canto e pianoforte. Riduzione di Ugo Solazzi. Milano. Ricordi. 1913. Portrait. M.442.43

Monténégrins, Les. *Opera.* For the Music see **Limnander de Nieuwenhove,** A. M. G. For the Libretto see **Alboise de Pujol,** J. É.

Montesquiou, Robert de, *Comte.*
Poème des mois. Calendrier de Robert de Montesquiou, mis en musique par Raoul Brunel. No. 4 in M.417.58

Montfort, Alexandre.
Polichinelle. Opéra-comique en un acte. Paroles de MMrs Scribe et Duveyrier. Musique de A. Montfort. [Partition piano et chant.] Paris. Lemoine. [1839.] M.378.58
The songs and the overture have each a separate title-page.

Montfort, Robert, *editor.*
Blaise, A. Annette & Lubin. Comédie. M.443.40

Monthly musical record, The. Vol. 1–45. London. 1871–1915. 45 v. in 39. M.183.1

Months, The. *Pageant.* Koerner, H. T. M.442.17

Monti, Victor.
Yamina. Légende arabe mimée de Jacques Monnier. [Musique de] V. Monti. [Partition piano.] Paris. Durdilly. [190–?] M.417.26

Montorgueil, Georges.
Leone. Drame lyrique. Poème d'après la nouvelle d'Emmanuel Arène. Musique de Samuel Rousseau. M.240.39

Montrichard, Amédée de.
Soir: pièce pour violoncelle et piano. [Op. 4. Partition et partie.] Paris. Édition mutuelle. 1913. No. 1 in M.444.194

Moon, The, and woman. *Catch.* Webbe, S. No. 38 in M.430.1.5; etc.

Moon, The, dimm'd her beams [s.]. New words to the old Irish melody of Young Terence McDonough. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 18 in M.441.54

Moon, The, drops low. *Song.* Cadman, C. W. Four American Indian songs. M.137.25

Moon, The, had climb'd. *Duet.* Relfe, J. Mary's dream. No. 76 in M.129.11; etc.

Moon, The, has set. *Song.* Bantock, G. Sappho. No. 2 in M.136.17

Moon, The, throws her shadowy light. *Song.* Ah! where is the vow. No. 9 in M.441.54

Moon's pale lustre, The. *Glee.* Stevens, R. J. S. No. 55 in M.430.1.24

Moór, Emanuel.
Klavier-Konzert mit Begleitung des Orchesters. Op. 57. Orchesterpartitur. Leipzig. Siegel. [1909.] M.133.33
Serenade für Streich-Orchester: 2 Violinen, Viola, Violoncell und Bass. [Op. 16.] Partitur. Mainz. Schott. [1888.] No. 3 in M.407.80
Sonate für Clavier und Violine (in E moll). Op. 56. [Partitur und Stimme.] Leipzig. Siegel. [1906.] M.434.39
Sonate, 2te, für Violoncell und Pianoforte. Op. 55. [Partitur und Stimme.] Leipzig. Siegel. [1906.] M.357.34

Moore, Thomas.
Canadian boat song. [Faintly as tolls the ev'ning chime. Song, A. or B.] (*In* Annie Laurie melodist. P. 28.) No. 28 in M.129.52
A selection of Irish melodies with symphonies and accompaniments [for pianoforte] by Sir John Stevenson and H. R. Bishop, and characteristic words by Thomas Moore. [1st edition.] London. [1807–34.] 10 parts and supplement in 2 v. Plates. M.441.48
Same. Moore's Irish melodies. With symphonies and accompaniments by Sir John Stevenson and Sir Henry Bishop. New edition. Dublin. 1882. M.376.56
The contents of this edition are differently arranged from those in the preceding.
Two songs for medium voice with violin, piano or harp. [Music by] Adolph M. Foerster. No. 1 in M.432.36

Moors in Spain. *Music.*
Daniel, F. S., *editor.* Album de chansons arabes, mauresques et kabyles. Transcrites pour chant et piano. M.137.42
—— L'ange du désert. Vieille chanson des Maures d'Espagne en mode zeidant. Transcrite pour le chant avec accompagnement de piano. No. 1 in M.421.13

Moosroeslein. *Song.* Loewe, J. C. G. Werke. Band 13. No. 11 in M.384.67.13

Morac, Charles.
Laure et Pétrarque. Poème musical en 3 actes et 4 tableaux de Fernand Bessier [sic] et Eugène Adenis [i. e. E. F. Adenis de Colombeau]. Musique de Charles Morac. Partition chant et piano réduite par l'auteur. Paris. Bureau d'édition de la schola cantorum. 1912. M.442.95
Six poèmes lyriques. [Pour chant et piano.] Paris. Bureau d'édition de la schola cantorum. 1913. M.442.96
Contents. — Voix vespérale. (Mme. Catulle Mendès.) — Souvenir. (Lamartine.) — Le soir. (H. Matteste.) — Les deux pigeons. (La Fontaine.) — Que m'importe. (Ed. Haraucourt.) — Un songe. (Sully-Prudhomme.)

Morales, Cristofano.
Lamentabatur Jacob. [Motet, A. T. T. B. B.] (*In* Musica sacra. Band 6, pp. 23–30.) No. 8 in M.414.43.6

Moralisches Spinnerlied. *Song.* Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Morand, Eugène.
L'île heureuse. Musique de scène de Ernest Moret. Composée pour le poème dramatique de Eugène Morand. M.443.32

Morand, Léon.
L'habit de César. [Opérette. Paroles de Léon Morand et G. Vattier. Musique de O. de Lagoanère.] M.443.29

Morax, René.
Aliénor. Légende. Musique de Gustave Doret. M.137.56
La nuit des quatre-temps. Légende. Musique de Gustave Doret. M.442.82

More delightful are my woes. *Glee.* Delights, The, of virtue. No. 24 in M.430.1.9

More with the love. *Glee.* Cooke, B. No. 27 in M.430.1.12

Moreau, Charles François Jean Baptiste.
L'exil de Rochester. Opéra-comique. Paroles de Mrs Moreau & Dumolard. Musique de Raphaël Russo. M.431.58
Masaniello, le pêcheur napolitain. Historisches Drama [von C. F. J. B. Moreau und A. M. Lafortelle]. In Musik gesetzt von M. Carafa. M.230.38
Moreau, Émile. See Moreau, Marie Jules Émile.
Moreau, Henry.
L'arche de Noé. Opératorio-bouffe de Jacques Brindejont-Offenbach et Henry Moreau. Musique de Antoine Banès. M.443.37
Moreau, Marie Jules Émile.
Madame Sans-Gêne. Commedia di Vittoriano Sardou ed É. Moreau. [Musica da] Umberto Giordano. M.442.110
Moreau, W.
Messe solennelle en l'honneur de l'Immaculés pour 3 voix égales avec accompagnement d'orgue et de harpe (à volonté). Partition. Paris. Haton. [1892.] No. 1 in M.126.69
Morell, Thomas.
Judas Maccabæus. A sacred drama. As it is performed at the Theatre-Royal in Covent-Garden. Set to music by Mr. Handel. Winchester: Printed and sold by W. Greenville. [177–?] M.127.73
Words only.
Morello, E. D.
Incognito. Opérette pour pensionnats de demoiselles. Musique de J. L. Battmann. No. 1 in M.379.66
Moret, Ernest.
L'île heureuse. Musique de scène de Ernest Moret. Composée pour le poème dramatique de Eugène Morand. Partition piano et chant. Paris. Heugel & cie. 1903. M.443.32
Morgan, ——.
Quoth Jack on a time. A catch a 3 voc. [*In* The Iovial companions. Fol. 5.) No. 13 in M.CAB.1.18
Morgan, *Mrs.* John P., *translator.*
Dvořák, A. Pisně milostné. M.442.84
Hofmann, H. C. J. Cantate für Altsolo, Chor und Orchester. No. 5 in M.417.61
Rheinberger, F. Der Stern von Bethlehem. Eine Weihnachts-Cantate. M.444.49
Morgan, Robert Orlando.
Zitella. A cantata for female voices, with accompaniment for pianoforte. The poetry by D. H. Parry. The music composed by R. Orlando Morgan. London. Lucas, Weber & Co. [1889.] No. 1 in M.415.80
Morgane. *Opera.* For the Music and Libretto see Dupont, A.
Morgen, Der. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47
Morgengesang. *Duet.* Rolle, J. H. M.128.66
Morgenglanz der Ewigkeit. *Choral.* Loewe, J. C. G. Werke. Band 16. No. 10 in M.384.67.16
Morgengruss. *Song.* Schubert, F. P. Die schöne Müllerin. No. 5 in M.140.33.2
Morgenländisches Ständchen. *Song.* Weingartner, P. F. Album of songs. M.443.61
Morgenlied. *Song.*
Loewe, J. C. G. Werke. Band 1. No. 23 in M.384.67.1
Schubert, F. P. Der Wanderer. No. 4 in M.140.33.1
Morgens send' ich dir die Veilchen. *Song.* Overeem. Neuer Frühling. M.415.83
Morgentau. *Song.* Wolf, H. Lieder nach verschiedenen Dichtern. No. 3 in M.415.82
Morhange, Charles Henri Valentin.
12 études d'orgue, ou de piano à pédales, pour les pieds seulement par Ch: Vin Alkan, aîné [pseud.]. Paris. Richault. [187–?] M.444.63
Morin, Louis, *illustrator.*
Hennebert, E., *editor.* Chants et chansons militaires de la France. M.139a.3
Morir non puo'l mio core. *Madrigal.* Nanino, G. M. M.149a.37
Morisse, A.
François Ier à Graville ou le gendre impromptu. Opéra comique. Paroles de MM. J. Morlent et A. Morisse. Musique de M. Coste. M.377.47
Morlent, J.
François Ier à Graville ou le gendre impromptu. Opéra comique en un acte. Paroles de MM. J. Morlent et A. Morisse. Musique de M. Coste avec deux morceaux de la composition de M. Eugène Walkers. Au Havre. Chapelle. 1824. M.377.47
Libretto only in French.
Morley, Thomas.
Canzonets and madrigals for three and four voices. Arranged in the regular order of score and collated with peculiar care from a manuscript in the Bodleian Library and several others of established authenticity by W. W. Holland and W. Cooke. London. Clementi & Co. [180–?] M.430.9
Contents. — Canzonets: See mine own sweet jewel; Joy doth so arise; Lady, those eyes of yours; Cruel, you pull away too soon; Hold out, my heart; Good morrow, fair ladies; Oh! fly not; Whither away so fast?; Blow, shepherds; Deep lamenting; Farewell, disdainful; Do you not know?; Thirsis: Now must I die; Lady, if I, through grief; Cease mine eyes; Where art thou?; What ails my darling?; Arise, get up; Say, dear, will you not have me? — Madrigals: April is in my mistress' face; Clorinda! false, adieu; Why sit I here alone; Since my tears and lamenting; Help! I fall; Lady, why grieve you still me?; In dew of roses; In every place; Now is the gentle season; The fields abroad: Come, lovers, follow me; No, thou dost but flout me; I will no more; Within an arbour; Sport we; O sweet! alas!; Hark! jolly shepherds; Ho! who comes here?; Die now, my heart; Say, gentle nymphs.
Canzonets or little short aers to five and sixe voices. London. Stainer & Bell, Ltd. 1913. [Fellowes. The English madrigal school. Vol. 3.] M.452.4.3
A reprint of the edition published in London by Short in 1597.
Contents. — For five voices: Fly love that art so sprightly. — False love did me inveigle. — Adieu adieu you kind and cruel. — Love's folk in green arraying. — Love took his bow and arrow. — Lo where with flowery head. — O grief even on the bud. — Sovereign of my delight. — Our bonny-boots could toot it. — Ay me the fatal arrow. — My nymph the dear. — Cruel wilt thou presever? — Said I that Amarillis? — Damon and Phillis. — Lady you think you spite me. — You black bright stars. — I follow lo the footing. — For six voices: Stay heart run not so fast. — Good love then fly thou to her. — Ladies you see time flieth. — Hark; Alleluia. — Two madrigals from The triumphs of Oriana: Arise, awake: Hard by a crystal fountain.
Canzonets or little short songs to three voyces newly published. London. Stainer & Bell, Ltd. 1913. [Fellowes. The English madrigal school. Vol. 1.] No. 2 in M.452.4.1
A reprint of the London edition of 1593.
The contents are the same as the canzonets of the preceding volume, with the following additions: Love learns by laughing; This love is but a wanton fit; Though Philomela lost her love; Spring-time mantleth every bough.
Fair Phillis I saw. Madrigal [s. s. t. b.]. (*In* Gow. Edinburgh collection. Vol. 3, pp. 58–64.) No. 62 in M.377.22
Madrigalls to foure voyces. The first booke. London. Stainer & Bell, Ltd. 1913. [Fellowes. The English madrigal school. Vol. 2.] M.452.4.2
A reprint of the edition published in London in 1594.
The contents of this volume correspond to the Madrigals in his Canzonets and madrigals, with the following additions: Besides a fountain; Round around about a wood; On a fair morning; Two canzonets included by Morley in his Italian collection: My heart why hast thou fallen?; Still it frieth.
Now is the month of maying. Madrigal [s. a. t. t. b.]. (*In* Gow. Edinburgh collection. Vol. 3, pp. 65, 66.) No. 63 in M.377.22
Of Thomas Morley the first booke of balletts to five voyces. London. Stainer & Bell, Ltd. 1913. [Fellowes. The English madrigal school. Vol. 4.] M.452.4.4
A reprina of the edition of 1595.
Contents. — Dainty fine sweet nymph. — Shoot false love. — Now is the month of Maying. — **Sing we and chant it.** — **Singing alone.** — No no Nigella. — My bonny lass she smileth. — I saw my lovely Phillis. — What saith my dainty darling? — What saith my Galatea. — About the Maypole. — My lovely wanton jewel. — You that wont to my pipes sound. — Fire, fire. — Those dainty daffadillies. — Lady those cherries plenty. — I love, alas! I love thee. — Lo she flies. — Leave, alas! this tormenting. — Why weeps, alas? — Phillis I fain would die now (a dialogue of seven voices).
Of Thomas Morley the first booke of canzonets to two voices. London. Stainer & Bell, Ltd. 1913. [Fellowes. The English madrigal school. Vol. 1.] No. 1 in M.452.4.1
A reprint of the London edition published by Thomas Este, 1595.
Contents. — Go ye my canzonets. — When lo by break of morning. — Sweet nymph come to thy lover. — I go before my darling. — Miraculous love's wounding. — Lo here another love. — Leave now

Morley, Thomas. *(Continued.)*
mine eyes. — Fire and lightning from heaven. — Flora wilt thou torment me? — In nets of golden wires. — O thou that art so cruel. — I should for grief and anguish.

Morning. *Song.* LEIGHTER, H. C. Youth and spring. No. 2 in M.125.73

Morning, The. *Cantata.* For the MUSIC see **Arne**, T. A. Six cantatas for a voice and instruments.

Morning air, The. *Duet.* GRANOM, L. C. A. No. 97 in M.376.31.1

Morning hymn, The. *Duet.* ESSEX, T. Collection of original compositions. No. 25 in M.441.100

Morning its sweets is flinging. *Song.* ROSSINI, G. A. No. 80 in M.129.52

Morning Practice Club, The, *Boston.*
[Programmes. November 22, 1900 – April 20, 1910. Boston. 1900–1910.] M.433.10
The last five programmes are entitled The Thursday Practice Club.

Morning prayer. *Part-song.* MENDELSSOHN-BARTHOLDY, J. L. F. A selection of 8 Mendelssohn's four-part songs. No. 2 in M.415.89

Morold, Max.
Josef Reiter. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 121–127. Leipzig. 1906.) M.376.33.1

Morris, Pete.
Pete Morris' American comic melodist. New York. De Witt. [1857.[M.129.68

Morrison, C. P.
Festival hymn. Music composed and arranged by C. P. Morrison. [S. A. T. B. with accompaniment for pianoforte.] Boston. White, Smith & Co. 1872. No. 2 in M.442.121

Mort, La, d'Ophélie. *Part-song.* BERLIOZ, L. H. Werke. Serie 6, Abteilung 1. No. 5 in M.440.3.6.1

Mort, La, d'Ophélie. *Song.* BERLIOZ, L. H. Werke. Serie 7, Abteilung 2. No. 26 in M.440.3.7.2

Mort, La, d'Orphée. *Opera.* For the MUSIC and LIBRETTO see **Azevedo**, F. d'.

Mort, La, de l'enfant. *Song.* MOULLÉ, E. 52 chants anciens. M.441.90

Mort, La, de St. François d'Assise. *Oratorio.* For the MUSIC see **Ségur**, P. M. M. H. de. For the LIBRETTO see **Couturier**, N.

Mort, La, de Tintagiles. *Opera.* For the MUSIC see **Nouguès**, J. For the LIBRETTO see **Maeterlinck**, M.

Mort rôde, La. *For orchestra.* DUPONT, G. Les heures dolentes. M.434.52

Mortal joys. [Song, s. or T.] (*In* Boston musical miscellany. Vol. 2, pp. 211–213.) No. 55 in M.370.2.2

Mortal life is full of battle. *Hymn.* FOOTE, A. W. Vita nostra plena bellis. No. 1 in M.126.86

Mortals that woud follow. Canon, three in one. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 8.) No. 8 in M.430.1.16

Mortals wisely learn to measure. *Song.* HANDEL, G. F. The advice. M.409.37; etc.

Mortarieu, Henri de.
Baldassari. Opéra comique en 1 acte. Paroles de Jules Ruelle. Musique de Henri de Mortarieu. Partition piano et chant arrangée par l'auteur. Paris. Aubel. [1867?]
The instrumentation is indicated. No. 2 in M.240.38

Mortjé, Arnold.
Le voyage dans la lune. Féerie en quatre actes de Vanloo, Leterrier et A. Mortier. Musique de J. Offenbach. M.CAB.2.31

Morven and the Grail. *Oratorio.* For the MUSIC see **Parker**, H. W. For the LIBRETTO see **Hooker**, B.

Mosellieder. *Songs.* NOEROTH, J. No. 2 in M.450.33

Mosenthal, Joseph.
Festival march [for organ] Autograph manuscript. [189–?] No. 15 in M.451.2.4

Mosenthal, Salomon Hermann, *Ritter* von.
Ein Abenteuer Carl des Zweiten. Komische Oper. Musik von J. Hoven [Pseud.]. No. 3 in M.391.46

Moss, Hugh.
The bric-à-brac will. An original comedy-opera. Libretto by S. J. Adair Fitz-Gerald and Hugh Moss. Music by Emilio Pizzi. M.443.54

Mosta, La. *Song.* MEGLIO, V. de. Eco di Napoli. Vol 2. M.379.17.2

Moszkowski, Moritz.
[Boabdil.] Balletmusik aus der Oper Boabdil. Maurische Fantasia. Partitur. Leipzig. Peters. [190–?]
Lithographic script. No. 1 in M.444.176
Danses espagnoles. Op. 12. Transcrites pour violon avec accompagnement de piano par Émile Sauret. [Partition et partie.] Berlin. Simon. [1880?] M.444.111

Mot passé, Le. *Song.* LEGAY, M. Chansons rouges. M.377.51

Mother Goose.
RAVEL, J. M. Ma mère l'oye. Cinq pièces enfantines. Partition d'orchestre. M.431.5

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SCHUBERT, F. P. Waldesnacht, „Windes Rauschen Gottes Flügel" von F. Schlegel. Instrumentirt von Felix Mottl. M.434.103
WAGNER, W. R. Vier Ouvertüren für Orchester. M.411.66

Motz, Erich.
Die Heimkehr des Odysseus. Burleske Operette von Karl Ettlinger und Erich Motz. Musik aus Werken J. Offenbachs zusammengestellt u. bearbeitet von Leopold Schmidt. M.441.70

Mouche, La, des croches. *Criticism.* GAUTHIER-VILLARS, H. M.377.35

Mouézy-Éon, André.
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Sterne's Maria. ['Twas near a thicket's calm retreat. Song, M.-S. or BAR.] (*In* American musical miscellany. Pp. 81, 82.) No. 29 in M.129.111

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Contents. — Mignonne, allons voir si la rose.—Je n'aime plus la perfide Climène. — Iris, quelle est mon infortune. — Régnez, régnez, dieu du silence. — Lisette est faite pour Colin. — Que vos yeux sont touchants. — Je ne trouve rien de charmant. — Ma belle blonde au cœur si gent. — C'en est fait: la raison a chassé de mon cœur. — Que l'on est faible en aimant. — Diane un jour dans un lieu sombre. — Je rêvais l'autre jour. — Les plaisirs du village. — Si uug œuvre parfait doit chacun contenter. — Ardents soupirs. — Dans un bosquet. — Bacchus et Sylvie. — Enfin la charmante Lisette. — Un biau jour sur le bord de l'iau.—Tircis nous apprend des chansons.—Hélas! qu'est-ce donc que je sens. — J'étais seule en un bocage. — Hélas! pourquoi s'endormit-elle? — Chanson de Thibault. — Dans un détour.

52 chants anciens recueillis en Normandie et harmonisés par É. Moullé. [Partition piano et chant.] Paris. Rouart, Lerolle & cie. 1909–13. 3 v. M.441.90
Contents. — 1. Quand je vois, Marie. — Où allez-vous; d'où venez-vous? — Là-haut dessus ces côtes. — Il était un p'tit bonhomme. — Hélas! hélas! j'y pense toujours. — Le mariage de Rosette. — Je suis né de l'an XV. — Adieu ma Julie. — Quand sonne l'angélus lointain. — Le porteur de lettres. — J'ai une amante. — La mort de l'enfant. — La belle du village. — L'amant curieux. — Plantons les romarins. 2. Avant-hier à minuit. — Quand j'étais tout petit. — Les rois. — Il est là, couché sous les fleurs. — J'aim' mon cousin, ma cousine. — Croyez-moi, ne faites pas la fière. — C'est ainsi que l'on danse. — Je m'en y vais. — Le pauvre hère. — Vous êtes jolie blonde. — A Gonneville la Mallet. — Quand la lune brille. — Oh! les gas faites-donc les fous. — C'est le gai printemps. — Gai, gai, c'est la Saint-Jean. 3. Veillée maternelle. — Passant auprès de la fontaine. — Les mâtines. — La lune éclaire la campagne. — Le loup-garou. — Le beau berger. — Chanson de table. — En revenant de la foire. — La cueillette des pommes. — Voilà le gai printemps. — Le sommeil de l'enfant. — Vogue, ma barque. — Mon père avait un petit bois. — En m'en allant puiser de l'iau. — Il était un homme. — Comment je me trouvai marié. — Près du berceau vide. — Le Guéberlet. — L'attente. — Les bons archers. — Ne vous fiez pas aux beaux messieurs. — Les cloches argentines.

Mounseer Nong Tong Paw. *Song.* DIBDIN, C. No. 42 in M.441.49

Mountain cloud, The, was ting'd with gold. *Song.* COLIN and Dolly. No. 20 in M.376.31.1

Mountain home quickstep, The. *For pianoforte.* BROWN, F. H, No. 14 in M.431.54

Mountain sprite, The. [In yonder valley. Song, M.-S. or BAR. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 9, pp. 24–26.) M.441.48.2
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Mournful fair, The. *Song.* ARNE, T. A. M.409.37; etc.

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Mousquetaires, Les, de la reine. *Opera.* For the MUSIC see **Halévy, J. F. F. É.** For the LIBRETTO see **St. Georges.**

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Same. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 22, 23.) M.417.40
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My ass, my ox. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 2.) No. 2 in M.430.1.5
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My bliss too long. *Song.* ARNE, T. A. No. 137 in M.376.31.1
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My charming fair. *Catch.* JENNER, C. No. 29 in M.430.1.11
My Cloe's eyes. *Song.* POET's picture, The, of his love. No. 116 in M.376.31.1
My country cousin. *Catch.* WRIGHT, J. No. 66 in M.430.1.19
My country Hodge. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 14.) No. 14 in M.430.1.3
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My darling. *Opera.* For the MUSIC see **Haines, H. E.** For the LIBRETTO see **Hicks, E. S.**
My darling Delia. [Song, T. Accomp. for flute, and continuous bass.] (*In* Universal harmony. Fol. 17.) No. 17 in M.CAB.1.47
My deary. [Adown the green valley. Song, B.] (*In* Boston musical miscellany. Vol. 2, pp. 135–137.) No. 38 in M.370.2.2
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My friends all declare. *Song.* SWEET little girl, The. No. 38 in M.129.111
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My lady Rantum. *Catch.* WEBBE, S. No. 60 in M.430.1.20
My lady's coachman. *Catch.* PURCELL, H. No. 29 in M.CAB.1.53
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My lord and my lady. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 37.) No. 10 in M.430.1.10
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My love's in Germanie. *Song.* LAWSON, M. L. Songs of the North. M.442.106
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My Normandy. [As gaily o'er the sea we glide. Song, M.-S. or BAR.] (*In* Annie Laurie melodist. P. 29.) No. 29 in M.129.52
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My Peggy. [Love never more shall give me pain. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 17.) No. 11 in M.376.31.2
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My soul, in one unbroken sigh. [Song, M.-S. or BAR.] (*In* Annie Laurie melodist. P. 35.) No. 38 in M.129.52
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Concerto, 2me (en si mineur), pour violon avec accompagnement d'orchestre ou de piano. Op. 36. Partition d'orchestre. Leipzig. Hofmeister. 1908. M.411.81
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Naegeli, Hans Georg.
Life let us cherish. A favorite new song [A. or BAR.]. The words by Mr Derrick. [Music by Nägeli, with variations for the pianoforte.] Philadelphia. Published by G. Willig. [1798?] No. 9 in M.441.49
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Arnold Mendelssohn. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 95–106. Leipzig. 1906.) M.376.33.1
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FLORIMO, F. Cenno storico sulla scuola musicale di Napoli. Napoli. 1869, 71. 2 v. Tables. M.113.14
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Nápravník, Eduard Frantsovitch.
„Демонъ" изъ поэмы Лермонтова. 3я симфонія для оркестра Э. Ф. Направника. Соч. 18. „Démon" (d'après le poème de Lermontoff). 3ème symphonie pour l'orchestre par Eduard Nápravník. Op. 18. Partition. Hambourg. Rahter. [190–?] M.434.18
Narcisse et Écho. *For orchestra.* TCHEREPNIN, N. N. M.421.10

Nardini, Pietro.
Sonata in G dur. Für Violine & Klavier. Nach der Original-Ausgabe bearbeitet von Alfred Moffat. Mainz. Schott. 1909. [Kammer-Sonaten für Violine & Klavier des 17ten & 18ten Jahrhunderts.] No. 5 in M.432.42.3

Nares, James.
By the waters of Babylon. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 116, 117.) No. 45 in M.430.1.6
Come follow, follow me. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 47–49.) No. 20 in M.430.1.11
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I call and cry to Thee. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 32, 33.) No. 13 in M.430.1.11
Lo! here's the bride. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 121.) No. 45 in M.430.1.10
O'er Handel's tomb. Elegy [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 64–70.) No. 26 in M.430.1.11
Reason ne'er in fetters bind. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 170–182.) No. 63 in M.430.1.6
Some say 'tis ambition. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, p. 68.) No. 40 in M.430.1.2
To all lovers of harmony. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 84–89.) No. 39 in M.430.1.8
While we thus our time. Canon, three in one. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 96.) No. 35 in M.430.1.10

Narici, Louis, *editor.*
Lazzari, S. La lépreuse (Die Ausgestossene). Tragédie légendaire. M.125.56
Salvayre, G. B. Solange. Opéra comique. M.379.58

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Natoma. *Entr' acte.* Herbert, V. No. 2 in M.444.29

Natoma. *Opera.* For the Music see **Herbert,** V. For the Libretto see **Redding,** J. D.

Natural love. [Ask why the miser. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 119.) No. 73 in M.376.31.2

Natural melodies. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 1.) No. 1 in M.430.1.18

Nature and song. *Song.* Foerster, A. M. Album of lyrics. No. 3 in M.432.36

Nature beyond art. *Song.* Arne, T. A. No. 44 in M.376.31.1

Nature bids the world rejoice. *Song.* Carey, H. The musical century. M.414.46

Nature for defence. *Catch.* Cooke, B. No. 4 in M.430.1.31

Nature fram'd thee sure for loving. *Song.* Arne, T. A. M.409.37; etc.

Nature's holiday. [The sun in virgin lustre shone. Song, S. or T. With thorough bass.] (*In* Clio and Euterpe. Vol. 1, p. 50.) No. 33 in M.376.31.1

Naturgenuss. *Song.* Loewe, J. C. G. Werke. Band 16. No. 60 in M.384.67.16

Naufrageurs, Les. (Strandrecht.) *Opera.* For the Music see **Smyth,** E. M. For the Libretto see **Brewster,** H. B.

Naufrago, Il. *Song.* Marras, G. Italia. M.450.15

Naughty Marietta. *Opera.* For the Music see **Herbert,** V. For the Libretto see **Young,** R. J.

Naughty Nancy. *Opera.* For the Music see **Lyon,** R. E. For the Libretto see **Bath,** O.

Naughty, naughty girls songster, **The.** Containing choice sentimental and humorous songs and ballads. New York. De Witt. [1867.] M.129.83

Naumann, A.
Er giebt Speise [s. a. Mit Klavierbegleitung]. (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. Pp. 42, 43.) M.128.66

Naumann, Carl Ernst.
Serenate (Nonett) für 2 Violinen, Viola, Cello, Bass, Flöte, Oboe, Fagott und Horn. Op. 10. Partitur. Berlin. Simrock. [187–?] No. 1 in M.407.77

Naumann, Emil.
Aus der Tiefe. Der 130ste Psalm. [Doppelchor.] Op. 14, No. 2. (*In* Musica sacra. Band 10, Anhang, pp. 11–14.) No. 15 in M.414.43.10
Du Hirte Israels, höre. Der 80ste Psalm [s. a. t. b.]. Op. 20. (*In* Musica sacra. Band 8, pp. 8–18.) No. 2 in M.414.43.8
Frohlocket mit Händen. Psalmodie des 47sten Psalms. [Doppelchor.] Op. 10, No. 1. (*In* Musica sacra. Band 9, pp. 229–232.) No. 13 in M.414.43.9
Gott, höre mein Gebet. Der 55ste Psalm [s. a. t. b.]. (*In* Musica sacra. Band 10, pp. 298–303.) No. 7 in M.414.43.10
Herr, der du bist vormals gnädig. Der 85ste Psalm. Op. 19. [Doppelchor.] (*In* Musica sacra. Band 8, pp. 19–31.) No. 3 in M.414.43.8
Der Herr, erhöre dich in der Noth. Der 20ste Psalm [s. a. t. b.]. Op. 11, No. 2. (*In* Musica sacra. Band 10, pp. 322–325.) No. 10 in M.414.43.10
Der Herr ist König! Der 93te Psalm [s. a. t. b.]. Op. 18. (*In* Musica sacra. Band 8, pp. 73–80.) No. 7 in M.414.43.8
Der Herr ist mein Hirte. Der 23ste Psalm. [Doppelchor.] Op. 8. (*In* Musica sacra. Band 10, pp. 271–277.) No. 3 in M.414.43.10
Herr, unser Herrscher. Der 8te Psalm [s. a. t. b.]. Op. 9. (*In* Musica sacra. Band 10, pp. 262–266.) No. 1 in M.414.43.10
Die Himmel erzählen. Der 19te Psalm. [Doppelchor.] Op. 17. (*In* Musica sacra. Band 8, pp. 32–38.) No. 4 in M.414.43.8
Ich freue mich. Der 122ste Psalm. [Doppelchor.] (*In* Musica sacra. Band 9, pp. 156–163.) No. 5 in M.414.43.9
Ich hebe meine Augen auf. Der 121ste Psalm. [Doppelchor.] Op. 14, No. 1. (*In* Musica sacra. Band 10, Anhang, pp. 9, 10.) No. 14 in M.414.43.10
Jauchzet Gott. Psalmodie des 66sten Psalms [s. s. a. t. b.]. Op. 10, No. 2. (*In* Musica sacra. Band 9, pp. 196–201.) No. 9 in M.414.43.9
Liturgie. [Doppelchor.] Op. 16. (*In* Musica sacra. Band 10, Anhang, pp. 15–19.) No. 16 in M.414.43.10
Mein Gott, warum hast Du mich verlassen? Der 22ste Psalm. [Doppelchor.] Op. 13, No. 2. (*In* Musica sacra. Band 10, Anhang, pp. 5–8.) No. 13 in M.414.43.10
Musikdrama oder Oper. Eine Beleuchtung der Bayreuther Bühnenfestspiele. Berlin. Oppenheim. 1876. M.127.84
Nach Dir, Herr verlanget mich. Der 25ste Psalm [s. a. t. b.]. Op. 15. (*In* Musica sacra. Band 9, pp. 151–155.) No. 4 in M.414.43.9
Wohl dem der nicht wandelt im Rath. Der 1te Psalm. [Doppelchor.] Op. 13, No. 1. (*In* Musica sacra. Band 10, Anhang, pp. 3, 4.) No. 12 in M.414.43.10

Naumann, Johann Gottlieb.
[David.] Recitativen und Arien aus dem Oratorium: David. 1. Und dir die Herrschaft rauben. 2. Ach wenn ich dich erblicke. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 83–93.) No. 26, 27 in M.414.43.4

Naumann, Otto.
Bismarck. Ein Hymnus für Männerchor und Orchester. Op. 9. Partitur. Mainz. Schott. [190–?] M.441.99
Lithographic script.

Navarraise, La. *Opera.* For the Music see **Massenet.** For the Libretto see **Claretie,** A.

Nawratil, Carl.
Trio, 2tes, für Clavier, Violine und Cello. Op. 11. [Partitur.] Hamburg. Rahter. [187–?] No. 1 in M.434.40

Nay Doll, quoth Roger. *Catch.* Woodward, R. No. 4 in M.430.1.7

Nay let me weep. *Part-song.* Gibbons, O. The first set of madrigals. M.452.4.5

Nay, tell me not. [Song, T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 4, pp. 94–98.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Naylor, Edward Woodall.
The angelus. A romantic opera in a prologue and IV acts. Words by Wilfrid Thornely. Music by Edward Woodall Naylor. (Awarded the prize in Ricordi's English opera competition.) Vocal score. London. Ricordi & Co. 1908. M.379.52

Nazare-Aga, Yousset Khan.
Les nuits persanes. Poésies d'Armand Renaud. [Musique de] Y. K. Nazare-Aga. [Partition piano et chant.] Paris. Demets. 1906. M.443.33
Contents. — Volupté. — Les palmiers. — Mélancolie. — Délire. — Le puits. — Cavalcade. — Triomphe. — Ivresse lumineuse. — Celui qui est. — Nénuphars.

Né l'enfant des grandes villes. *Anthem.* Hubert, J. Les encensoirs. M.125.54

Ne point s'engager sur le champ. *Song.* Amour véritable, L'. No. 1 in M.148.42

Ne souffre plus. *Song.* Messager, A. C. P. Amour d'hiver. No. 2 in M.441.56

Ne vendangez pas. *Song.* Michiels, G. Chansons anciennes du pays de France. M.432.48

Ne vla-t'il pas que j'aime. [J'avois toujours gardé mon cœur.] Vaudeville nouveau [s.]. (*In* Dessert, Le, des petits soupers. Pp. 63, 64.) No. 1 in M.148.42

Ne vous fiez pas aux beaux messieurs. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3

Neale, John Mason.
A song of redemption. The music composed for soprano solo, chorus, and orchestra by Alan Gray. No. 3 in M.379.22

Neapolitan songs.
Meglio, V. de, *compiler.* Eco di Napoli. 100 celebri canzoni popolari napolitane. Per canto e pianoforte colla traduzione italiana. M.379.17

Near some smooth stream. *Song.* Carey, H. The farmer's wish. No. 122 in M.CAB.1.50; etc.

Near Thames green banks. *Song.* Boyce, W. Well judging Phillis. No. 82 in M.376.31.3

Near thee. *Song.* Lassen, E. Song album. Vol. 2. M.443.84.2

'Neath the branches. *Song.* Massenet, J. É. F. Songs. M.417.25

Nebensonnen, Die. *For pianoforte.* Schubert, F. P. Lieder für das Piano-Forte. M.452.5.2

Nebo. *Song.* Loewe, J. C. G. Werke. Band 14. No. 29 in M.384.67.14

Nectareous kiss, The. *Song.* Adams, J. B. The Paphian doves. M.440.33

Ned of the hills. *Song.* Ah! who is that. No. 43 in M.370.2.2

Nedjéma. *Pantomime.* For the Music see Lagoanère. For the Scenario see Germain, A.

Neefe, Christian Gottlob.
Ich schreye. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 5, pp. 25–35.) No. 35 in M.443.23

Ne'er ask the hour. [Song, M.-S. or BAR. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 8, pp. 67–71.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Ne'er let the sun. *Part-song.* Gibbons, O. The first set of madrigals. M.452.4.5

Neff, Fritz.
Chor der Toten. Gedicht von Conrad Ferdinand Meyer. Für gemischten Chor mit Orchester von Fritz Neff. Op. 5. Vollständige Partitur mit untergelegtem Clavierauszug. Leipzig. Leuckart. [1902.] M.444.113
The text is in German and English.

Negelein, Christoph Adam, *editor.*
Die alte Zions Harpfe, des Königs Davids Ehre. M.149a.49

Negro melodies.
Jasper Jack's bran new collection of the musicalest nigger melodies as eber whar. M.129.107

Negro rhapsody. *For orchestra.* Gilbert, H. F. B. M.444.170

Negroes farewell, The, to America. *Song.* L., T. Yankee Doodle. No. 12 in M.CAB.1.3.2

Nehmet hin und esset. *Anthem.* Hammerschmidt, A. Dialogi. M.414.23

Neige, La. *Song.* Pfister, H. Les saisons du cœur. M.417.49

Neige, neige dich herab! *Choral.* Loewe, J. C. G. Werke. Band 16. No. 23 in M.384.67.16

Neighbours come round me. *Catch.* Webbe, S. No. 78 in M.430.1.19

Neithardt, August Heinrich.
Bleibe bei uns. Motette. [Doppelchor.] (*In* Musica sacra. Band 14, pp. 140–143.) No. 24 in M.414.43.14
Die Erde ist des Herrn. Der 24ste Psalm [S. A. T. B.]. Op. 134. (*In* Musica sacra. Band 8, pp. 2–7.) No. 1 in M.414.43.8
Frohlocket mit Händen. Der 47ste Psalm [S. A. T. B.]. Op. 138. (*In* Musica sacra. Band 10, pp. 278–282.) No. 4 in M.414.43.10
Gott, gieb den Gericht. Der 72ste Psalm [S. A. T. B.]. (*In* Musica sacra. Band 8, pp. 86–90.) No. 9 in M.414.43.8
Gott sei uns gnädig. Der 67ste Psalm. [Doppelchor.] (*In* Musica sacra. Band 9, pp. 190–195.) No. 8 in M.414.43.9
Gott wir haben es mit unsern Ohren gehöret. Der 44ste Psalm [S. A. T. B.]. (*In* Musica sacra. Band 9, pp. 112–117.) No. 1 in M.414.43.9
Herr gedenke nicht. [Anthem, S. A. T. B.] (*In* Musica sacra. Band 5, p. 106.) No. 34 in M.414.43.5
Ich traue auf den Herrn. Der 11te Psalm [S. A. T. B.]. (*In* Musica sacra. Band 10, pp. 267–270.) No. 2 in M.414.43.10
Jauchzet Gott alle Lande! Der 66te Psalm. [Doppelchor.] Op. 10, No. 2. (*In* Musica sacra. Band 8, pp. 96–101.) No. 11 in M.414.43.8
Sei getreu, bis an den Tod. [Anthem, S. S. A. A. T. T. B. B.] (*In* Musica sacra. Band 5, pp. 104, 105.) No. 33 in M.414.43.5
Same. [Mit neuem Schluss von A. Becker.] (*In* Musica sacra. Band 15, pp. 104, 105.) No. 27 in M.414.43.15
Die Worte des Erlösers. [Anthem, S. A. T. B.] (*In* Musica sacra. Band 5, pp. 107–109.) No. 35 in M.414.43.5

Neitzel, Otto.
Concert für Clavier und Orchester. Op. 26. Vollständige Orchesterpartitur. Bayreuth. Giessel. 1900. M.411.82
Der Führer durch die Oper des Theaters der Gegenwart, Text, Musik und Scene erläuternd. Band 1, Abtheilung 1, 2. Leipzig. Liebeskind. 1890. 2 v. in 1. M.376.63
Contents. — Band 1. Gluck: Orpheus und Euridice; Armide; Iphigenia in Aulis; Iphigenia auf Tauris. — Mozart: Die Hochzeit des Figaro; Don Juan; Die Zauberflöte; Die Entführung aus dem Serail; Alle wie Eine. — Beethoven: Fidelio. — Spohr: Jessonda. — Weber: Der Freischütz; Euryanthe; Oberon. — Marschner: Der Vampyr; Der Templer und die Jüdin; Hans Heiling. — R. Schumann: Genoveva. — Kreutzer: Das Nachtlager in Granada. — Lortzing: Zar and Zimmermann; Undine; Der Waffenschmied. — Nicolai: Die lustigen Weiber von Windsor. — Flotow: Allessandro Stradella; Martha oder der Markt zu Richmond.

Nel bel volto di Clori. *Part-song.* Clari, G. C. M. Madrigali o terzetti. M.441.14

Nel furor delle tempeste. *Aria.* Bellini, V. M.157.14.2

Nel suo bel prato ameno. *Duet.* Clari, G. C. M. Madrigali o duetti. M.441.13

Nelken. *Song.* Weingartner, P. F. Album of songs. M.443.61

Nell. *Opera.* For the Music see Farmer, E. B. For the Libretto see Fletcher, J.

Nella casa. *Part-song.*
Barthélemon, F. H. No. 21 in M.430.1.21
Wesley, S. No. 18 in M.430.1.20

Nelson, Sydney.
Mary of Argyle. [I have heard the mavis singing. Song, M.-S. or BAR.] (*In* Annie Laurie melodist. P. 40.) No. 45 in M.129.52

Nelson, Sydney. *(Continued.)*
Songs of the gipsies [with pianoforte accomp.]. To which is prefixed an historical introduction on the origin and customs of this singular and interesting people, written by W. T. Moncrieff. Music by S. Nelson. London. Paine & Hopkins. [1832.] M.418.31

Nemo. *Opera.* For the Libretto see **Zichy, G.**

Nemrod. *Opera.* For the Music and Libretto see **Maïrino, J.**

Nénuphars. *Song.* Nazare-Aga, Y. K. Les nuits persanes. M.443.33

Népoty, Lucien.
Mârouf, savetier du Caire. Opéra-comique tiré des Mille et une nuits d'après la traduction du Dr. J. C. Mardrus. Musique de Henri Rabaud. M.442.74

Neri, ——.
[Clotilda.] Songs in the new opera call'd Clotilda. [The music by Conti.] No. 2 in M.400.53

Nerini, Émile.
L'épreuve dernière. Mystère en trois parties et quatre tableaux. Poème de Mme Maria Star [pseud.]. Musique de Émile Nerini. Partition piano et chant. Paris. Durdilly. [1912.] M.126.96
Le soir de Waterloo. Épisode musical en deux actes. Poème de Mrs Eug. et Ed. Adenis [pseuds.]. Musique de Émile Nerini. Partition piano et chant. Paris. Hayet. 1910. Portrait. M.389.66

Nero. *Opera.* For the Music see **Rubinstein, A. G.** For the Libretto see **Barbier, P. J.**

Néron. *Ballet.* For the Music see **Hirschmann.** For the Scenario see **Maurey.**

Nerone fatto Cesare. *Opera.* For the Libretto see **Noris, M.**

Nessi, A.
Malbrouk s'en va-t-en guerre. Opérette de Maurice Vaucaire & A. Nessi. Musique de Ruggero Leoncavallo. M.443.59

Nest, The. *Song.* Lassen, E. Song album. Vol. 2. M.443.84.2

Nestor, who did to thrice men's age attain. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Netherlands. *Music.*
Maatschappij tot bevordering der toonkunst. Vereeniging voor Noord-Nederlands Muziekgeschiedenis. Tijdschrift. Deel 1–9. Amsterdam. 1882–1914. M.452.1
Scheurleer, D. F., *editor.* Bijdragen tot een repertorium der nederlandsche muziekliteratuur. Deel 1. Amsterdam. 1902. M.452.2

Neue Leben, Das. *Opera.* For the Music see **Wolf-Ferrari, E.** For the Libretto see **Dante Alighieri.**

Neue Liebe. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

Neuer Frühling. *Song.* Goltermann, G. E. Songs. M.417.15
Loewe, J. C. G. Werke. Band 17. No. 4 in M.384.67.17
Overeem, M. van. M.415.83

Neugierige, Der. *Song.* Schubert, F. P. Die schöne Müllerin. No. 5 in M.140.33.2

Neuhaus, Eugen, *illustrator.*
Garnett, P. The green knight. A vision. Music by Edward G. Stricklen. Decorations by Ralph Warner Hart & Eugen Neuhaus. M.376.43

Neukomm, Sigismund, *Ritter* von.
Ottetto for flute, oboe, clarinet, fagotto, horn, trumpet, violoncello, double bass. [Score.] Manuscript. 1833. M.445.27
Wine! [Song with orchestral accompaniment.] The words by Barry Cornwall, Esq. [pseud.]. The music by the Chevalier Sigismond Neukomm. [Full score.] Autograph manuscript. [London. 1831.] M.138.21

Neumann, Franz.
Liebelei. Oper in 3 Akten nach dem gleichnamigen Schauspiel von Arthur Schnitzler. Vollständiger Klavierauszug mit Text vom Componisten. Mainz. Schott. [1909.] M.126.70

Neumark, Georg.
Sechs kleine Fantasien (Concertvorträge, Vor- oder Nachspiele) für Orgel über Lieder von Georg Neumark (aus dessen Fortgepflanzter musikalisch-poetischer Lustwald gedruckt 1657 in Jena) von B. Sulze. Op. 85. Mainz. Schott. [188–?] No. 2 in M.444.91
Contents. — Am Morgen. — Am Abend. — Bitte. — Trost. — Bitte. — Lob göttlichen Worts.

Neumont, Maurice.
Le couronnement de la muse. Apothéose musicale. [Musique de] Gustave Charpentier. No. 1 in M.240.32

Neusidler, Melchior.
Teutsch Lautenbůch. Darinnenn kunstliche Mutetē / liebliche italianische / frantzösische / teütsche Stuck / fröhliche teütsche Tänz / Passo e Mezo / Saltarelle / vnd drei Fantaseien Alles mit Fleiss aussgesetzt / auch artlich vnd zierlich coloriert. Getruckt zů Strassburg / durch Bernhart Jobin im Jar. 1574. Portrait. M.CAB.1.5

Never believe me. *Song.* Careless lover, The. No. 75 in M.CAB.1.47

Never mind it. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 100.) No. 49 in M.430.1.5

Never till now I knew love's smart. Song [bar.]. (*In* American musical miscellany. Pp. 33, 34.) No. 9 in M.129.111

Nevin, Arthur Finley.
Poia. Oper in drei Akten. Text von Randolph Hartley nach den von Walter McClintock gesammelten Indianer-Legenden. Ins Deutsche übertragen von Eugenie von Huhn. Musik von Arthur Nevin. Klavierauszug mit deutsch-englischem Text. Berlin. Fürstner. 1909. M.134.31

Nevin, Ethelbert Woodbridge.
Mazurka for pianoforte. Autograph manuscript. [189–?] No. 16 in M.451.2.4

New blessings new life. *Song.* Arne, T. A. The syren. M.442.125

New Calliope, The, or English harmony in taste. A collection of celebrated songs and cantatas, by the most approv'd masters. Neatly engraved with transpositions for the flute, and embellished with designs adapted to each song [by Henry Roberts]. Volume 1. London. Sold by H. Roberts. MDCCXLIII. Illus. Plate. M.CAB.1.51
This collection, with some additional songs, appeared in 178–? as volume 2 of the 2d edition of Calliope, or English harmony. A list of the contents will be found under that title.

New-flown birds, The. *Song.* Lampe, J. F. M.409.37; etc.

New mail carraige [sic], The. *Part-song.* Callcott, J. W. No. 19 in M.430.1.24

New Year's ode, A. *Song.* Carey, H. The musical century. M.414.46

New Year's song. *Part-song.* Mendelssohn-Bartholdy, J. L. F. A selection of 8 Mendelssohn's four-part songs. No. 2 in M.415.89

New York City. *Music.* See **Metropolitan Opera House.**

New York Sacred Harmonic Society.
Annual report, 1st. New York. Dayas. 1853. M.128.86

Newman, George, *editor.*
Edwards, J. Lazarus. Sacred cantata. No. 1 in M.415.74

Newmarch, Rosa, *translator.*
Musorgski, M. P. Boris Godunow. Musikalisches Volksdrama. M.125.61
Pushkin, A. S. Ballad of the doom of Oleg. Set by N. A. Rimsky-Korsakov. No. 3 in M.417.13

News girls. *Part-song.* Barthélemon, F. H. No. 69 in M.430.1.11

News, The, is bad. *Catch.* Webbe, S. No. 17 in M.430.1.20

Newsidler, Melchior. See **Neusidler,** Melchior.

Next winter comes slowly. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Neysidler, Melchior. See **Neusidler,** Melchior.

Nice da te lontano. *Part-song.* Clari, G. C. M. Madrigali o terzetti. M.441.14

Nichelmann, Christoph.
Cinq sonates pour le clavecin. 1749–1762. [Also] Brevi sonate da cembalo. Opera 11a. Paris. Farrenc. 1866. [Le trésor des pianistes. Vol. 11.] No. 2 in M.450.48.11

Nicholson, Edward Williams Byron.
Early Bodleian music. Introduction to the study of some of the oldest Latin musical manuscripts in the Bodleian

Nicholson, Edward Williams Byron. *(Continued.)*
Library, Oxford. London. Novello & Co., Ltd. 1913. 71 facsimiles. M.20.3
This work forms Vol. 3 to Sir John Stainer's Early Bodleian music, which may be found on shelf-number M.20.2.

Nicholson, Sydney H.
Ivry. A song of the Hugenots. Choral ballad for chorus and orchestra. Words by Lord Macaulay. Music by Sydney H. Nicholson. Vocal score. Leipzig. Breitkopf & Härtel. 1905. No. 3 in M.379.26

Nicht so traurig, nicht so sehr. *Anthem.* Bach, J. S. Sechs geistliche Lieder für vierstimmigen Chor. No. 23 in M.414.43.15

Nicodé, Jean Louis.
Bilder aus dem Süden. Scenes from the South. [6 Charakterstücke für Orchester.] Op. 29. Partitur. Instrumentiert von M. Pohle. Leipzig. Breitkopf & Härtel. [1904.] M.136.25
Contents. — 1. Bolero. 2. Maurisches Tanzlied. 3. Serenade. 4. Andalusienne. 5. Provençalisches Märchen. 6. In der Taberna.
Sonate (G dur) für Clavier und Violoncell. Op. 25. [Partitur.] Leipzig. Breitkopf & Härtel. [188–?] M.444.114
Same. [Partitur und Stimme.] London. Augener & Co. [189–?] M.445.19
Sonate (in H moll) für Violoncell und Klavier. Op. 23. [Partitur und Stimme.] Leipzig. Breitkopf & Härtel. [190–?] No. 2 in M.444.172

Nicolai, Gustav.
Die Zerstörung von Jerusalem. Grosses Oratorium. Componirt von Carl Loewe. M.450.14

Nicolai, Otto Carl Ehrenfried.
Ehre sei Gott in der Höhe. [Doppel-Chor.] (*In* Musica sacra. Band 5, pp. 93–99.) No. 30 in M.414.43.5
Herr, auf Dich traue ich. Der 31ste Psalm. [Doppelchor.] (*In* Musica sacra. Band 9, pp. 118–126.) No. 2 in M.414.43.9
Der Herr ist König! Der 97ste Psalm [s. a. t. b.]. (*In* Musica sacra. Band 8, pp. 102–109.) No. 12 in M.414.43.8
Die Strafe liegt auf ihm. [Motet, s. s. a. a. t. t. b. b.] (*In* Musica sacra. Band 5, pp. 91, 92.) No. 29 in M.414.43.5

Nicolaie, Louis François.
L'agneau de Chloé. Pastorale. Musique de J. B. E. Montaubry. No. 1 in M.240.38

Niebuhr, Caleb E., *compiler.*
[Programmes, portraits, menus, clippings, etc., concerning the history of the Orpheus Musical Society. Boston. 1853–1909.] 3 v. M.CAB.1.16
The society ceased to exist in 1909.

Niedermeyer, Louis, *editor.*
Rossini, G. A. Guillaume Tell. Opéra. M.134.24

Nielsen, August Carl.
Dream pictures (Traumbilder). Cantata for solo voices, chorus and piano solo by George E. Whiting. No. 2 in M.415.81
Sinfonia espansiva für Orchester. [Partitur.] Leipzig. Kahnt. 1913. M.444.15
Lithographic script.

Nielsen, Ludolf.
Quartett in A dur für 2 Violinen, Viola und Violoncell. Op. 1. Partitur. Leipzig. Breitkopf & Härtel. [1904. Breitkopf & Härtel's Partitur-Bibliothek.] No. 1 in M.434.42

Niemand hat's gesehn. *Song.* Loewe, J. C. G. Werke. Band 16. No. 90 in M.384.67.16

Nietzsche, Friedrich Wilhelm.
Das trunkne Lied. Aus dem „Zarathustra." Componirt on Oskar Fried. M.440.12
Zarathustra. For an oratorio based on this work see Delius, Frederick. Eine Messe des Lebens.

Nietzsche, Friedrich Wilhelm. *Works about.*
Przybyszewski, S. Zur Psychologie des Individuums. I. Chopin und Nietzsche. Berlin. 1892. M.128.87

Night clos'd around. *Song.* After the battle. M.441.48.1

Night dance, The. [Strike the gay harp! Song, s. or b. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 10, pp. 100–104.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Night, The, he was wedded. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 119.) No. 52 in M.430.1.16

Night, The, he was wedded. *Part-song.* Ayrton, E. No. 23 in M.430.1.19

Night, A, in fairyland. *Cantata.* For the Music see Vincent, C. J. For the Libretto see Oxenford, E.

Night in Spain. *Song.* Massenet, J. É. F. Songs. M.417.25

Night, The, is calm [s. or t.]. New words to the old Irish melody of The jointure. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 24 in M.441.54

Night, The, of the star. *Christmas songs.* Lang, M. R. M.417.41

Night to lover's joys a friend. *Song.* Jackson, W., *of Exeter.* Twelve songs. No. 2 in M.432.19

Night, The, was blus'tring. *Song.* Blind boy. No. 23 in M.370.2.2

Nightingale, The. *Part-song.* Danby, J. No. 92 in M.430.1.23
Weelkes, T. No. 50 in M.377.22

Nightingale, The. *Song.* Carey, H. No. 212 in M.CAB.1.50; etc.

Nights of music. *Song.* Foerster, A. M. Album of lyrics. No. 3 in M.432.36

Nigond, Gabriel.
Les enfants à Bethléem. Mystère. Musique de Gabriel Pierné. M.389.68
On ne badine pas avec l'amour. Comédie lyrique d'après Alfred de Musset. Poème de MM. Gabriel Nigond et Louis Leloir. Musique de Gabriel Pierné. M.135.26
Saint François d'Assise (Fioretti). Oratorio. Pour soli, choeurs d'hommes, de femmes, d'enfants et [piano] par Gabriel Pierné. M.443.12

Nijinski, Waslaw.
Jeux. Poème dansé. Musique de Claude Debussy. No. 1 in M.412.40; etc.

Nikisch, Arthur.
Burkhardt, M. Unsere Lieblings-Opern in Bild und Wort. Mit einem Vorwort von Arthur Nikisch. M.431.55

Nikolaiev, Léonide.
Sonate (G moll) pour violon et piano. Op. 11. [Partition et partie.] Moscou. Jurgenson. [1908?] No. 2 in M.434.42

Nimmersatte Liebe. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

Nina. *Song.* Pergolesi, G. B. M.417.40

Nina, or the love distracted maid. *Opera.* For the Music see Dalayrac, N. For the Libretto see Marsollier des Vivetières, B. J.

Nion, François de, *Comte.*
Les fugitifs. Drame lyrique de François de Nion et Georges Loiseau. Musique de André Fijan. M.126.77

Nippon Gakufu. *For pianoforte.* Dittrich, R., *editor.* M.441.89

Nisi Dominus. *Anthem.* Legrenzi, G. No. 17 in M.414.43.2

Nixe Binsefuss. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

Nnammorato, Lo. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2

No April can revive. *Glee.* Webbe, S. No. 31 in M.430.1.30

No diamonds are so bright. *Song.* Carey, H. The musical century. M.414.46

No glory I covet. *Song.* Contentment. No. 34 in M.376.31.2

No lass on fam'd Hibernia's plains. *Song.* Jenny. No. 80 in M.376.31.2

No longer hope to hide thy pain. *Duet.* Jackson, W., *of Exeter.* Twelve canzonets. Op. 13. No. 2 in M.137.31

No longer mourn for me when I am dead. *Song.* Simpson, R. Sonnets of Shakspeare. M.441.97

No longer Orpheus. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 2, 3.) No. 2 in M.430.1.3

No more attempt in softest strains. *Song.* Hudson, R. The disconsolate. No. 89 in M.376.31.1

No more dams I'll make. *Song.* Smith, J. C. No. 79 in M.376.31.3

No more I'll range. *Glee.* Fergus, J. No. 11 in M.430.1.28

No more, my dear Silvia. *Song.* Lover's excuse, A, for his inconstancy. No. 79 in M.CAB.1.48

No more shall beauty crown the spring. *Song.* CORFE, J. The lover's declaration. No. 38 in M.376.31.1

No more shall buds. *Song.* POPELEY, W. No. 67 in M.CAB.1.50; etc.

No more shall Ilion. *Glee.* CALLCOTT, J. W. No. 105 in M.430.1.25

No more shall meads. *Song.* BOYCE, W. No. 216 in M.CAB.1.50; etc.

No more the mounting lark. *Song.* BUSWELL, J. On an absent friend. No. 9 in M.376.31.2

No more the sweet roses. *Glee.* ROCK, M. No. 43 in M.430.1.27

No, no, for my virginity. *Catch.*
AYRTON, E. No. 13 in M.430.1.8
CALLCOTT, J. W. No. 159 in M.430.1.25

No, no, I never can love thee less. *Song.* KING, R. A second booke of songs. M.430.2

No no Nigella. *Part-song.* MORLEY, T. Of Thomas Morley the first booke of balletts. M.452.4.4

No, no, no. *Duet.* KING, R. A second booke of songs. M.430.2

Nò, nò, soffrir non posso la rivale. *Duet.* CLARI, G. C. M. Madrigali o duetti. M.441.13

No, not more welcome. [Song, A. or B. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 6, pp. 74–77.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

No nymph that trips. [Song, T. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 41.) No. 28 in M.376.31.1

No radiant pearl. *Glee.* EARLE, W. B. No. 23 in M.430.1.32

No, resistance is but vain. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

No riches from his scanty store. *Glee.*
ATTERBURY, L. No. 108 in M.430.1.25
COOKE, R. No. 54 in M.430.1.29
ROCK, W. No. 22 in M.430.1.26

No song, no supper. *Opera.* For the MUSIC see **Storace, S.** For the LIBRETTO see **Hoare, P.**

No spirits affright me. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

No stormy winter. *Glee.* COOKE, B. No. 41 in M.430.1.11

No, sure I know her well. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 58, 59.) No. 27 in M.430.1.8

No, thou dost but flout me. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.

No tocaran campanas. Quatuor espagnol [S. A. T. B.] avec solo [S. Accomp. di piano]. Très ancien. (*In* Échos d'Italie. Vol. 4, pp. 167–175.) M.157.14.4

Noah's flood. *Opera.* For the LIBRETTO see **Ecclestone, E.**

"Nobby" songster, The. Containing the latest and most popular songs of the day. New York. Fisher & Denison. [1868.] Plates. M.129.98

Noble numbers. *Part-songs.* DAVIES, H. W. M.443.89

Noble outlaw, The. *Opera.* For the MUSIC see **Bishop, H. R.**

Noblemen and Gentlemen's Catch Club, *London.* See **Catch Club.**

Nobody. [If to force me. Song, A. or BAR.] (*In* American musical miscellany. Pp. 252–254.) No. 95 in M.129.111

Noc na Karlštejně. *Overture.* FIBICH, Z. No. 1 in M.445.30

Noce, La, à mon frère André. *Song.* BÉRAT, F. Chansons. M.376.48

Noces, Les, de Prométhée. *Cantata.* For the MUSIC see **Garcin, J. A.**

Nocturne. *Song.*
BRUNEL, R. Poème des mois. No. 4 in M.417.58
CHAUSSON, E. Recueil de 20 mélodies. M.432.33
CRAS, J. Six mélodies. M.441.87
ESCLAVY, R. Mélodies. 1er recueil. M.417.68
RHENÉ-BATON. Cinq mélodies. M.442.101

Nocturne rouge. *Song.* LEGAY, M. Chansons rouges. M.377.51

Nocturnes. *For pianoforte.*
CHOPIN. F. F. Neuf nocturnes pour le piano. No. 5 in M.450.48.16
THALBERG, S. Nocturne pour le piano. Op. 28. No. 2 in M.440.17

Nocturnes. *For pianoforte and orchestra.*
HURÉ, J. Nocturne pour orchestre (avec piano solo). No. 2 in M.136.21

Nocturnes. *For violoncello and piano.*
DUPIN, P. Rythmes berceurs. M.444.185
RIFFAUD, L. Nocturne en ut dièze mineur. Op. 7. No. 3 in M.444.192

Nodier, Jean Charles Emmanuel.
Légende de sœur Béatrix. For an opera based on this work see **Messager,** André Charles Prosper. Béatrice.

Noë, Oskar.
Siegmund v. Hausegger. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 128–141. Leipzig. 1906.) M.376.33.1

Noeck, Der. *Ballad.* LOEWE, J. C. G. Werke. Band 9. No. 3 in M.384.67.9

Noël, Édouard Marie Émile.
Comédie à Compiègne. Opéra-comique. Paroles de Éd. Noël et H. Malo. Musique de Ch. Malo. No. 2 in M.417.19

Noël. *Opera.* For the MUSIC see **Erlanger, F. d'.** For the LIBRETTO see **Ferrier, J.**

Noël. *Song.* BRUNEL, R. Poème des mois. No. 4 in M.417.58

Noël, Le, des paysans. *Song.* DUPONT, P. Chants et chansons. Vol. 1. M.377.42.1

Noël rouge. *Song.* LEGAY, M. Chansons rouges. M.377.51

Noëls, Livre de. *For organ.* AQUIN. M.432.43.3

Noeroth, J.
Mosellieder. Ein- und zweistimmige Lieder mit Klavierbegleitung. Trier. Nöroth. [190–?] No. 2 in M.450.33
Contents. — Ausonius-Vision. — Mosellied. — Dasselbe für höhere Stimme. — Mein Moselland. — Moselweintrinklied. — Moselblümchen. — Der Preis ist dein, O Moselwein. — Lob des Moselweins. — Die Rebenkönigin. — Dasselbe für höhere Stimme. — O Moselland, mein Heimatland. — Des Zechers Wunsch. — Juchhei Moselwein. — Ich bleib' beim Moselwein. — Moselwein als Friedensstifter. — Sehnsucht nach dem Moselland.

Nola, Giovanni Domenico di.
Date mi pace. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. P. 20.) M.149a.37

Nom, Le, de ma sœur. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Non, c'est bien pour l'éternité! *Song.* LETOCART, H. Le retour. No. 1 in M.415.46

Non era l'andar suo. *Madrigal.* NANINO, G. M. M.149a.37

Non fidi al mar. *Glee.* WEBBE, S. No. 71 in M.430.1.28

Non nobis Domine. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 100.) No. 46 in M.430.1.7

Non nobis Domine. Canon three in one in the fifth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 14.) No. 8 in M.430.1.20

Non nobis Domine. *Canon.* BYRD, W. No. 27 in M.377.22
GREEN, J. No. 21 in M.430.1.28; etc.

Non, non, ne cherchons point. Duo [T. B.] en rondeau pour le mariage de Monseigneur le Dauphin. (*In* Loix, Les, de l'amour. Pp. 1–4.) No. 3 in M.148.42

Non odo gli accenti. *Song.* ARNE, T. A. The monthly melody. No. 1 in M.CAB.1.3.1

Non più guerra pietate. *Song.* CACCINI, G. Le nvove mvsiche. No. 2 in M.396.74

Non più mesta. *For violin and piano.* PAGANINI, N. No. 3 in M.445.39

Non ti fidar. *Part-song.* MOZART, J. C. W. A. M.157.14.4

Non ti sdegnar vezzosa pastorella. *Duet.* CLARI, G. C. M. Madrigali o duetti. M.441.13

None but the weary heart. *Song.* TCHAIKOVSKI, P. I. Tchaikovski-Album. M.417.32

None can love like an Irishman. [The turban'd Turk who scorns the world. Song, T.] (*In* Boston musical miscellany. Vol. 1, pp. 148, 149.) No. 52 in M.370.2.1

None without hope. *Canon.* BERG, G. No. 35 in M.430.1.5

Nonne, Die. *Part-song.* BRAHMS, J. Zwölf Lieder und Romanzen. No. 2 in M.432.46

Nonnen, Die (The nuns). *Cantata.* For the MUSIC see **Reger, M.** For the LIBRETTO see **Boelitz, J. M.**

Nonpareil, The. *Song.* BOYCE, W. M.409.37; etc.

Nonsense songs.
LANG, M. R. More nonsense rhymes and pictures by Edward Lear. Set to music by Margaret Ruthven Lang. M.137.32

Noontide air, The. *Song.* ARNE, T. A. No. 211 in M.CAB.I.50; etc.

Norah O'Neal songster, The. A matchless collection of sentimental, humorous, pathetic, laughable, melancholy, and merry ballads. Mostly adapted to popular tunes. New York. De Witt. [1868.] M.129.87

Nordau, Max Simon Südfeld.
ROMAIN, L. de. Médecin-philosophe et musicien-poète. Étude sur Richard Wagner et Max Nordau. Paris. 1895. M.128.62

Nordisches Fischerlied. *Cantata.* For the MUSIC see Panny, J.

Nordisches Seelied. *Song.* LOEWE, J. C. G. Werke. Band I. No. 38 in M.384.67.1

Noren, Heinrich Gottlieb.
„Kaleidoskop." Variationen und Doppelfuge über ein eigenes Thema für grosses Orchester. Op. 30. Partitur. Leipzig. Lauterbach & Kuhn. [1908.] M.411.59
Sonate (A moll) für Violine und Klavier. Op. 33. [Partitur und Stimme.] Berlin. Bote & Bock. [1909.] M.434.41
Trio für Violine, Violoncello und Klavier. Op. 28. [Partitur und Stimmen.] Leipzig. Lauterbach & Kuhn. [1909.] M.411.83
Vita. Sinfonie für modernes Orchester. Opus 36. Partitur. Berlin. Musikverlag „Eos." .[1913.] M.444.44

Noris, Matteo.
Nerone fatto Cesare. Drama per musica da rappresentarsi nel Teatro Malvezzi l'anno M.DC.XCV. [Di Matteo Noris. Musica di G. A. Perti.] In Bologna, per gli Eredi di Antonio Pifarri. [1695?] Plates. M.127.59
Libretto only.

Norman the forester's song. *Song.* FLOWER, E. Musical illustrations of the Waverley novels. M.441.29

Normandy. *Folk-songs.*
MOULLÉ, É., *editor.* 52 chants anciens recueillis en Normandie. Paris. 1909. M.441.90

Norris, Thomas.
Bacchus, Jove's delightfull boy. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 55–59.) No. 31 in M.430.1.5
Also to be found in Warren's An eighth collection of catches.
Cock match. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 134, 135.) No. 59 in M.430.1.7
Hallelujah. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 4, 5.) No. 2 in M.430.1.8
I said I will take heed. Canon 4 in 2. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 22–24.) No. 16 in M.430.1.5
Also to be found in Warren's An eighth collection of catches.
A long farewell. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 1–3.) No. 1 in M.430.1.8
Lord let me know my end. Canon, 4 in 2, in unison. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 20, 21.) No. 15 in M.430.1.5
On the death of the Duke of Cumberland. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 18–21.) No. 13 in M.430.1.4
Another setting by the same author will be found on pp. 37–39 of this volume.
Ye happy fields. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 112–118.) No. 54 in M.430.1.5
Also to be found in Warren's An eighth collection of catches.

North, East, South and West. *Symphony.* HADLEY, H. K. M.434.91

Northern lass, The. *Song.* FISHER, W. No. 81 in M.CAB.I.50; etc.

Nos autem gloriari. *Anthem.* CIRRI, G. B. No. 1 in M.430.1.14
PALESTRINA. No. 3 in M.414.43.3

Nos étudiants. *Song.* JAQUES-DALCROZE. Chansons romandes. No. 1 in M.203.37

Nos souvenirs. *Song.* CHAUSSON, E. Recueil de 20 mélodies. M.432.33

Not Semele's attracting love. *Song.* BLOOMING Salley. No. 140 in M.376.31.1

Not this blooming April. *Song.* LAMPE, J. F. No. 206 in M.CAB.I.50

Not unto us. Canon in unison [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 7.) No. 5 in M.430.1.2

Not unto us O Lord. *Canon.*
CALLCOTT, J. W. No. 35 in M.430.1.29; etc.
COOKE, B. No. 30 in M.430.1.6
FERGUS, J. No. 8 in M.430.1.28
GREEN, J. No. 58 in M.430.1.28
WOODWARD, R. No. 23 in M.430.1.5

Not your eyes, Milana. *Song.* KING, R. A second booke of songs. M.430.2

Notes sans portées. *Criticism.* GAUTHIER-VILLARS, H. M.375.18

Nothing like grog. [A plague of those musty old lubbers. Song, BAR.] (*In* American musical miscellany. Pp. 55–58.) No. 18 in M.129.111

Nothing new. *Song.* ARNE, T. A. No. 103 in M.376.31.2; etc.

Notre Père. *Anthem.* HUBERT, J. Les encensoirs. M.125.54

Nottingham, D.
O God Thou art my God. Irregular canon, four in two. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 126, 127.) No. 44 in M.430.1.11

Notturno. *For pianoforte.* JENSEN, A. Hochzeitsmusik. M.444.190

Notturno. *Part-song.* SPINDLER, F. S. No. 3 in M.430.8

Nought but the present moment. *Glee.* WEBBE, S. No. 28 in M.430.1.32

Nouguès, Jean.
L'Aigle. Épopée lyrique en 3 actes et 10 tableaux par Henri Cain et Louis Payen. [Musique de] Jean Nouguès. Partition piano et chant réduite par l'auteur. Paris. Enoch & cie. 1912. M.126.71
L'auberge rouge. Nouvelle lyrique en 2 actes (d'après Balzac). Paroles de Serge Basset. [Musique de] Jean Nouguès. Partition piano et chant réduite par l'auteur. Paris. Enoch & cie. 1910. M.135.33
Chiquito, le joueur de Pelote. Scènes de la vie basque en 4 actes. Poème de Henri Cain. Musique de Jean Nouguès. Partition piano et chant. Paris. Astruc & cie. 1909. M.432.23
La danseuse de Pompéi. Opéra-ballet en 5 actes (8 tableaux). Poème de Henry Ferrare et Henri Cain d'après le roman de Jean Bertheroy [pseud. Musique de] Jean Nougnès. Partition pour piano et chant réduite par l'auteur. Paris. Enoch & cie. 1912. M.443.11
La mort de Tintagiles. Drame lyrique en 3 actes et 5 tableaux sur le poëme de Maurice Maeterlinck. [Musique de] Jean Nouguès. Partition piano et chant. Paris. Astruc & cie. 1906. M.125.44
Narkiss. Conte-ballet avec chants en 4 tableaux de Mme. Mariquita et Jacques Brindejont-Offenbach, d'après la nouvelle de Jean Lorrain [pseud. Musique de] Jean Nouguès. Partition [piano et chant] réduite par l'auteur. Paris. Enoch & cie. 1913. M.443.80
Quo vadis? Opéra en 5 actes et 6 tableaux d'après le roman de Henryk Sienkiewicz. Poème de Henri Cain. Musique de Jean Nouguès. Partition piano et chant. 2e édition. Paris. Astruc & cie. 1908. M.432.24
La vendetta. Drame lyrique en trois actes. Tiré d'une nouvelle de Loriot-Lecaudey, par Robert de Flers et G.-A. de Caillavet. [Musique de] Jean Nouguès. Partition piano et chant réduite par l'auteur. Paris. Enoch & cie. 1910. M.126.42

Nous goutons dans ces boccages. Musette [T. et T. B., avec accomp. des tambourins]. (*In* Loix, Les, de l'amour. Pp. 27–31.) No. 3 in M.148.42

Nous n'irons plus au bois. *Song.* LABORI, M. Mélodies. Vol. I. M.442.24.1

Nous sommes quatres [sic] François. [Canon for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, p. 27.) No. 19 in M.430.1.2

Nouveau seigneur de village. *Opera.* For the Music see **Boieldieu, F. A.** For the Libretto see **Creuzé de Lesser, A. F.**

Nouvelle alliance, La. *Song.* Dupont, P. Chants et chansons. Vol. 3. M.377.42.3

Nouvelles, Les, de Paris. *Song.* Bérat, F. Chansons. M.376.48

Nováček, Ottokar Eugen.
Quartet in C major. For two violins, viola and violoncello. Op. 13. [Score.] New York. Schirmer. 1904. No. 2 in M.407.77
Ten songs. [For high voice.] With piano accompaniment. (Posthumous.) Edited by Herrman Hans Wetzler. English versions by Henry G. Chapman. New York. Schirmer. [1904.] M.432.34
Contents. — Mondeszauber. — Liebeskampf. — Du späte Rose. — Ahnung. — Ich will dich flieh'n. — Flammentod. — Schwül die Luft, die regungslose. — In trägem Schlummer schwieg mein Herz. — Sturmfluth. — Nach dem Sturm.

Novák, Vítězslav.
Quartett für 2 Violinen, Viola und Violoncell. Op. 22. Partitur. Berlin. Simrock. 1902. No. 3 in M.407.77
Trio (quasi una ballata) für Pianoforte, Violine und Violoncell. Op. 27. [Partitur und Stimmen.] Berlin. Simrock. 1903. M.444.115

Novák, Vítězslav, *editor.*
25 slovenských lidových písní. Průvodem opatřil Vítězslav Novák. Praha. Urbánek. [190–?] M.417.47

Novellette. *For pianoforte.* MacDowell. Zwölf Virtuosen-Etüden. No. 2 in M.444.108

Novovieiski, Felix.
Quo vadis? Dramatische Szenen für Soli, Chor, Orchester und Orgel. (Text von A. Jüngst.) Komponiert von Felix Nowowiejski. Op. 30. Orchester-Partitur. Fulda. Maier. 1909. M.441.69
The title-page is in German, French and English.
Same. Klavierauszug bearbeitet von F. H. Schneider. Fulda. Maier. 1909. M.415.34
Title and text in German. French and English.
Same. Dramatic scenes for soli, chorus, orchestra and organ. Composed by Felix Nowowiejski. Op. 30. The book by A. Jüngst. English version by Grace Hall. [Piano arrangement by F. H. Schneider.] New York. G. Schirmer, Inc. [1914.] M.443.95

Novra, Lewis.
The little mermaid. A cantata. The music composed by Charles Vincent. No. 3 in M.379.20

Now at moonlight's fairy hour. *Song.* Essex, T. Collection of original compositions. No. 11 in M.441.100

Now each creature joys the other. *Part-song.* Farmer, J. The first set of English madrigals. M.452.4.8

Now each flowery bank of May. *Part-song.* Gibbons, O. The first set of madrigals. M.452.4.5

Now fortune is past. *Song.* Carey, H. The musical century. M.414.46

Now I know. *Duet.* Jackson, W., *of Exeter.* Twelve canzonets. Op. 9. No. 1 in M.137.31

Now I'll tell thee, Dick. *Song.* Vandernan, T. Splenetick pills. No. 1 in M.430.14

Now I'm prepar'd. *Glee.* Webbe, S. No. 30 in M.430.1.13; etc.

Now is the gentle season. *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

Now is the month of maying. *Madrigal.* Morley, T. No. 63 in M.377.22; etc.

Now is the spell-working hour of the night [bar.]. New words to the old Irish melody of Aileen Aroon. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 17 in M.441.54
The music is the same as that of the song beginning Erin, the tear and the smile, in Stevenson and Bishop's Selection.

Now is thrifty care. *Glee.* Aylward, T. No. 54 in M.430.1.13

Now Joan, we are married. *Song.* Corin's profession. No. 33 in M.370.2.1

Now jolly we are met. *Catch.* Hayes, W. No. 39 in M.430.1.1

Now let us gayly drink. *Glee.* Hook, J. No. 77 in M.430.1.11

Now must I die. *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

Now, now my muse. *Glee.* Woodward, R. No. 3 in M.430.1.7

Now peace has sheath'd the bloody sword. *Part-song.* On the old toast "Peace, plenty & good neighbourhood." No. 57 in M.430.1.1

Now Philomel renews her tender strain. *Song.* Jackson, W., *of Exeter.* Twelve songs. No. 2 in M.432.19

Now Phœbus sinketh in ye west. *Song.* Arne, T. A. No. 20 in M.376.31.3; etc.

Now round the board. *Glee.* Atterbury, L. No. 57 in M.430.1.9

Now the bright morning star. *Glee.*
Berg, G. No. 62 in M.430.1.10
Cooke, B. No. 8 in M.430.1.14
Greville, R. No. 104 in M.430.1.25

Now the good man's from home. *Song.* Carey, H. The musical century. M.414.46

Now the hungry lion. *Glee.* Stevens, R. J. S. No. 62 in M.430.1.31

Now the maids and the men. *Musical dialogue.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Now the spring again returns. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 96–102.) No. 35 in M.430.1.14

Now the woodland chorists. *Glee.* Danby, J. No. 34 in M.430.1.26

Now to the rosy finger'd train. *Glee.* Webbe, S., *Jr.* No. 97 in M.430.1.23

Now we are met. *Catch.* Alcock, J. No. 3 in M.430.1.17
Purcell, H. No. 19 in M.cab.1.18
Fergus, J. No. 2 in M.430.1.30
Woodward, R. No. 22 in M.430.1.5

Now ye busy day is o'er. *Song.* Relief, The. No. 283 in M.cab.1.50

Now ye happy knot is ty'd. *Song.* Arne, T. A. Colinet and happy Bet. No. 4 in M.376.31.3

Nowowiejski, Felix. See **Novovieiski, Felix.**

Noyes, Alfred.
The highwayman. Ballad. Music by Deems Taylor. No. 2 in M.443.105

Nozeran, A.
L'ange du desert. Vieille chanson des Maures d'Espagne en mode zeidant. Transcrite pour le chant avec accompagnement de piano par Fco Salvador Daniel. No. 1 in M.421.13

Nozze, Le, di Lammermoor. *Opera.* For the Music see **Carafa, M. E. F. A. V. P.** For the Libretto see **Balochi, L.**

Ntretulella mia. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Ntuppo, Lu. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Nu mazzo de sciure. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Nuage, Le. *Song.* Esclavy, R. Mélodies. 1er recueil. M.417.68

Nuit, La. *Song.*
Deutsch de la Meurthe, H. Mélodies. M.440.10
Hubert, J. Les saisons et les heures. M.443.5

Nuit, Une. *Song.* Dupont, P. Chants et chansons. Vol. 3. M.377.42.3

Nuit, Une, à Carlstein. *Overture.* Fibich, Z. [Noc na Karlštejně.] No. 1 in M.445.30

Nuit blanche. *For orchestra.* Dupont, G. Les heures dolentes. M.434.52

Nuit d'autrefois. *Song.* Rhené-Baton. Cinq mélodies. M.442.101

Nuit d'Espagne. *Song.* Massenet, J. É. F. Songs. M.417.25

Nuit de juin. *Song.* Pfister, H. Les saisons du cœur. M.417.49

Nuit, Une, de Mardi-gras. *Opera.* For the Music see **Chassaigne, F.** For the Libretto see **Jouhaud, A.**

Nuit, La, de son voile épais. *Canon.* Berlioz, L. H. Werke. Serie 7, Abteilung 1. No. 14 in M.440.3.7.1

Nuit, La, des quatre-temps. *Opera.* For the Music see **Doret, G.** For the Libretto see **Morax, R.**

Nuit persane. *Cantata.* For the Music see **Saint-Saëns, C. C.** For the Libretto see **Renaud, A.**

Nuitier, *misprint, pseud.* See **Truinet,** Charles Louis Étienne.
Nuitter, Ch., *pseud.* See **Truinet,** Charles Louis Étienne.
Nuits persanes, Les. *Songs.* NAZARE-AGA, Y. K. M.443.33
Nulla fides. Canon [for three voices] in unison. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 30.) No. 13 in M.430.1.21
Nun bitten wir den heiligen Geist. *Anthem.*
PRAETORIUS, M. No. 34 in M.414.43.13
GESIUS, B. No. 41 in M.414.43.13
WALTHER, J. No. 13 in M.414.43.15
Nun danket alle Gott. *Anthem.*
PRAETORIUS, M. No. 73 in M.414.43.13
ROLLE, J. H. No. 24 in M.443.23
Nun hab ich überwunden. *Anthem.* BACH, J. M. No. 16 in M.414.43.7
Nun hast du mir den ersten Schmerz gethan. LOEWE, J. C. G. Werke. Band 17. No. 21 in M.384.67.17
Nun komm' der Heiden Heiland. *For organ.* BRUHN, N. No. 6 in M.414.43.1
Nun's funeral, A. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61
Nunc est bibendum. *Glee.* WEBBE, S. No. 59 in M.430.1.31
Nunés, Armand.
Atchi. Bouffonnerie musicale. Paroles de Hermil & Numès [pseud.]. Musique de Frédéric Barbier. No. 2 in M.379.65
Ma vieille branche. Opérette. Paroles de Hermil & Numés [pseud.]. Musique de Éd. Deransart. No. 3 in M.379.70
Nuns of the Perpetual Adoration. *Part-song.* HILL, E. B. No. 3 in M.417.61
Nuove musiche, Le. *Songs.* CACCINI, G. No. 2 in M.396.74
Nur einen Augenblick. *Song.* TCHAIKOVSKI, P. I. Tchaikovski-Album. M.417.32
Nur Platz, nur Blösse! *Song.* LOEWE, J. C. G. Werke. Band 11. No. 16 in M.384.67.11
Nur wer die Sehnsucht kennt. *Song.* TCHAIKOVSKI, P. I. M.417.40; etc.
Nussbraune Mädchen, Das. *Ballad.* LOEWE, J. C. G. Werke. Band 3. No. 3 in M.384.67.3
Nussknacker-Quadrille. *For orchestra.* KUECKEN, F. W. No. 3 in M.133.31
Nut-brown maid, The. *Song.* HOWARD, S. M.409.37; etc.
Nutzen, Der, der Zärtlichkeiten. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47
Nuyt de May. *Song.* MICHIELS, G. Chansons anciennes du pays de France. M.432.48
Nymph of the rock. *Part-song.* CALLCOTT, J. W. No. 106 in M.430.1.25
Nymph over thee. *Glee.* COOKE, B. No. 44 in M.430.1.18
WEBBE, S. No. 60 in M.430.1.18
WELLESLEY, G. C. No. 56 in M.430.1.18
Nymph, The, y^t^ seems to love inclin'd. *Song.* CORFE, J. The charms of Belinda. M.409.37
Nymph, The, y^t^ undoe's me. *Song.* GREENE, M. No. 22 in M.CAB.1.50; etc.
Nymph to my suit. *Catch.* KING, J. No. 69 in M.430.1.25
Nymph, The, who longs. *Glee.* ALCOCK, J. No. 4 in M.430.1.17
Nymphes, Les, d'Artémis. *Part-song.* BERGÉ, I. No. 1 in M.417.58
Nymphs & shepherds come away. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 23–26.) No. 14 in M.430.1.9
Nymphs and shepherds come away. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

O

O Absalom my son. *Part-song.* CALLCOTT, J. W. No. 73 in M.430.1.25
Oh all ye blest harmonious choir. *Glee.* ALCOCK, J. No. 14 in M.430.1.14
O all ye works of the Lord. *Canon.* WEBBE, S. No. 8 in M.430.1.19
O almighty Lord. *Canon.* WOODWARD, R. No. 6 in M.430.1.5
Oh! Arranmore. [Song, s. or T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 10, pp. 110–113.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
Oh banquet not. [Song, M.-S. or BAR. Also] Harmonized for three voices [S. T. B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 8, pp. 104–111.) M.441.48.2
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.
O be joyful. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 118.) No. 43 in M.430.1.15
O be joyfull. *Canon.* CALLCOTT, J. W. No. 152 in M.430.1.25
WEBBE, S. No. 25 in M.430.1.28
O beau ciel clair. *Song.* COQUARD, A. Joies & douleurs. No. 3 in M.417.58
O belle eau bleue! *Song.* JAQUES-DALCROZE. Des chansons. No. 2 in M.203.37
O Bessy Bell and Mary Gray. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 8.) No. 200 in M.CAB.1.50
Oh! blame not the bard. [Song, s. Also] Harmonized for two voices [S. T. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 3, pp. 14–17.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.
O bone Jesu. *Anthem.* ANERIO, F. No. 19 in M.414.43.6
Oh breathe not his name. Irish air [T.]. (*In* Boston musical miscellany. Vol. 1, p. 104.) No. 36 in M.370.2.1
Also to be found for one or two voices in Stevenson's A selection of Irish melodies.
O call not me to justify. *Part-song.* DAVY, J. Six madrigals. M.450.7
O can ye sew cushions. *Song.* LAWSON, M. L. Songs of the North. M.442.106
O che gusto dinavigare. [Part-song, S. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 24–26.) No. 20 in M.430.1.1
O clap your hands together. *Anthem.*
BERG, G., *alleged author.* No. 37 in M.430.1.13
GIBBONS, O. M.444.20
O clap your hands together. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 60, 61.) No. 28 in M.430.1.8
Oh Cœlia, recall thy lost hours. *Song.* STANLEY, J. Advice to Cœlia. No. 53 in M.CAB.1.50; etc.
O come let us sing. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 110, 111.) No. 44 in M.430.1.17
O come let us sing. *Canon.*
CALLCOTT, J. W. No. 18 in M.430.1.23; etc.
HOOK, J. No. 68 in M.430.1.19
O come lets sport. *Glee.* SMITH, J. S. No. 35 in M.430.1.11
O come loud anthems. *Canon.* ALCOCK, J. No. 41 in M.430.1.18
O come, O bella. *Glee.* WEBBE, S. No. 8 in M.430.1.21
O come thou soft. *Glee.* DANBY, J. No. 78 in M.430.1.29
Oh! could we do with this world of ours. [Song, s. or T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 10, pp. 118–122.) M.441.48.2
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O crux ave. *Motet.* PALESTRINA. M.414.43.3.5
Oh Cupid help a lover. *Part-song.* WYVILL, Z. No. 66 in M.430.1.28
O dear remember'd scenes. *Glee.* CALLCOTT, J. W. No. 71 in M.430.1.24
O death how thou spoilst. *Glee.* WIVES by the dozen. No. 54 in M.430.1.10
O decus virginum. *Anthem.* BERNIER, N. Motets. M.398.1
HAYES, W. No. 20 in M.430.1.2
O Delia peerless maid. *Song.* EASTCOTT, R. The harmony of the muses. M.431.11
Oh! di qual sei tu vittima! *Part-song.* BELLINI, V. M.157.14.4
O dismal state. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 92, 93.) No. 43 in M.430.1.4
Oh doctor I'm terrify'd. *Catch.* HUTCHESON, F. No. 31 in M.430.1.8
O Domine. *Motet.* FRANCK, M. No. 12 in M.414.43.12
HAMMERSCHMIDT, A. No. 7 in M.414.43.3
Oh! doubt me not. [Song, s. Also] Harmonized for two voices [S. A. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 5, pp. 46–53.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.
O douce paix. [Canon for six voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, p. 1.) No. 1 in M.430.1.2
O du die Wonne verkündet. *Song.* HANDEL, G. F. No. 1 in M.414.43.4
O, du lieber Schatz. *Song.* MARSCHNER, H. A. Volkslied. M.417.40
O, du mondhelle Nacht. *Song.* TCHAIKOVSKI, P. I. Six songs for soprano. M.440.28
O dürft' ich's dir sagen. *Song.* KJERULF, H. Songs. M.417.20
Oh, Eloisa. *Glee.* CALLCOTT, J. W. Abelard to Eloisa. No. 106 in M.430.1.23
Oh! fair Cedaria. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
O fair sweet face. *Glee.* STEVENS, R. J. S. No. 61 in M.430.1.30
Oh false ungrateful traytor. *Song.* CAREY, H. The musical century. M.414.46
O fancy. *Glee.* SMITH, J. S. No. 11 in M.430.1.13
Oh! fatal hour. *Song.* VERDI, F. G. F. No. 75 in M.129.52
Oh femmina mendace. *Duet.* CLARI, G. C. M. Madrigali o duetti. M.441.13
Oh fie! Oh John! *Catch.* WEBBE, S. No. 19 in M.430.1.26
Oh! fly not. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.
O fools can you not see? *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6
Oh! for the swords of former time! [Song, s. or T. Also] Harmonized for three voices [S. S. B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 7, pp. 60–66.) M.441.48.2
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.
O Freude über Freud. *Anthem.* ECCARD, J. No. 8a in M.414.43.5
Oh friendship thou balm. *Glee.* DANBY, J. No. 22 in M.430.1.19
Oh gentle love. *Glee.* WEBBE, S. No. 49 in M.430.1.16
O gentle sleep. *Glee.* COOKE, B. No. 38 in M.430.1.12
O gin I were where Gowdie rins. *Song.* LAWSON, M. L. Songs of the North. M.442.106
O give me. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 30, 31.) No. 13 in M,430.1.20
O give me to approach. *Song.* EASTCOTT, R. The harmony of the muses. M.431.11
O give thanks. *Canon.* ALCOCK, J. No. 12 in M.430.1.7; etc.
ALDRICH, H. M.444.20
CALLCOTT, J. W. No. 58 in M.430.1.24
ROCK, M. No. 21 in M.430.1.31
WEBBE, S. No. 21 in M.430.1.5
O gladsome light. *Anthem.* CLAPP, P. G. M.441.86
O go your way. *Canon.* PRING, J. C. No. 40 in M.430.1.29
Oh God as is Thy name. *Canon.* WEBBE, S. No. 24 in M.430.1.24
O god of love. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 85–89.) No. 32 in M.430.1.10
O God the rock of my whole strength. *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6
O God Thou art my God. *Anthem.*
NOTTINGHAM, D. No. 44 in M.430.1.11
PURCELL, H. M.444.20
O God, Thou hast cast us out. *Anthem.* PURCELL, H. M.444.20
O God, wherefore art thou absent. *Anthem.* BLOW, J. M.444.20
O God, wonderfull art thou. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 93.) No. 36 in M.430.1.6
Oh goodman Roger. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 52.) No. 28 in M.430.1.16
O grant me, great Bacchus. *Part-song.* WEBBE, S. No. 75 in M.430.1.11
O great and learned. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 99.) No. 60 in M.430.1.25
O greedy Midas. *Song.* DIGARD, D. The tipler's wish. No. 156 in M.CAB.1.50
O grief even on the bud. *Part-song.* MORLEY, T. Canzonets to five and sixe voices. M.452.4.3
Oh! had I Jubal's lyre. *Song.* HANDEL, G. F. No. 62 in M.376.31.3
Oh! had we some bright little isle. [Song, s. or T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 5, pp. 38–40.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
O harmony sweet minstrel. *Glee.* PRING, J. C. No. 89 in M.430.1.31
O harp within thy magic cells. *Glee.* COOKE, B. No. 33 in M.430.1.29
Oh! haste and leave this sacred isle. *Song.* ST. SENANUS and the lady. M.441.48.1
O Herre Gott in meiner Noth. *Motet.* HANDL, J. No. 20 in M.414.43.11
O hilf Christe Gottes Sohn. *Motet.* SCHUETZ, H. No. 7 in M.414.43.7
O hör' mein Flehn. *Song.* HANDEL, G. F. No. 15 in M.414.43.4
O how amiable are thy dwellings. *Anthem.*
CALLCOTT, J. W. No. 16 in M.430.1.23
GLADSTONE, F. E. Cathedral music. No. 1 in M.444.91
O how blissfull tis to languish. A favourite air [S. with thorough bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 2, p. 80.) No. 48 in M.376.31.2
O how charming. *Catch.* CALLCOTT, J. W. No. 7 in M.430.1.30
O how could I venture to love one like thee. [Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 162.) M.409.37
O how sweet the air. *Song.* ARNE, T. A. The syren. M.442.125
Oh! hush the soft sigh [T. Also harmonized for three voices, S. A. B.]. New words to the old Irish melody of Coolin. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 27 in M.441.54
Oh, I have roam'd in many lands. *Song.* ERIN is my home. No. 58 in M.129.52
Oh I'll have a husband. *Song.* CAREY, H. The musical century. M.414.46
O Israel return. *Canon.* CALLCOTT, J. W. No. 11 in M.430.1.30
O Israel trust in the Lord. *Canon.* PAXTON, W. No. 66 in M.430.1.18
O Jesu Christ. *Motet.* GUMPELTZHAIMER, A. No. 15 in M.414.43.12
O Jesu Christe, wahres Licht. *Choral.* LOEWE, J. C. G. Werke. Band 16. No. 11 in M.384.67.16
O Jesu, Du allersüssester Heiland. *Anthem.* HAMMERSCHMIDT, A. Dialogi. M.414.23
O jours heureux. *Song.* GOUNOD, C. F. Quinze airs de concours. M.417.16
O joy beyond expressing. *Song.* CAREY, H. The musical century. M.414.46

O joy of joys. *Song.* Oswald, J. No. 6 in M.376.31.2
O Lamm Gottes. *Motet.* Eccard, J. No. 21 in M.414.43.5
Loewe, J. C. G. Werke. Band 16. No. 13 in M.384.67.16
Palestrina. Agnus Dei. No. 3 in M.414.43.5
O lay me near. *Glee.* Callcott, J. W. No. 55 in M.430.1.23
O lead me to some peacefull. *Glee.* Hutcheson, F. No. 42 in M.430.1.9
Oh! lead me to some peaceful. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
Oh! les gas faites-donc les fous. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 2. M.441.90.2
O let me haunt. *Round.* Callcott, J. W. No. 69 in M.430.1.23
O let me weep. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
O let my mouth. *Canon.* Webbe, S. No. 39 in M.430.1.16
O let the merry peal go on. *Catch.* Danby, J. No. 52 in M.430.1.25
O let the nations rejoyce. *Canon.* Webbe, S. No. 15 in M.430.1.29
O Lieb', du Wonnemeer. *Song.* Goetz, H. M.417.40
O lieber Herre Gott. *Motet.* Schuetz, H. No. 8 in M.414.43.7
O Lord God most holy. *Anthem.* Wesley, S. No. 1 in M.408.2
O Lord God of Hosts. *Anthem.* Purcell, H. M.444.20
O Lord God of my salvation. *Canon.* Woodward, R. No. 42 in M.430.1.3
O Lord, grant the King a long life. *Anthem.* Child, W. M.444.20
O Lord have mercy upon us. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 6, 7.) No. 7 in M.430.1.6
Same. (*In* Same. Vol. 9, pp. 142, 143.) No. 55 in M.430.1.9
O Lord hear the pray'r. *Canon.* Alcock, J. No. 29 in M.430.1.15
O Lord hear us. *Canon.* Pring, J. C. No. 37 in M.430.1.31
O Lord I have heard. *Anthem.* Callcott, J. W. The anthems sung at the Asylum Chapel. M.432.9
O Lord I will praise Thee. Canon four in one in the fifth and eighth above. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 152, 153.) No. 59 in M.430.1.20
O Lord in Thee. Canon in unison [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 45.) No. 25 in M.430.1.2
O Lord in Thee. *Canon.* Paxton, W. No. 14 in M.430.1.17
Woodward, R. No. 47 in M.430.1.10
O Lord let it be. *Canon.* Webbe, S. No. 41 in M.430.1.29
Woodward, R. No. 18 in M.430.1.7
O Lord let Thy blest grace. *Hymn.* Callcott, J. W. The anthems sung at the Asylum Chapel. M.432.9
O Lord let us live. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 63.) No. 35 in M.430.1.3
O Lord my God. *Canon.* Bates, W. No. 92 in M.430.1.11
O Lord my God. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 6, 7.) No. 3 in M.430.1.8
O Lord my God, why hast Thou forsaken me. *Anthem.* Humfrey, P. M.444.20
O Lord our governour. *Canon.* Hayes, W. No. 43 in M.430.1.1
O Lord, save the king. *Canon.* Webbe, S. No. 25 in M.430.1.19
O Lord shew us Thy mercy. *Canon.* Webbe, S. No. 24 in M.430.1.26
O Lord, spare thy servants. *Canon.* Danby, J. No. 30 in M.430.1.26
O Lord teach us. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 16, 17.) No. 5 in M.430.1.17
O Lord, the maker of all things. *Anthem.* Henry VIII., *King of England.* M.444.20
O Lord Thou hast searched me out. *Canon.* Callcott. J. W. No. 82 in M.430.1.25
O Lord, turn Thy wrath. *Anthem.* Byrd, W. M.444.20
O love, e'er I'm compell'd. *Glee.* Cooke, B. No. 10 in M.430.1.13
Oh love how swift. *Glee.* Callcott, J. W. No. 66 in M.430.1.24
Oh love, I feel thy dart. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 97, 98.) No. 39 in M.430.1.6
O love is the soul of a neat Irishman. *Song.* Sprig, A, of shillelah. No. 37 in M.370.2.1
O love thou softest passion. *Glee.* Webbe, S. No. 46 in M.430.1.9
O lovely Fanny. *Song.* Bryan, J. The confession. No. 79 in M.376.31.2
Oh! lovely maid. *Song.* Arne, T. A. M.409.37; etc.
O Mary, soft in feature. *Song.* Gladwin, T. Colin's description of Vauxhall. M.409.37; etc.
O, meine Blumen, ihr, meine Freude! *Song.* Loewe, J. C. G. Werke. Band 2. No. 32 in M.384.67.2
O memory, celestial maid. *Glee.*
Callcott, J. W. No. 129 in M.430.1.25
Stevens, R. J. S. No. 35 in M.430.1.19
Oh! mine be the cottage [s. or T.]. New words to the old Irish melody of The beardless boy. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 29 in M.441.54
O mistress mine. *Glee.* Stevens, R. J. S. No. 56 in M.430.1.27
O mither dear, I 'gin to fear. *Song.* Thomson, W. Orpheus Caledonius. Vol. 2. No. 37 in M.376.32.2
O mon Dieu. *Song.* Hermant, P. Sagesse. 12 poèmes de Verlaine. M.415.31
O mon Dieu, vous m'avez blessé. *Anthem.* Hubert, J. Les encensoirs. M.125.54
O Moselland, mein Heimatland. *Duet.* Noeroth, J. Moselieder. No. 2 in M.450.33
O muse des chansons! *Song.* Bérat, F. Chansons. M.376.48
O Mutter guten Rath mir leihe. *Song.* Schroeter, C. E. W. Fünf und zwanzig Lieder. M.430.4
O my Clarissa. *Glee.* Battishill, J. No. 24 in M.430.1.3
Oh, my good friends. Catch [for three voices]. (*In* Catch Club. Original manuscript collections. Vol. 24, p. 25.) No. 17 in M.430.1.24
O my pretty Punchinello. *Duet.* Handel, G. F. No. 146 in M.cab.1.50
Oh my tender panting heart. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 8.) No. 8 in M.cab.1.50
Also to be found in The Universal musician.
Oh Nancy. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 59.) No. 31 in M.430.1.16
O Nancy, wilt thou go with me. See When bidden to the wake.
O night. *Glee.* Webbe, S. No. 42 in M.430.1.10
O nightingale. *Glee.* Stevens, R. J. S. No. 90 in M.430.1.23
Oh no, my love, no. [While I hang on your bosom distracted. Song, M.-S.] (*In* Boston musical miscellany. Vol. 2, pp. 154–156.) No. 44 in M.370.2.2
Pp. 156, 157 contain the words of a song entitled Widow Wilkins and Paddy Shannon set to the same music as the above.
O nymph divine. *Glee.* Hudson, R. No. 24 in M.430.1.10
O nymph divinely charming. *Song.* Carey, H. The musical century. M.414.46
Oh! Oh! Delphine. *Opera.* For the Music see Tilkins, F. For the Libretto see McLellan, C. M. S.
Oh, oh my lace. *Song.* Vandernan, T. Splenetick pills. No. 1 in M.430.14
Oh once I took pleasure. *Glee.* Danby, J. No. 51 in M.430.1.27
O Pan, delight of nymphs. *Glee.* Smith, J. S. No. 75 in M.430.1.18
Oh, pitty Collin. *Song.* Defesch, W. No. 133 in M.376.31.1
Oh! pleasant was the morn [T.]. New words to the old Irish melody of The bench of rushes. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 10 in M.441.54
O praise the Lord. *Canon.*
Alcock, J. No. 15 in M.430.1.11
Batten, A. M.444.20
Webbe, S. No. 35 in M.430.1.26
O praise the Lord, all ye heathen. *Anthem.* Croft, W. M.444.20
O pray for the peace. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 110.) No. 71 in M.430.1.25

O quam stultæ. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 5.)
No. 5 in M.430.1.5
O quam suavis. *Anthem.* HUBERT, J. Lese encensoirs. M.125.54
O qui me gelidis. *Part-song.* CALLCOTT, J. W.
No. 47 in M.430.1.25
Oh! regarde-moi. *Song.* FAIRCHILD, B. Les amours de Hafiz.
No. 2 in M.442.119
O Regnault, réveille-toi! *Song.* RAULIN, A. de, *editor.* Écoutez la chanson. M.453.66
O remember not the sins. *Canon.* SMITH, J. S.
No. 32 in M.430.1.11
Oh rise daughter. *Catch.* CORFE, J. No. 162 in M.430.1.25
O Römerin. *Song.* BRUECKLER, H. M.417.40
O sacred friendship. *Glee.* COOKE, B. No. 65 in M.430.1.10
O sacrum convivium. *Motet.* BERNIER, N. Motets. M.398.1
CALDARA, A. Kirchenwerke. M.414.14
HUBERT, J. Les encensoirs. M.125.54
PALESTRINA. No. 5 in M.414.43.15
O salutaris hostia. *Anthem.* BERNIER, N. Motets. M.398.1
DANBY, J. No. 52 in M.430.1.29
HANDL, J. No. 15 in M.414.43.5
HUBERT, J. Les encensoirs. M.125.54
Oh! say simple maid. *Duet.* ARNOLD, S. No. 98 in M.129.111
O! say what is that thing call'd light. *Song.*
BLIND boy, The. No. 39 in M.CAB.1.48
LEVERIDGE, R. The blind boy. No. 49 in M.CAB.1.50
Oh! see how Damons age. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 254–257.)
No. 84 in M.430.1.11
O send out thy light and thy truth. *Sentence.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9
O shame light on this world's pelf. *Song.* GEAR, The, and the bragrie o't. No. 16 in M.376.31.2
O sing unto my roundelay. *Part-song.* PAXTON, S. A collection of glees. Opera 5. M.430.33
O sing unto the Lord. *Canon.*
ALCOCK, J. No. 12 in M.430.1.24; etc.
CALLCOTT, J. W. No. 2 in M.430.1.22
WEBBE, S. No. 55 in M.430.1.31
O sir can you tell? Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 71–73.)
No. 36 in M.430.1.20
O sleep! thou flatterer. *Glee.* DANBY, J. No. 119 in M.430.1.25
O snatch me swift. *Glee.* CALLCOTT, J. W. No. 57 in M.430.1.29
O solitarij colli. *Madrigal.* MONTE, F. di. M.149a.37
O sorrow, O sweetness. *Song.* TCHAIKOVSKI, P. I. Tchaikovski-Album. M.417.32
Oh sov'reign of the willing soul. *Glee.* CALLCOTT, J. W.
No. 30 in M.430.1.22
O speak not, O weep not. *Song.* TCHAIKOVSKI, P. I. Tchaikovski-Album. M.417.32
O stay sweet love. *Part-song.* FARMER, J. The first set of English madrigals. M.452.4.8
O süsse Mutter. *Song.* LOEWE, J. C. G. Werke. Band 17.
No. 25 in M.384.67.17
Oh! summer night. *Serenade.* DONIZETTI, G. No. 56 in M.129.52
O swallow, flying south. *Song.* WHELPLEY, B. Songs from Tennyson's "Princess." No. 4 in M.125.73
O sweet! alas! *Part-song.* MORLEY, T. Canzonets and madrigals. .430.9; etc.
Oh, sweetest. *Glee.* WEBBE, S. No. 69 in M.430.1.31
Oh take her, but be faithful still. *Song.* BRIDE, The.
No. 64 in M.129.52
Oh take me to your arms. *Song.* WILLOW, The.
No. 14 in M.370.2.2
O teach the sweetest eve. HEBERDYNE, E. No. 32 in M.430.1.29
Oh, that I had wings. *Canon.*
CALLCOTT, J. W. No. 137 in M.430.1.25
WEBBE, S. No. 6 in M.430.1.4
O that the learned poets. *Part-song.* GIBBONS, O. The first set of madrigals. M.452.4.5
O that Thou woud'st hide me. *Canon.* CALLCOTT, J. W.
No. 28 in M.430.1.27
Oh the apron. *Song.* CAREY, H. The musical century.
M.414.46
Oh! the days are gone. *Song.* LOVE'S young dream. M.441.48.1
O the raptures. *Song.* ARNE, T. A. The agreeable musical choice. M.440.21.2
Oh the sight entrancing. [Song, s. or T. Also] Harmonized for four voices [S. A. T. B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 8, pp. 122–136.) M.441.48.2
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.
Oh! the sweet delights of love. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
O think not my spirits. [Song, s. or T.] (*In* Boston musical miscellany. Vol. 1, pp. 81–83.) No. 29 in M.370.2.1
Also to be found, with accomp. for piano, in Stevenson's A selection of Irish melodies.
Oh think not the maid. *Glee.* CALLCOTT, J. W.
No. 50 in M.430.1.25
Oh think on my fate. *Song.* REEVE, W. The galley slave.
No. 22 in M.129.111; etc.
O thou for whom my lyre I string. *Song.* WORGAN, J. The lover and the friends. M.409.37
O Thou from whom all good descends. *Hymn.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9
O! thou lov'd country. *Song.* QUEEN MARY'S farewell to France. No. 7 in M.129.111
O thou or what remains of thee. *Glee.* CALLCOTT, J. W.
No. 3 in M.430.1.28
Oh thou sweet bird. *Glee.* ATTERBURY, L. No. 65 in M.430.1.18
O thou that art so cruel. *Duet.* MORLEY, T. Of Thomas Morley the first booke of canzonets to two voices.
No. 1 in M.452.4.1
O Thou the friend of man. *Glee.* CALLCOTT, J. W.
No. 69 in M.430.1.24
Oh Thou where'er. *Glee.* CALLCOTT, J. W. No. 30 in M.430.1.27
O thou who badst. *Glee.* CALLCOTT, J. W. Ode to peace.
No. 24 in M.430.1.23
O thou who drew'st in tears. *Glee.* STEVENS, R. J. S.
No. 74 in M.430.1.24
O thou who sitt'st. *Glee.* CALLCOTT, J. W.
No. 133 in M.430.1.25
O thou whom love and fancy lead. *Glee.* ROCK, W.
No. 70 in M.430.1.23
Oh thou whose love. *Glee.* EARLE, W. B. No. 107 in M.430.1.25
O thou whose notes. *Glee.* HARINGTON, H. No. 87 in M.430.1.10
Oh! 'tis sweet to think. [Song, A. or B. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 3, pp. 32–34.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
Oh! touch dear maid the trembling string [BAR.]. New words to the old Irish melody of The brown maid. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 16 in M.441.54
The music is the same as that of the song beginning Oh! breathe not his name, in Stevenson and Bishop's Selection.
O triumphantis. *Anthem.* BERNIER, N. Motets. M.398.1
O Vater, allmächtiger Gott. *Motet.* PRAETORIUS, M.
No. 35 in M.414.43.13
O Venus. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 9. No. 1 in M.137.31
O Venus regina. *Glee.* CALLCOTT, J. W. No. 56 in M.430.1.23
COOKE, B. No. 63 in M.430.1.8
O voi, che sospirate. *Glee.* CALLCOTT, J. W. No. 1 in M.430.1.28
O vos omnes. *Canon.* BRUGUERA, J. B. No. 55 in M.430.1.3
O waft me. *Glee.* FERGUS, J. No. 7 in M.430.1.28
O weep for those. *Part-song.* BRUCH, M. Hebräische Gesänge. No. 1 in M.444.28
O wende ab dein Angesicht. *Anthem.* LOTTI, A.
No. 6 in M.414.43.4
O were I you. *Song.* LASSEN, E. Song album. M.443.84
Oh, whack! Cupid's a mannikin. *Song.* JUDY O'FLANNIKIN.
No. 18 in M.370.2.1
Oh! what a bliss! *Part-song.* WEBBE, S. No. 61 in M.430.1.28
Oh what a charming thing. *Glee.* CALLCOTT, J. W.
No. 64 in M.430.1.27
O what joys. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 68–70.)
No. 35 in M.430.1.20

O what shall I do? *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

Oh! what shall I render. *Canon.* HORN, C. F. No. 2 in M.430.1.26

Oh! when I breath'd a last adieu [BAR.]. New words to the old Irish melody of Within this village dwells a maid. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 13 in M.441.54

Oh! when that mild eye is beaming. [Duet, S. T.] New words to the old Irish melody of The young man's dream. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 15 in M.441.54

The music is the same as that of the song beginning As a beam o'er the face of the waters, in Stevenson and Bishop's Selection.

O where will you hurry. *Song.* CAREY, H. The musical century. M.414.46

Oh! where's the slave. [Song, A. or B. Also] Harmonized for three voices [S. T. B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 6, pp. 93–101.) M.441.48.1

Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

O why do wretched men. *Glee.* COOKE, R. No. 63 in M.430.1.29

O will you sit in the bower with me? [Song, T., with chorus, T. T. B.] (*In* Boston musical miscellany. Vol. 1, pp. 192–195.) No. 66 in M.370.2.1

Also to be found, with accomp. for piano, in Holden's Collection of the most esteem'd old Irish melodies.

Oh! woe [wae] is me, poor Walley cry'd. [Song, T., with accomp. for harpsichord or flute.] (*In* Apollo's cabinet. P. 147.) M.409.37

This song is entitled Smirking Nan. Another edition entitled Walley's complaint may be found in Calliope, 2d edition.

O woman! first of blessings. *Glee.* ALCOCK, J. No. 23 in M.430.1.11

O would that for one moment. *Song.* TCHAIKOVSKI, P. I. Tchaikovski-Album. M.417.32

O wouldst thou know what secret charms. *Song.* GIOVANNINI, ——. M.409.37; etc.

O wretched man. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

O wüsst ich doch den Weg zurück. *Song.* BRAHMS, J. Lieder und Gesänge. No. 2 in M.442.79

O wunderschön ist Gottes Erde. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 66 in M.384.67.16

Oh ye dead! [Song, S. Also] Harmonized for two voices [S. S. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 8, pp. 89–95.) M.441.48.2

Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

O yes, O yes. *Glee.* CIRRI, G. B. No. 27 in M.430.1.5

O you that bathe. *Glee.* ROCK, M. No. 76 in M.430.1.23

O you whom vanity's. *Glee.* SMITH, J. S. No. 11 in M.430.1.17

O youth thou morning of delight. *Glee.* CALLCOTT, J. W. No. 18 in M.430.1.30

Oakeley, *Sir* Herbert Stanley.

Suite for orchestra. No. 1. Op. 27. Score. Mayence. Schott. [1893.] M.407.62

Contents. — Pastorale. — Minuet & trio. — Gavotte and musette. — Saraband. — Rondo scherzo.

Oasis, Die. *Song.* LOEWE, J. C. G. Werke. Band 6. No. 16 in M.384.67.6

Oberleithner, Max.

Abbé Mouret. Oper in 3 Akten. Dichtung nach Zolas Roman von Adalbert von Goldschmidt. Musik von Dr. Max von Oberleithner. Klavierauszug mit Text von C. Hynais. [Privately printed. 190–?] M.442.7

Symphonie, 2., Es dur. Partitur. [Privately printed. 191–?] M.444.45

Oberon's court. *Songs.* HORN, C. E. M.450.47

Oberst Chabert. *Opera.* For the MUSIC see **Sartorius von Waltershausen,** H. C. W.

Oblio. *Opera.* For the MUSIC see **Brogi,** R. For the LIBRETTO see **Gatteschi,** R. P.

Oboe. *Instruction books.*

COMPLEAT tutor, The, for the hautboy, containing the best and easiest instructions for learners to obtain a proficiency. To which is added a choice collection of the most celebrated Italian, English and Scotch tunes curiously adapted to that instrument. London. [1758?] Plates. Diagram. M.127.56

Oboe. *Music. Oboe and orchestra.*

INDY, P. M. T. V. d'. Fantaisie pour orchestre et hautbois principal [sur des thèmes populaires français]. (Op. 31.) M.421.18

Obscure, unpriz'd. *Glee.* DANBY, J. No. 54 in M.430.1.30; etc.

Observe the fragrant blushing rose. *Song.* HOWARD, S. The blushing rose. M.409.37

Observe the numerous stars. *Song.* CAREY, H. The musical century. M.414.46

Occh' immortali d'amor. *Song.* CACCINI, G. Le nvove mvsiche. No. 2 in M.396.74

Occhi stelle. *Catch.* LIDARTI, ——. No. 11 in M.430.1.1

O'Connell, Daniel.

WEARING of the green song book, The. [Containing anecdotes of O'Connell.] Boston. 1870. M.129.101

Octobre. *Song.* LABORI, M. Mélodies. Vol. 2. M.442.24.2

Octogénaire, L'. *Song.* BÉRAT, F. Chansons. M.376.48

Odds Niggs. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 33.) No. 26 in M.430.1.25

Ode for St. Bartholomew's Hospital. *Part-song.* HATTON, J. L. M.442.127

Ode to a skylark. *Song.* PERKINS, C. C. Eight melodies. M.441.79

Ode to hope. *Part-song.* DANBY, J. Posthumous glees. No. 3 in M.140.24

Ode to May. *Glee.* SMITH, J. S. No. 48 in M.430.1.16

Ode to mirth. *Glee.* FERGUS, J. No. 33 in M.430.1.30

Ode to peace. *Glee.* CALLCOTT, J. W. No. 24 in M.430.1.23

Ode to St. Cecilia. *Cantata.* For the MUSIC see **Mills,** C. H. For the LIBRETTO see **Dryden,** J.

Ode to spring. *Glee.* PAXTON, S. No. 87 in M.430.1.24

Ode to time. *Glee.* CALLCOTT, J. W. No. 105 in M.430.1.23

Odi l'aura. *Catch.* COCCHI, G. No. 58 in M.430.1.6

Odi, odi Euterpe. *Song.* CACCINI, G. Le nvove mvsiche. No. 2 in M.396.74

Odin's Meeres-Ritt. *Ballad.* LOEWE, J. C. G. Werke. Band 3. No. 11 in M.384.67.3

O'Donoghue, Tadhg, *translator.*

CHESSON, N. Muirgheis. (The first Irish opera.) M.415.68

Odwieczne piesni. *For orchestra.* KARŁOWICZ, M. M.444.150

O'Dwyer, Robert.

Eithne. Romantic opera founded upon the Irish folk-story Ean an cheoil bhinn. Libretto by Thomas O'Kelly. Music by Robert O'Dwyer. [Vocal score.] Dublin. Cramer, Wood & Co. [1910.] M.135.38

Specially composed for the Oireachtas in Dublin, 1909. The text is in Gaelic and English.

Odysseus in Phæacia. *Cantata.* For the MUSIC see **Gray,** A. For the LIBRETTO see **Peile,** J. H.

Odzooks what a pother. *Catch.* HUTCHESON, F. No. 34 in M.430.1.10

Oede Garten, Der. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Oeil de gazelle. *Opera.* For the MUSIC see **Clérice,** J. For the LIBRETTO see **Ferrier,** P.

Oelsner, Bruno.

Der Elephant. Komische Oper in 3 Aufzügen. Dichtung frei nach A. von Winterfeld's gleichnamigem Roman von Leopold Schutter. Musik von Bruno Oelsner. Klavierauszug mit Text vom Komponisten. Darmstadt. Thies. 1899. M.389.67

Oenothera. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

O'er. See also titles beginning **Over.**

O'er barren hills. *Song.* SWEET lilies of the valley. No. 65 in M.129.111

O'er bogie. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 47 in M.376.32.1

O'er Handel's tomb. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 2.) No. 3 in M.430.1.6

O'er Handel's tomb. *Elegy.* NARES, J. No. 26 in M.430.1.11

O'er him whose doom. *Glee.* CALLCOTT, J. W. No. 82 in M.430.1.23

O'er moorlands and mountains. *Glee.* ROCK, W. No. 26 in M.430.1.26

O'er the moor. *Song.* LAWSON, M. L. Songs of the North. M.442.106

O'er the sea. *Part-song.* INDY, P. M. V. d'. No. 2 in M.417.3

O'er the smooth enamel'd green. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 33–35.) No. 18 in M.430.1.22

Oesterlein, Nikolaus.
Das Richard Wagner-Museum und sein Bestimmungsort. Im Anschlusse an die von demselben Verfasser veröffentlichte Schrift: „Entwurf zu einem Richard Wagner-Museum." Wien. Gutmann. 1884. M.453.62
This museum was never built.

Of all our fond diversions. *Catch.* HOOK, J. No. 45 in M.430.1.15

Of all the brave birds. *Glee.* FREEMAN, N. No. 30 in M.377.22

Of all the fair months. *Song.* SONG of O'Donohue's mistress. M.441.48.2

Of all the girls. *Song.* CAREY, H. The musical century. M.414.46

Of all the nymphs. *Song.* BRYAN, J. Lucy. No. 92 in M.376.31.2

Of all the swains. *Song.* VANDERNAN, T. Splenetick pills. No. 1 in M.430.14

Of all the toasts. *Song.* CAREY, H. The musical century. M.414.46

Of all the torments. *Song.* BOYCE, W. The desponding lover. No. 144 in M.CAB.1.50; etc.

Of charming Miss Pen Lock. *Part-song.* HAYES, W. No. 24 in M.430.1.1

Of every sweet that glads the spring. *Song.*
BRODERIP, R. M.409.37
LAMPE, J. F. The amorous protector. No. 258 in M.CAB.1.50

Of good English beer our song lets raise. *Song.* LEVERIDGE, R. No. 289 in M.CAB.1.50

Of his right eye. *Part-song.* COOKE, B. No. 46 in M.430.1.11

Of honest malt liquor. *Catch.* BROWN, R. No. 16 in M.CAB.1.18

Of joys and pleasing pains. *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6

Of manners gentle. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 4, 5.) No. 3 in M.430.1.3

Of this fair metal. *Glee.* DANBY, J. No. 21 in M.430.1.29; etc.

Of what a great man. *Catch.* BROWN, W. No. 6 in M.430.1.3

Offenbach, Jacques.
Les contes d'Hoffmann. Opéra fantastique en 4 actes de Jules Barbier. Musique de J. Offenbach. Partition orchestre. [5e édition.] Paris. Choudens. [1907?] M.432.32

Die Heimkehr des Odysseus. Burleske Operette in drei Akten von Karl Ettlinger und Erich Motz. Musik aus Werken J. Offenbachs zusammengestellt u. bearbeitet von Leopold Schmidt. Klavier-Auszug mit Text. München. Drei Masken-Verlag. [1913.] M.441.70

Kakadu. (Vert-Vert.) Komische Oper in 3 Acten von Meilhac & Nuitier [sic, Pseud.]. Musik von J. Offenbach. Clavierauszug mit Text. Berlin. Bote & Bock. [187–?] M.442.26

Lischen and Fritzchen. (Conversation alsacienne.) Operetta in one act [by Paul Boisselot]. The music composed by J. Offenbach. The English version of the words by Wellington Guernsey. [Arranged for the pianoforte by V. Boullard.] London. Ascherberg & Co. [1890?] M.441.38
Riemann attributes the words to Paul Dubois.

Le voyage dans la lune. Féerie en quatre actes de Vanloo, Leterrier et A. Mortier. Musique de J. Offenbach. Partition chant et piano réduite par L. Roques. Paris. Choudens. [1875.] 2 v. M.CAB.2.31
This score was once the property of Albert Vizentini of Paris under whose direction the opera was produced at the Théâtre de la Gaité. He has inserted autograph letters, portraits, original water-color drawings for costumes, and the libretto both in manuscript and print.

Offenbach, Juda.
Hagadah, oder Erzählung von Israels Auszug aus Egypten. Zum Gebrauche bei der im Familienkreise stattfindenden Feierlichkeit an den beiden ersten Abenden des Matzoth-Festes. Neu bearbeitet nebst einem Anhange zur Erklärung fremder Ausdrücke und mit Musik-Beilagen der alten, durch Tradition auf uns gekommenen und einigen neu komponirten Melodieen von J. Offenbach. Köln. Renard & Dubyen. 1838. M.377.55
The text is in German and Hebrew on opposite pages.

Offertories. See Liturgical music. *Masses. Offertories.*

Offrande. *Song.* BRUNEL, R. Poème des mois. No. 4 in M.417.58

Oft am I by the women told. *Song.* BOYCE, W. No. 70 in M.376.31.3

Oft have I vowed. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

Oft I have with wonder seen. *Duet.* STREPHON & Cara. No. 98 in M.376.31.2

Oft in the stilly night. [Song, A. or B.] (*In* Annie Laurie melodist. P. 22.) No. 19 in M.129.52

Oft on ye troubled ocean's face. *Song.* GALLIARD, J. E. No. 184 in M.CAB.1.50; etc.

Often in Laura's breast. *Glee.* WEBBE, S. No. 45 in M.430.1.9

Ogden, J. H.
The Charley O'Malley Irish comic songster. Containing humorous and sentimental Irish songs, together with funny recitations, as sung and given by J. H. Ogden. New York. [1862.] M.129.88

Oh. See titles beginning with O.

O'Hara, Kane.
Midas: a comic opera. For the harpsicord, voice, German flute, violin, or guitar. [Libretto by K. O'Hara.] London. Printed for I. Walsh. [1764.] M.420.8
O'Hara is supposed to have selected and adapted the tunes used.

Ohm, Alwine.
OHM, J. H. M. Die 13jährige Pianistin Alwine Ohm aus Hannover und deren 4jährige Kunstreise durch Deutschland. Dresden. 1863. M.453.28

Ohm, J. H. M.
Die 13jährige Pianistin Alwine Ohm aus Hannover und deren 4jährige Kunstreise durch Deutschland, nebst einer Zugabe: „Ueber einen vernünftigen und naturgemässen Klavier-Unterricht," zum Zweck der Vollendung der Studien seiner Tochter auf einem Conservatorium. 2. Auflage. Dresden. Blochmann. 1863. Portrait. M.453.28

Ohnesorg, Carl.
Annerles Hochzeitstag. Musikalisches Lebensbild in einem Aufzuge von Hilly Ohnesorg. Musik von Carl Ohnesorg. [Klavierauszug mit Text.] Bonn. Ahn. 1910. No. 1 in M.126.73

Der gelbe Prinz. Operette in drei Akten. Musik von Carl Ohnesorg. Text von J. Siener und H. Ohnesorg. [Klavierauszug mit Text.] Köln a. Rh. Ahn. 1910. M.126.72

Oiseau, L', de feu. *Suite.* STRAVINSKI. Сюита изъ сказки-балета Жаръ-птица. M.431.25

Oiseau, L', perdu et retrouvé. *Opera.* For the LIBRETTO see Piis, P. A. A. de. Théâtre.

Oiseau, L', sur la mer. *Song.* LABORI, M. Mélodies. Vol. 1. M.442.24.1

Ojos criollos (Les yeux créoles). *For pianoforte.* GOTTSCHALK, L. M. No. 2 in M.421.16

Okeaniden, Die. *Symphonic poem.* SIBELIUS, J. J. C. M.450.52

O'Keefe, John. See O'Keeffe, John.

O'Keeffe, John.
The farmer. A comic opera. Selected & composed by Wm. Shield. No. 2 in M.140.19

Fontainbleau, or our way in France. A comic opera. Selected & composed by William Shield. No. 3 in M.140.19

O'Kelly, Thomas.
Eithne. Romantic opera founded upon the Irish folk-story Ean an cheoil bhinn. Music by Robert O'Dwyer. M.135.38

Okonkowski, G.
Der Strohmann. Vaudeville Operette von F. Friedmann-Frederik und G. Okonkowski. Musik von Franz Wagner. No. 3 in M.135.28

Olá olá chi mi risveglia. *Duet.* CLARI, G. C. M. Madrigali o duetti. M.441.13

Old Chiron. *Duet.* WISE, M. No. 160 in M.CAB.1.50; etc.

Old Gripe. *Catch.* ATTERBURY, L. No. 10 in M.430.1.26

Old Gripus is dead. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 21.) No. 13 in M.430.1.18

Old guard, An, *pseud.*
The coach-horn. What to blow, and how to blow it. London. Köhler. 1888. Illus. Music. M.128.60

Old I am. *Part-song.* PAXTON, S. No. 63 in M.430.1.25
TRAVERS, J. Eighteen canzonets. M.442.10

Old landlady Dibbens. *Catch.* BERG, G. No. 22 in M.430.1.4

Old man, The. Catch a 4 voci. (*In* The Pleasant musical companion. Fol. 23.) No. 45 in M.CAB.1.53

Old man, The, of Dumbree. *Song.* LANG, M. R. More nonsense rhymes and pictures by Edward Lear. M.137.32

Old man, The, with a beard. *Song.* LANG, M. R. More nonsense rhymes and pictures by Edward Lear. M.137.32

Old melody, An. Song. FOERSTER, A. M. Album of lyrics. No. 3 in M.432.36

Old oaken bucket, The. [How dear to this heart. Song, A. or B.] (*In* Annie Laurie melodist. P. 45.) No. 51 in M.129.52

Old Person, The, of Ischia. *Song.* LANG, M. R. More nonsense rhymes and pictures by Edward Lear. M.137.32

Old person, The, of Jodd. *Song.* LANG, M. R. More nonsense rhymes and pictures by Edward Lear. M.137.32

Old person, The, of Rimini. *Song.* LANG, M. R. More nonsense rhymes and pictures by Edward Lear. M.137.32

Old person, The, of Ware. *Song.* LANG, M. R. More nonsense rhymes and pictures by Edward Lear. M.137.32

Old song, The. *Song.* LASSEN, E. Song album. M.443.84

Old time. *Catch.* PRING, J. C. No. 53 in M.430.1.31

Old time and pleasure. *Glee.* WOODWARD, R. No. 45 in M.430.1.3

Old Toby Swill. *Song.* CAREY, H. The musical century. M.414.46

Old woman, An, baited. *Catch.* CALLCOTT, J. W. No. 13 in M.430.1.23

Old woman, An, cloathed in grey. *Song.* CAREY, H. The musical century. M.414.46

Olimpie. *Opera.* For the MUSIC see **Spontini,** G. L. P. For the LIBRETTO see **Brifaut,** C.

Oliver, C. M. E.
England und Dänemark. Mazurka (arrg. von Lud. Teschko). Op. 61. Partitur. Frankfurt a/M. Henkel. [187–?] No. 1 in M.411.48

Ollone, Maximilien Paul Marie Félix d'.
Bacchus & Silène. (Bacchus mystifié.) Ballet pantomime en 1 acte. Poème de Sylva Sicard. Musique de Max d'Ollone. Partition pour piano seul réduite par l'auteur. Paris. Enoch & cie. 1901. M.442.47
Jean. [Drame lyrique en cinq tableaux et un prologue. Poème et musique de Max d'Ollone. Partition piano et chant.] Paris. Joanin. 1908. M.125.71
Le retour. Drame lyrique en 2 actes. Poème et musique de Max d'Ollone. Partition piano et chant (réduite par l'auteur). Paris. Heugel & cie. [1911.] M.126.78

Olsen, Ole.
Hans Unverzagt (Svein Uraed). Märchenspiel in 4 Akten und 6 Bildern von Nordahl Rolfsen übersetzt und bearbeitet von Wilhelm Henzen. Musik von Ole Olsen. Clavierauszug mit Text. Leipzig. Cranz. [188–?] No. 3 in M.379.29

O'Malley, Charles.
The Charley O'Malley Irish comic songster. Containing humorous and sentimental Irish songs, together with funny recitations, as sung and given by T. H. Ogden. New York. Dick & Fitzgerald. [1862.] M.129.88

Omar Khayyám.
Rubáiyát. For an orchestral work based on this poem see **Foote,** Arthur William. Four character pieces after the Rubáiyát of Omar Khayyám.

Omar Khayyám. *Oratorio.* For the MUSIC see **Bantock,** G.

Ombra adorata aspetta. *Cavatina.* ZINGARELLI, N. A. M.157.14.3

Ombra cara. *Song.* HANDEL, G. F. 10 Altarien aus Opern und Oratorien. M.450.10

Ombre amene. *Canon.* ARNE, T. A. No. 54 in M.430.1.4

Ombre, L', est lustrale. *Song.* SAMUEL, L. Les heures d' après-midi. No. 3 in M.450.21

Omnia Deum laudent. Canon three in one in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 12, 13.) No. 8 in M.430.1.24

Omphale. *Opera.* For the LIBRETTO see **Houdart de La Motte,** A.

On a bank beside a willow. *Song.* OSWALD, J. No. 90 in M.CAB.1.47

On a brook's grassy brink. *Song.* LASS, The, of the brook. No. 48 in M.376.31.1

On a dark morn. Catch [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 20, 21.) No. 11 in M.430.1.3

On a day. *Part-song.* JACKSON, W., *of Exeter.* Elegies. No. 1 in M.432.19

On a day, alack the day. *Duet.* WASSALL, G. A Shakespeare song cycle. M.137.62

On a fair morning. *Part-song.* MORLEY, T. Madrigalls to foure voyces. M.452.4.2

On a green bank [M.-S.]. New words to the old Irish melody of Tell me, dear Eveleen. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 6 in M.441.54

On a hill. *Glee.* PRING, J. C. No. 62 in M.430.1.30

On a lady being drown'd. *Song.* HEIGHINGTON, M. No. 355 in M.CAB.1.50

On a mossy bank reclin'd. *Song.* OSWALD, J. The stolen kiss. No. 96 in M.CAB.1.47

On a pinch of snuff. *Catch.* PAXTON, S. No. 29 in M.430.1.18

On a primrose bank. *Song.* BLUSH, The. No. 84 in M.376.31.1

On a ruined graveyard. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

On a summer's morning. *Catch.* CALLCOTT, J. W. No. 5 in M.430.1.24

On Afric's wide plains. *Song.* DESPONDING negro, The. No. 64 in M.129.111

On an absent friend. *Song.* BUSWELL, J. No. 9 in M.376.31.2

On Belvidera's bosom lying. *Song.* PRYN, ——. No. 86 in M.CAB.1.47

On Craig Ddu. *Part-song.* For the MUSIC see **Delius,** F. For the WORDS see **Symons,** A.

On David Garrick. [Melpomene thy loss.] Epitaph [A.T.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 158–160.) No. 67 in M.430.1.18

On dear Zelinda's charms I gaze. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 27.) No. 27 in M.CAB.1.50
Also to be found in The Universal musician.

On ev'ry hill. *Song.* ARNE, T. A. The mournful fair. M.409.37; etc.

On flow'rs repos'd. *Glee.* WORGAN, J. The Elysian fields. No. 42 in M.430.1.25

On friendship. *Song.* GERARD, J. No. 88 in M.376.31.2

On gallant Moor of Moor Hall. [He's a man ev'ry inch. Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 175.) No. 169 in M.CAB.1.50

On General Wolfe. *Epitaph.* HOOK, J. No. 20 in M.430.1.18

On Greenwich Park. *Song.* JACKSON, T. No. 21 in M.CAB.1.47

On his death bed. *Glee.*
BARTHÉLEMON, F. H. No. 6 in M.430.1.13
WEBBE, S. No. 55 in M.430.1.13

On his face the vernal rose. *Song.* BOYCE, W. No. 305 in M.CAB.1.50

On Jordan's banks. *Part-song.* BRUCH, M. Hebräische Gesänge. No. 1 in M.444.28

On joue. *For pianoforte.* SATIE, E. Véritables préludes flasques. No. 4 in M.445.61

On life's vast ocean. *Glee.* CALLCOTT, J. W. No. 72 in M.430.1.24

On masonry. *Duet.* CAREY, H. No. 65 in M.CAB.1.50

On masons and masonry. [By mason's art ye aspiring dome. Song, T. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 32 in M.CAB.1.48

On midsummer eve. *Catch.* DANBY, J. No. 29 in M.430.1.26
On Mira's singing and beauty. *Song.* TURNER, W. No. 63 in M.CAB.1.48
On Mr Jere Clarks old dogg Spott. *Catch.* BROWN, R. No. 66 in M.CAB.1.18
On music. [To music be the verse addrest. Duet, with accomp. for harpsichord.[(*In* American musical miscellany. Pp. 297–300.) No. 111 in M.129.111
On ne badine pas avec l'amour. *Opera.* For the MUSIC see Pierné, H. C. G. For the LIBRETTO see Nigond, G.
On ne s'avise jamais de tout. *Opera.* For the MUSIC see Monsigny. For the LIBRETTO see Sedaine.
On pleasure's smooth wings. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 13. No. 2 in M.137.31
On pleasure's smooth wings. *Glee.* CALLCOTT, J. W. No. 35 in M.430.1.25
On Princess Amelia. *Song.* GREENE, M. No. 107 in M.CAB.1.48
On Sir William Williams. *Glee.* WELLESLEY, G. C. No. 58 in M.430.1.16
On softest beds. *Glee.* BERG, G. No. 26 in M.430.1.1
On solitude. *Glee.* BATES, W. No. 59 in M.430.1.11
On some rude fragment. *Glee.* DANBY, J. No. 61 in M.430.1.29
On sturdy stout Dobbin. *Song.* TWADDLE, The. No. 41 in M.129.111
On Sunday ev'ning. *Part-song.* DANBY, J. No. 41 in M.430.1.28
On the brow of Richmond Hill. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
On the death of the Duke of Cumberland. *Glee.* NORRIS, T. No. 13 in M.430.1.4; etc.
On the old toast "Peace, plenty & good neighbourhood." [Now peace has sheath'd the bloody sword. Part-song.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 92, 93.) No. 57 in M.430.1.1
On the sea. *For pianoforte.* FOERSTER, A. M. No. 14 in M.451.2.2
On the shore. *Song.* CHAMINADE, C. L. S. Twenty melodies. M.417.7
On the Tay's verdant banks. *Song.* MOGGY'S complaint. No. 104 in M.376.31.1
On thy banks, gentle Stour. *Song.* BOYCE, W. No. 52 in M.376.31.3
On thy fair banks. *Song.* LAMPE, J. F. The too curious swain. No. 202 in M.CAB.1.50
On thy sweet lips. *Catch.* HAYES, W. No. 11 in M.430.1.2
On tree-top'd hill. *Song.* FESTING, M. C. M.409.37
SMITH, J. C. No. 70 in M.376.31.2
On winter. *Glee.* WEBBE, S. No. 72 in M.430.1.18
On yonder plain. *Glee.* SPOFFORTH, R. No. 78 in M.430.1.31
Once a quarrel fell out. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 10, 11.) No. 5 in M.430.1.26
Once again. *Song.* LASSEN, E. Song album. M.443.84
Once fair Serena. *Song.* SURPRIZE, The. No. 93 in M.CAB.1.50
Once in Arcadia. *Catch.* ALCOCK, J., *jr.* No. 17 in M.430.1.16
Once in our lives. *Catch.* PURCELL, H. No. 41 in M.CAB.1.18; etc.
Once more I'll tune. *Song.*
HOWARD, S. The charms of lovely Peggy. M.409.37
OSWALD, J. The charms of lovely Peggy. No. 319 in M.CAB.1.50
Once the gods of the Greeks. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 12–19.) No. 7 in M.430.1.11
Once, twice, thrice. *Catch.* PURCELL, H. Scornful Julia. No. 34 in M.CAB.1.18; etc.
"Once upon a time." *Cantata.* For the MUSIC see Bedford, L. For the LIBRETTO see Jessop, G. H.
Ondées. *Song.* BRUNEL, R. Poème des mois. No. 4 in M.417.58
Ondine. *For pianoforte.*
DEBUSSY, A. C. Préludes. Livre 2. M.357.26.2
RAVEL, J. M. Gaspard de la nuit. No. 2 in M.411.86
One bumper at parting. [Song, BAR. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 5, pp. 13–15.) M.441.48.1
Also to be found in Stevenson & Bishop's Moore's Irish melodies.
One day I heard Mary say. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 13 in M.376.32.2
One day's fun. *Children's opera.* For the MUSIC see Bullard, C. For the LIBRETTO see Lewis, A. G.
One evening. *Songs.* MANSFIELD, R. M.417.44
One frosty morning. *Catch.* CALLCOTT, J. W. No. 7 in M.430.1.23
One generation shall praise. *Canon.* WEBBE, S. No. 49 in M.430.1.20
One kind kiss before we part. *Song.* OSWALD, J. No. 102 in M.CAB.1.47
One morn. *Song.* CURRY, A. M. Three songs. Op. 7. No. 1 in M.442.119
One morn as Chloe. *Catch.* CALLCOTT, J. W. No. 14 in M.430.1.25
One morn e'er sweet Peggy. *Song.* ARNE, T. A. Pitty patty. No. 64 in M.376.31.1
One morn sweet Sue. *Ballad.* HASSE, J. A. P. Roger and Sue. No. 358 in M.CAB.1.50
One morning as Kitty. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 140, 141.) No. 55 in M.430.1.15
One morning as Roger. *Part-song.* ALCOCK, J. No. 1 in M.430.1.19
One morning Dame Turner. *Catch.*
HOOK, J. No. 53 in M.430.1.10
HUTCHESON, F. No. 8 in M.430.1.11
One morning young Roger. *Song.* ARNE, T. A. The monthly melody. No. 1 in M.CAB.1.3.1
One of her hands. *Song.* ARNE, T. A. Cloe sleeping. No. 108 in M.376.31.1
One summer eve. *Song.* CHERRY, J. W. Shells of ocean. No. 14 in M.129.52
One summers eve as Strephon rov'd. *Song.* HOWARD, S. The sleepy fair. No. 269 in M.CAB.1.50; etc.
One winter's night. *Catch.* ATTERBURY, L. No. 7 in M.430.1.21
One year begins. *Canon.* CAMPBELL, A. No. 5 in M.430.1.27
Onfroy de Bréville, Pierre Eugène.
Eros vainqueur. Conte lyrique en 3 actes et 4 tableaux. Poème de Jean Lorrain [pseud.]. Musique de Pierre de Bréville. Partition piano et chant réduite par l'auteur. Paris. Rouart, Lerolle & cie. [1909.] M.134.14
Onkel Dazumal. *Opera.* For the MUSIC see Jaques-Dalcroze, É. For the LIBRETTO see Le Grand, M.
Onkel Mathurin. *Opera.* For the MUSIC see Weyts, H. For the LIBRETTO see Gils, P. van.
Only girl, The. *Opera.* For the MUSIC see Herbert, V. For the LIBRETTO see Blossom, H. M., *Jr.*
Onslow, George.
L'alcade de la Vega. Drame lyrique en trois actes par Mr Bujac. Mis en musique par George Onslow. [Partition.] Paris. Pleyel. [1824.] M.432.25
Le colporteur. Opéra-comique en 3 actes. Paroles de Planard. Mis en musique par G. Onslow. [Partition.] Paris. Pleyel & cie. [1827.] 2 v. M.450.20
Guise, ou les états de Blois. Drame lyrique en trois actes de MM. de Planard et de Saint Georges. Mis en musique par G. Onslow. Partition. Paris. Catelin & Co. [1837?] M.134.21
Open thy gates. *Song.* GOUNOD, C. F. Temple ouvre-toi. No. 4 in M.450.43
Opera. *History and criticism.*
DENNIS, J. An essay on the opera's after the Italian manner, which are about to be establish'd on the English stage: with some reflections on the damage which they may bring to the publick. London. 1706. M.101.43
FIORENTINO, P. A. Les grands guignols. Paris. 1870, 72. 2 v. M.377.38
GARCIN, L. Traité du mélo-drame, ou réflexions sur la musique dramatique. [Anon.] Paris. M.DCC.LXXII. M.377.46
GURA, E. Erinnerungen aus meinem Leben. Leipzig. 1905. Portrait. Plates. M.127.51
HOULTON, R. A review of the musical drama of the Theatre Royal, Drury Lane, for the years 1797–98–99– & 1800.

Opera. *History and criticism. (Continued.)*
Addressed to the proprietors of the theatre. London. 1801. No. 4 in M.135.10
Kienzl, W. Aus Kunst und Leben. Berlin. 1904. M.376.35
Naumann, E. Musikdrama oder Oper. Eine Beleuchtung der Bayreuther Bühnenfestspiele. Berlin. 1876. M.127.84
Ortigue, J. L. d'. Du théâtre italien et de son influence sur le goût musical françois. Paris. 1840. M.433.17
Wagner, W. R. „Zukunftsmusik." Brief an einen französischen Freund als Vorwort zu einer Prosa-Uebersetzung seiner Operndichtungen. Leipzig. 1861. M.453.40

Opéra, L', *Paris.*
Bully, E. A. R. de. L'Opéra. Par Roger de Beauvoir [pseud.]. Dessin par J. A. Beaucé. Paris. 1854. M.377.30
Deville, P. F. A. Arnoldiana, ou Sophie Arnould et ses contemporaines; recueil choisi d'anecdotes piquantes, de réparties et de bons mots de M^lle Arnould; précédé d'une notice sur sa vie et sur l'Académie impériale de musique. Paris. 1813. Portrait. M.377.21
Jullien, J. L. A. Paris dilettante au commencement du siècle. Ouvrage orné de 36 gravures sur bois, et facsimilé de dessins originaux conservés aux archives de l'Opéra. Paris. 1884. M.377.54
Meusnier de Querlon, A. G. Le code lyrique ou règlement pour l'Opéra de Paris. Avec des éclaircissemens historiques. [Anon.] À Utopie [*i.e.* Paris]. M.DCC.XLIII. M.377.37
Recueil général des opéra représentez par L'Académie royal de musique, depuis son établissement. À Paris. M.DCCIII–M.DCCXLV. 16 v. Plates. M.128.47; etc.
Royer, A. Histoire de l'Opéra. Paris. 1875. M.137.1
Vieil abonné, Un, *pseud.* Ces demoiselles de l'Opéra. Paris. 1887. M.127.60

Operas.
See also **Ballet music; Children's operas; Pantomimes; Student operas.**
Abos, G. [Creso.] The favourite songs in the opera call'd Creso. [Score.] M.442.12
Adam, A. C. Cagliostro. Opéra comique. G^de partition orchestre. M.432.1
—— Le fidèle berger. Opéra comique. [Partition.] M.432.2
—— Le roi d'Yvetot. Opéra comique. Grande partition. M.416.3
—— Le toréador, ou l'accord parfait. Partition piano et chant. M.409.39
Alary, J. E. A. L' orgue de Barbarie. [Partition chant et piano.] No. 2 in M.154.13
Albeniz, I. The magic opal. Vocal score. M.443.116
Albert, É. Les petits du premier. Opéra bouffe. Partition chant et piano. No. 1 in M.379.65
Albert, E. F. C. d'. Izeÿl. Musikdrama. Klavier Partitur. M.389.58
—— Tragaldabas. Komische Oper. Orchester Partitur. M.402a.38; etc.
Ames, J. C. Der letzte Inka. Clavierauszug. M.432.3
Anderton, T. Artaxominous y^e Great. [Vocal score.] M.415.49
Arne, M. [Almena.] The overture, songs, & duets in the opera. Adapted for the voice & harpsichord. M.420.3
Arne, T. A. The cooper. [Vocal score.] M.420.4
—— Thomas and Sally, or the sailor's return. With the overture in score, songs, dialogues, duettos and dance-tunes and chorus. M.440.34
Arnold, S. [The corsair.] The overture, songs, duett, chorusses & appropriate music, in the grand pantomimical drama called The corsair, or the Italian nuptials. Arranged for the voice & piano forte. M.416.9
Auber, D. F. E. La fiancée du roi de Garbe. Partition orchestre. M.418.1
—— Fra Diavolo ou l'hôtellerie de Terracine. Partition. M.444.163
—— Haydée, ou le secret. Partition. M.418.3
—— Le lac des fées. Partition. M.418.2

Operas. *(Continued.)*
—— La maçon. [Partition.] M.378.26
—— Manon Lescaut. Partition orchestre. M.432.4
—— Le premier jour de bonheur. Partition à grand orchestre. M.418.4
Aubert, L. F. M. La forêt bleue. Partition pour chant et piano. M.125.32
Auteri Manzocchi, S. Il conte di Gleichen. Riduzione per canto e pianoforte. M.134.30
Azevedo, F. d'. La mort d'Orphée. Partition piano et chant. M.432.5
Bachelet, A. Scemo. Partition complète pour chant et piano. M.442.62
Balfe, M. W. The daughter of S^t Mark. [Vocal score.] M.125.30
—— L'Étoile de Séville. Partition. M.432.6
—— [Keolanthe or the unearthly bride.] Vocal score. M.416.11
—— Die Zigeunerin. Vollständiger Clavierauszug. M.432.7
Banès, A. A. L'arche de Noé. Partition piano et chant. M.443.37
—— Léda. Partition piano et chant. M.379.36
Bantock, G. Cædmar. Vocal score. M.409.25
Barbier, F. É. Atchi. [Partition chant et piano.] No. 2 in M.379.65
—— La bonne de ma tante. [Partition piano et chant.] No. 3 in M.379.65
Barnett, J. [Farinelli. Full score.] M.19.1
—— [The mountain sylph. Full score.] M.CAB.2.23
—— [Win her and wear her. Full score.] M.CAB.2.21
Barrett, T. Havana. Vocal score. M.379.59
—— "Peggy." Vocal score. M.443.97
—— The slim princess. Vocal score. M.135.40
Bates, W. The ladies frolick. The overture, chorus, vaudville & principal airs composed by Mr. Bates & Dr. Arne. [With accompaniment for pianoforte.] M.430.13
Battishill, J. Almena. Adapted for the voice, violin and harpsichord. No. 1 in M.420.2
Batton, D. A. [La fenêtre secrète.] Partition de La fenêtre secrète, ou une soirée à Madrid. [Partition] orchestre. M.418.5
Bazin, F. E. J. Madelon. [Partition d'orchestre.] M.418.6
—— Maître Pathelin. Partition à grand orchestre. M.418.7
Beaumont, A. S. The ruby ring. [Vocal score.] No. 2 in M.379.13
Bedford, L. The Vicar of Wakefield. [Vocal score.] M.378.54
Beer, M. J. Der Strike der Schmiede. Klavierauszug. M.417.77
Beer-Walbrunn, A. Don Quijote der sinnreiche Junker von der Mancha. [Klavierauszug.] M.442.57
Bellenot, P. Naristé. Partition chant et piano. M.379.37
Berény, H. Talmah. Clavier-Auszug. M.125.50
Berger, R. Le chevalier d'Éon. Partition piano et chant. M.379.1
—— Claudine. Partition piano et chant. M.443.39
—— Messalinette, ou le tour du demi-monde en 80 nuits. Partition piano et chant. No. 1 in M.240.18
Berlioz, L. H. Béatrice et Bénédict. Partitur. Werke. Serie 8. M.440.3.8
Berté, H. Der Glücksnarr. Klavierauszug. M.443.62
—— Die Millionenbraut. Klavierauszug. M.442.1
Bertin, L. A. Guy Mannering. [Partition.] M.441.58
Berton, H. M. Le grand deuil. [Partition.] M.133.12
—— [Le vaisseau amiral. Partition]. M.418.8
Bertrand, M. Ghyslaine. Partition piano et chant. M.378.40
—— Les heures de l'amour. [Partition piano et chant.] M.125.51
—— La terre qui meurt. Partition piano et chant. M.443.18
Bishop, H. R. [The noble outlaw.] The music in The noble outlaw! Arranged for the voice & piano forte. M.450.4
—— [The renegade.] The overture, marches, songs & quartetto in the historical play. Arranged for the piano forte. No. 2 in M.391.11

Operas. *(Continued.)*

Bittner, J. Der Bergsee. Klavierauszug. M.441.65
—— Der Musikant. Vollständiger Klavierauszug. M.126.56
—— Die rote Gred. Vollständige Orchester-Partitur. M.418.9; etc.
Blaise, A. Annette & Lubin. Réduit pour piano et chant. M.443.40
Blangini, G. M. M. F. Marie-Thérèse à Presbourg. [Partition piano et chant.] M.431.56
Blangy, A. Vampire et loup-garou [ou le violon de voyage. Partition chant et piano]. No. 2 in M.379.66
Blasius, M. F. L'amour hermite. [Partition.] M.432.29
Blatch, H. Rip Van Winkle, Junr. Vocal score. M.442.27
Blaze, F. H. J. La colombe ou flûte et poignard. [Partition piano et chant.] M.441.44
—— La forêt de Sénart ou la partie de chasse de Henri IV. Partition. M.134.13
Blaze, F. H. J., *editor*. Bernabo. [Partition chant et piano.] M.441.92
Blech, L. Versiegelt. Klavierauszug. M.418.10
Blétry, P. Le club du battoir. [Partition chant et piano.] No. 3 in M.379.66
Bloch, A. [Maïda. Partition piano et chant.] M.126.57
Bloch, E. Macbeth. Partition piano et chant. M.125.39
Blumenthal, S. Sulamith. Vollständiger Klavierauszug. No. 1 in M.378.41
Boieldieu, F. A. Charles de France ou amour et gloire par Boieldieu et Hérold. [Partition.] M.441.42
—— Les deux nuits. [Partition.] M.432.8
—— [La famille suisse.] Partition de La famille suisse. M.450.5
—— Jean de Paris. [Partition.] M.441.40
—— [Nouveau seigneur de village.] Partition. M.416.7
Bonnamy, É. Les maitres chanteurs de la Butte. [Partition piano et chant.] M.417.6
Bonnay, T. Monsieur & Madame Dagobert. [Partition piano et chant.] M.409.27
Bononcini, M. A. [Almahide.] Songs in the new opera, call'd Almahide. [Score.] M.cab.1.22
—— [Camilla. Songs in the opera. Vocal score with accompaniment for the flute.] No. 1 in M.400.53
Bordèse, L. The guardian angel or the little mother. [Vocal score.] No. 3 in M.415.51
Bourgault-Ducoudray, L. A. L'atelier de Prague. [Partition piano et chant.] No. 4 in M.240.33
—— La conjuration des fleurs. Partition orchestre. M.441.59; etc.
Bouvet, L. Le carillon de St. Arlon. [Partition chant et piano.] M.379.50
Brandts-Buys, J. Das Veilchenfest. Clavier-Auszug. M.441.1
Braunfels, W. Prinzessin Brambilla. Klavierauszug. M.441.74
Bridge, J. F. The battle of the orchestra or The resolution of some violent discords. The music composed and appropriated by Sir Frederick Bridge [and others. Vocal score]. No. 1 in M.383.44
Briquet, J. Adele. Vocal score. M.442.64
Brogi, R. Oblio. Riduzione per canto e pianoforte. M.126.49
Bruch, M. Die Loreley. Partitur. M.450.8
Brucken-Fock, E. von. Seleneia. Bewerking voor klavier met tekst van den componist. M.443.41
Bruneau, A. [L'attaque du moulin. Partition.] M.418.11
—— L'ouragan. Partition chant et piano. M.cab.2.25
Buck, D. Serâpis. [Vocal score.] M.cab.1.10
Busoni, F. B. Die Brautwahl. Klavier-Auszug. M.450.58
Butler, O'B. Muirgheis. [Vocal score.] M.415.68
Caccini, G. L'Euridice. [Per piano e canto.] No. 1 in M.396.74
Cadaux, J. Les deux Jaket. Grande partition. M.126.83
Cagnoni, A. Francesca da Rimini. Riduzione per canto e pianoforte. M.378.65
Caldicott, A. J. The Girton girl and the milkmaid. Vocal score. No. 1 in M.126.84

Operas. *(Continued.)*

Camondo, I. de. Le clown. Partition originale pour piano et chant. M.378.27
Campra, A. [Tancrède. Partition.] M.402b.17
Camussi, E. La Du Barry. Riduzione per canto e pianoforte. M.442.111
Carafa, M. E. F. A. V. P. Masaniello, le pêcheur napolitain. Klavierauszug. M.230.38
—— Le nozze di Lammermoor. Ridotto per [canto e] piano-forte. M.125.31
—— Le solitaire. [Partition.] M.134.15
Carey, H. Nancy, or the parting lovers. Transpos'd for the German and common flute. M.450.59
Carissan, C. La fiancée de Gaël. [Partition piano et chant.] No. 1 in M.379.18
Carr, F. O. Biarritz. Vocal score. M.443.87
—— My girl. Vocal score. No. 1 in M.378.42
Carter, T. The rival candidates. [Vocal score.] No. 1 in M.140.6
Casadesus, F. Cachaprès. Partition complète pour chant et piano. M.442.65
—— Le moissonneur. Partition chant et piano. M.442.44
Caseley, J. H. The legend of Clopton. [Vocal score.] No. 1 in M.379.19
Casirola, A. Kérouan le sorcier. [Partition chant et piano.] No. 1 in M.379.67
Catel, C. S. Les aubergistes de qualité. [Partition.] M.432.10
Charpentier, G. Julien ou la vie du poète. Partition piano et chant. M.431.49
Charpentier, M. A. La couronne de fleurs. Partition pour chant et piano. M.137.55
Chassaigne, F. La famille de Paméla. [Partition piano et chant.] No. 1 in M.417.8
—— Une nuit de Mardi-gras. [Partition chant et piano.] No. 1 in M.379.68
Clapisson, A. L. Dans les vignes. Partition piano [et chant]. No. 2 in M.240.32
Clark, K. S. Tabasco-Land. Lyrics & music by K. S. Clark, R. C. Veit and H. L. Dillon. [Vocal score.] No. 2 in M.378.41
Clérice, J. Oeil de gazelle. Partition chant et piano. M.379.2
Cocchi, G. [Ciro riconosciuto.] The favorite songs in the opera call'd Ciro riconosciuto. [Score.] No. 1 in M.442.11
Collin, L. Le petit spahi. Partition piano & chant. No. 2 in M.417.8
Conti, F. B. [Clotilda.] Songs in the new opera call'd Clotilda. [Vocal score.] No. 2 in M.400.53
Converse, F. S. The pipe of desire. [Vocal score.] M.378.43
—— The sacrifice. [Full score.] M.cab.1.1; etc.
Cook, C. The willow pattern. Vocal score. M.443.24
Crook, J. King Kodak. Music by Messrs. John Crook, Walter Slaughter, Alfred Plumpton, Milton Wellings, Von der Fink, & Lionel Monckton. [Vocal score.] No. 2 in M.240.18
—— The lady slavey. Music by John Crook, and others. Vocal score. No. 1 in M.378.44
Cuvillier, C. Afgar, ou les loisirs andalous. Partition piano et chant. No. 1 in M.240.21
—— Les rendez-vous strasbourgeois. Partition piano et chant. M.240.19
—— Son petit frère. Partition piano & chant. M.240.20
Czibulka, A. „Der Glücksritter." [Partitur.] M.441.27
Dalayrac, N. La famille américaine. [Partition.] M.418.12
—— Nina, or the love distracted maid. With all the original music adapted for the voice and harpsichord. No. 2 in M.430.32
Dalton, S. B. [The rajah's daughter.] Musical selections from "The rajah's daughter." [Vocal score.] M.442.120
Damrosch, W. J. Cyrano. Vocal score. M.443.19
—— The dove of peace. Vocal score. M.442.2
Daneau, N. Linario. [Partition piano et chant.] M.443.63
Danglas, L. Les trôis rivaux. [Partition chant et piano.] M.379.69

Operas. *(Continued.)*

DANICAN, F. A. L'amant déguisé ou le jardinier supposé. [Partition.] M.421.12
—— Ernelinde. [Partition.] M.432.11
DARCIER, J. Ah! le divorce. [Partition piano et chant.] No. 3 in M.240.32
DAVIS, J. D. The zaporogues. [Vocal score.] M.409.46
DÉDÉ, E. Le sergent Bellefleur. [Partition chant et piano.] No. 2 in M.379.68
DE KOVEN, H. L. R. The beauty spot. Vocal score. No. 1 in M.389.59
DELIBES, C. P. L. [Lakmé. Partition d'orchestre.] M.441.83
DELIUS, F. Romeo und Julie auf dem Dorfe. [Klavierauszug.] No. 1 in M.432.12
DELL' ACQUA, E. Zizi. [Partition piano et chant.] M.379.3
DELLA MARIA, P. A. D. Le prisonnier ou la ressemblance. [Partition.] M.134.16
DELVINCOURT, C. Faust et Hélène, d'après le second Faust de Gœthe. Partition chant et piano. M.443.91
DERANSART, É. La défaite d'Annibal. [Partition chant et piano.] No. 1 in M.379.70
—— Judick & Halonferme. [Partition chant et piano.] No. 2 in M.379.70
—— Ma vieille branche. [Partition chant et piano.] No. 3 in M.379.70
DESJOYEAUX, N. Renaud d'Arles. [Partition pour piano et chant.] M.135.17
DESORMES, L. C. Les commis voyageurs par amour. [Partition chant et piano.] No. 4 in M.379.70
—— La romance impossible. [Partition piano et chant.] No. 1 in M.379.24
DESPLATS, P. Une mariage sous Louis XV. [Partition piano et chant.] M.417.11
DESTOUCHES, A. C. Amadis de Grèce. Partition. M.402b.19
—— Issé. [Partition.] M.402b.18
DIBDIN, C. The Christmass tale. [With accomp. for pianoforte.] M.420.5
DIET, E. La revanche d'Iris. Partition piano et chant. No. 3 in M.379.23
DOEBBER, J. Der Zauberlehrling. Klavierauszug. M.442.13
DORET, G. Aliénor. [Partition piano et chant.] M.137.56
—— Le nain du Hasli. Partition piano et chant. No. 1 in M.134.17
—— La nuit des quatre-temps. Partition pour chant et piano. M.442.82
DOUAY, G. Deux fins matois. [Partition chant et piano.] No. 2 in M.379.67
DOWNES, J. F. A simple sweep. [Vocal score.] M.443.26
DUBOIS, F. C. T. Xavière. [Partition piano et chant.] M.135.18
DUKAS, P. A. Ariane et Barbe-Bleue. Partition d'orchestre. M.402a.37; etc.
DUNI, E. R. La clochette. Partition piano et chant. M.443.43
—— La fille mal gardée. [Partition.] M.432.13
—— La veuve indécise. [Partition.] M.418.13
DUPONT, A. Morgane. Partition pour piano et chant. No. 2 in M.379.18
DUPONT, G. La glu. Partition piano et chant. M.135.19
DUPUIS, A Le château de la Bretêche. Partition complète pour chant et piano. M.442.29
DVOŘÁK, A. Čert a Káča. Die Teufelskäthe. Klavierauszug. M.379.63
EDWARDS, J. The gay musician. Vocal score. M.379.39
—— The motor girl. Vocal score. No. 2 in M.389.59
—— The patriot. [Vocal] score. M.126.85
EEDEN, J. B. van den. Rhena. Partition piano et chant. M.443.44
EICHBERG, J. [The doctor of Alcantara. Vocal score.] M.442.117
—— [Sir Marmaduke, or too attentive by half. Vocal score.] M.421.23
ERLANGER, C. L'aube rouge. Partition chant et piano. M.125.57

Operas. *(Continued.)*

—— Bacchus triomphant. [Partition piano et chant.] M.240.34
—— Icare. [Partition piano et chant.] M.125.67
—— Le juif polonais. Conte populaire d'Alsace. Partition, chant et piano. M.CAB.2.26
ERLANGER, F. d'. Noël. Partition chant et piano. M.415.84
ERLANGER, J. L'arbre de Robinson. Partition piano et chant. No. 1 in M.240.35
ERNST AUGUST CARL JOHANNES LEOPOLD ALEXANDER EDUARD, *Herzog von Sachsen-Coburg-Gotha.* [Diana von Solange. Klavierauszug.] M.441.41
—— Tony [der Wildschütz]. Clavierauszug. M.125.53
—— Zaire. Vollständiger Klavierauszug. M.262.27
ESSER, H. Die zwei Prinzen. [Partitur.] M.418.14
EVIRADNUS. Mise en musique par ***. Partition piano et chant. M.135.41
EYSLER, E. S. Die Schützenliesel. Vollständiger Klavier-Auszug mit Text. M.442.123
FALL, L. The dollar princess. Vocal score. M.379.40
—— „Der fidele Bauer." Klavier-Auszug. M.441.67
—— Die Studentengräfin oder die stille Stadt. Klavierauszug. M.442.66
FALLA, M. de. La vie brève. (La vida breve.) Partition complète pour chant et piano. M.442.67
FARADAY, P. M. "Amasis," an Egyptian princess. Vocal score. M.443.45
—— The islander. Vocal score. M.443.92
FAURÉ, G. U. Pénélope. Partition chant et piano. M.443.46
FERRARI, G. Le cobzar. Partition piano et chant. M.126.59
FÉVRIER, H. Carmosine. Partition piano et chant. M.443.47
—— Monna Vanna. Partition piano et chant. M.379.41
FIBICH, Z. Dargun. [Klavirní výtah.] M.443.64
—— Hedy. [Klavierauszug.] M.415.26
—— Námluvy Pelopovy. Pelop's Brautwerbung. [Trilogie „Hippodamia." Theil 1. Klavierauszug mit Text.] M.433.107
—— Smĭr Tantalův. Die Sühne des Tantalus. Trilogie „Hippodamia." Theil 2. [Klavierauszug mit Text.] M.443.108
—— Smrt' Hippodamie. Hippodamia's Tod. Trilogie „Hippodamia." Theil 3. Melodram. [Klavierauszug mit Text.] M.443.109
FIJAN, A. Les fugitifs. Réduction pour chant et piano. M.126.77
—— Manette. Partition piano et chant. M.442.30
FINO, G. Das Fest der Ernte. [Klavierauszug.] M.442.20
FISHER, J. A. [The sylphs.] The songs, chorusses, and comic-tunes in the entertainment of The sylphs. [With accomp. for pianoforte.] No. 2 in M.420.2
FLORIDIA, P. Paoletta. [Vocal score.] M.125.38
FOERSTER, J. B. Jessika. Klavierauszug. M.125.33
FORONI, J. I gladiatori. Riduzione per canto con accomp. di pianoforte. M.140.7
—— Margherita. [Riduzione per canto e pianoforte.] M.140.8
FOURDRAIN, F. Les contes de Perrault. Partition chant et piano. M.443.72
—— La forge. Partition chant et piano. M.126.80
—— La glaneuse. Partition chant et piano. M.379.42
—— La légende du point d'Argentan. Partition chant et piano. No. 4 in M.379.15
—— Madame Roland. Partition chant et piano. M.443.20
—— Vercingetorix. Partition chant et piano. M.126.60
FRANCIS, W. T. The rollicking girl. Vocal score. M.126.61
FRANCK, C. A. Hulda. Partition orchestre. M.418.15
FRIML, R. The firefly. Vocal score. M.442.3
FUX, J. J. Costanza e fortezza. Partitur. M.414.15
GAILHARD, A. Amaryllis. [Partition piano et chant.] M.442.4
—— Le sortilège. Partition chant et piano. M.443.21
GALEOTTI, C. La Dorise. Partition piano et chant. M.135.20
GANNE, G. L. Cocorico. Partition complète pour chant et piano. M.442.58
—— Hans, le joueur de flûte. Partition complète pour chant et piano. M.135.31

Operas. *(Continued.)*

GARNIER, E. Myrtil. Partition chant et piano. M.240.41
GASSMANN, F. L. La contessina. (Die junge Gräfin.) [Partitur.] M.421.14
GAUBERT, P. Sonia. Partition piano et chant. M.442.39
GEBEST, C. J. The red widow. [Vocal score.] M.126.50
GEISLER, P. Fridericus rex. [Klavierauszug.] M.442.88
GENTILI, A. Weihnachten. (Natale.) Vollständiger Klavierauszug. M.379.43
GEORGES, A. Sangre y sol. Partition complète pour chant et piano. M.125.68
GERMAN, J. E. Rival poets, or the love charm. [Vocal score.] M.379.71
—— Tom Jones. Vocal score. M.378.49
GEVAERT, F. A. Le capitaine Henriot. Gde partition pour orchestre. M.432.15
GINESTET, F. R. P. de. François 1er à Chambord. [Partition chant et piano.] M.134.29
GIORDANO, U. Madame Sans-Gêne. Riduzione per canto e pianoforte. M.442.110
GLINKA, M. I. Жизнь за Царя. Das Leben für den Zaren. Orchesterpartitur. M.379.64
GLUCK, C. W. von. Armida. Opera completa per canto e pianoforte. M.443.48
—— Iphigenie in Aulis. Vollständiger Klavierauszug. M.453.58
—— Orfeo ed Euridice. Originalpartitur der Wiener Fassung von 1762. M.421.15
GODFREY, A. E. Little Miss Nobody. [Accomp. for pianoforte.] M.393.20
GOETZL, A. Zierpuppen (Les précieuses ridicules). Klavierauszug. No. 1 in M.378.50
GOLDMARK, C. Ein Wintermärchen. Klavierauszug mit Text. M.450.45
GORTER, A. Der Schatz des Rhampsinit. Vollständiger Klavierauszug. M.443.66
GOSSEC, F. J. Toinon et Toinette. [Partition.] M.418.16
GOTTHELF, F. Mahadeva. Vollständiger Klavierauszug. M.125.58
GOTTSCHALK, L. F. Cinderella and the prince, or Castle of Heart's Desire. [Vocal score.] M.443.58
GOUNOD, C. F. Faust. Partition grand orchestre. M.CAB.1.2
—— Jeanne d'Arc. Partition chant et piano. M.CAB.2.27
—— Ulysse. Partition orchestre. M.396.75
GRABEN-HOFFMANN, G. Ein grosser Damenkaffee. Clavierauszug. No. 3 in M.432.12
GRABU, L. Albion and Albanius. Score. M.441.30
GRANADOS Y CAMPINA, E. Goyescas. [Vocal score.] M.443.119
GRELINGER, C. Sombreval. [Partition pour piano et chant.] No. 1 in M.135.21
GRIEVE, J. C. Rosa Lee. [With piano accomp.] No. 4 in M.379.14
GRISAR, A. Les Porcherons. [Partition.] M.418.18
GRUENFELD, A. Der Lebemann. Clavierauszug. M.389.60
GUNSBOURG, R. Ivan le terrible. Partition chant et piano. M.125.40
—— Venise. [Partition piano et chant.] M.441.75
—— Le vieil aigle. Partition chant et piano. M.379.44
HAHN, R. L'ile du rêve. [Partition piano et chant.] M.135.35
HAINES, H. E. The beauty of Bath. Vocal score. M.443.93
—— My darling. Vocal score. M.443.49
—— The talk of the town. Vocal score. No. 1 in M.240.22
HALÉVY, J. F. F. É. La juive. Partition de piano [et chant]. M.450.9
—— Les mousquetaires de la reine. Gde partition. M.441.61
HALLÉN, A. "Waldemarsskatten." Förkortadt klaverutdrag. No. 1 in M.389.69
HANDEL, G. F. Parthenope. [Full score.] M.450.60
HARCOURT, E. d'. Le Tasse. Partition chant et piano. M.381.24
HARTMANN, J. P. E. Liden Kirsten. Fuldstændigt Claveerudtog. M.378.66
HARTOG, É. de. Le mariage de Don Lope. Partition chant et piano. No. 2 in M.135.21

Operas. *(Continued.)*

HEARTZ, H. L. The hurdy gurdy girl. Vocal score. M.378.31
—— The tenderfoot. Vocal score. M.126.62
HEIN, S. Marrying Mary. Vocal score. No. 2 in M.240.21
HELLMESBERGER, J. „Das Orakel." [Partitur.] M.431.16
—— Rikiki. [Partitur.] M.125.78
HENNING, C. W. Der alte Feldherr. Vollständiger Klavierauszug [mit Text]. No. 1 in M.430.32
HENRION, P. L'étudiant d'Heidelberg. [Partition piano et chant.] No. 1 in M.240.36
—— Les suites d'une polka. [Partition piano et chant.] No. 2 in M.240.36
HERBERT, V. Algeria. Vocal score. No. 1 in M.379.46
—— The débutante. Vocal score. M.443.113
—— The enchantress. [Vocal score.] M.443.22
—— Madeleine. Vocal score. M.417.39
—— Natoma. Vocal score. M.389.74
—— Naughty Marietta. [Vocal score.] M.126.37
—— The only girl. [Vocal score.] M.443.120
—— The prima donna. Vocal score. No. 2 in M.379.46
—— The Princess "Pat." [Vocal score.] M.443.121
—— Sweethearts. Vocal score. M.442.31
—— The tattooed man. Vocal score. M.126.38
HÉROLD, L. J. F. Le muletier. [Partition.] M.134.18
HESS, C. L. Madame Dugazon. [Partition piano et chant.] No. 1 in M.135.28
HESS, L. Ariadne. Klavierauszug. M.135.29
HESSE, F. Madame Cupidon. Partition chant et piano. M.126.87
HEUBERGER, R. F. J. Die Abenteuer einer Neujahrsnacht. Orchester-Partitur. M.418.19
HILLIER, L. Feue Palmyre. [Partition chant et piano.] No. 1 in M.417.19
HIRLEMANN, T. Mam'zelle Trompette. Partition piano et chant. M.379.47
HIRSCHMANN, H. L'amour à la Bastille. Partition chant et piano. No. 2 in M.402.68
—— La danseuse de Tanagra. Partition chant et piano. M.442.69
—— Lovelace. Partition chant et piano. M.394.55
—— Néron. [Partition chant et piano.] M.393.28
—— La petite Bohême. Partition chant et piano. M.383.21
—— [Les petites étoiles. Partition piano et chant.] M.443.67
—— Rolande. Partition chant et piano. M.383.22
—— La vie joyeuse. Partition chant et piano. M.135.22
HITZ, F. Les déesses du battoir. [Partition chant et piano.] No. 1 in M.379.73
—— Jean qui pleure et Jean qui rit. [Partition chant et piano.] No. 3 in M.379.68
HOLBROOKE, J. C. The children of Don. Vocal score. M.441.3
—— Dylan, son of the wave. Pianoforte vocal score. M.450.12
HORNSTEIN, R. von. Buddha. Klavierauszug. No. 2 in M.379.27
HOSCHNA, C. L. Madame Sherry. Vocal score. M.126.51
HOWARD, J. E. A stubborn Cinderella. Vocal score. No. 2 in M.240.22
HUBERT, J., *pseud.* Weeping Pierrot and laughing Pierrot. Pierrot qui pleure et Pierrot qui rit. Vocal score with dialogue. M.443.94
HÜE, G. A. Le miracle. Partition chant et piano. M.125.41
HUMMEL, F. Das heilige Lachen. Vollständiger Klavierauszug. No. 3 in M.379.27
HUMPERDINCK, E. Hänsel et Gretel. Partition pour chant et piano. M.CAB.2.28
—— Königskinder. Partitur. M.432.17; etc.
INDY, P. M. T. V. d'. Le chant de la cloche. [Partition chant et piano.] M.443.122
ISOUARD, N. Alle fürchten sich! oder: Die Hasen in der Hasenhaide. Klavierauszug. No. 2 in M.379.24
—— Le billet de loterie. [Partition.] M.450.19
—— Joconde ou les coureurs d'avantures [sic. Partition]. M.416.6

Operas. *(Continued.)*

—— Le magicien sans magie. [Partition.] M.441.32
Istel, E. Der fahrende Schüler. Partitur. M.432.18
—— Des Tribunals Gebot. Vollständiger Klavierauszug.
Jackson, W., *of Exeter*. The metamorphosis. [With accomp. for pianoforte.] M.440.38 M.442.23
Jacquet, H. M. Romanitza. Partition piano et chant. M.431.50
Jadin, L. E. Le coin du feu. [Partition.] M.418.20
Jaffé, M. Ekkehard. (Duchessa di Svevia.) [Clavierauszug.] M.442.14
Jakobowski, E. Erminy. Orchester Partitur. M.441.76
Jaques-Dalcroze, É. Onkel Dazumal. [Klavierauszug.] M.126.94
Jarno, G. Der Goldfisch. Vollständiger Klavier-Auszug. M.442.61
Joncières, F. L. V. de. Dimitri. Partition piano et chant. M.CAB.2.29
Jones, E. Miss Mariana or the thirty thieves. [Vocal score.] M.442.53
Jones, S. King of Cadonia. Vocal score. No. 1 in M.240.24
Jordan, J. As once of old. [Vocal score.] M.137.59
Josse, J. M. La lega. Opera completa per canto e pianoforte. M.240.37
Jouffroy, F. Le baptême du Canot. Partition piano et chant. No. 3 in M.240.36
Kaiser, H. A. Der Harlekin. Klavierauszug. M.126.52
Kálmán, E. Ein Herbstmanöver. Klavierauszug. M.125.42
Kaskel, C. von. Der Dusle und das Babeli. Orchester-Partitur. M.418.21
—— Der Gefangene der Zarin. Klavierauszug. M.441.15
Keil, A. Irene. [Riduzione per canto e pianoforte.] M.379.28
Kelly, M. The gipsy prince. [Vocal score.] M.125.34
Kerker, G. A. The pearl of Pekin. [Vocal score.] No. 2 in M.389.62
Kienzl, W. Der Kuhreigen. Vollständiger Klavierauszug mit deutschem Text. M.442.128
Kistler, C. Die Kleinstädter. Klavierauszug. M.126.65
Klein, M. Mr. Pickwick. Vocal score. M.135.36
—— The pied piper. Vocal score. M.443.6
Klose, F. C. W. Ilsebill. Vollständiger Clavierauszug. M.444.17
Koczalski, R. A. G. Mazeppa. Klavierauszug. M.443.14
—— Die Sühne. [Klavierauszug.] M.443.7
Kollo, W. „Filmzauber." Vollständiger Klavierauszug. M.441.77
Kovařovic, K. Psohlavci. Klavírní výtah. M.442.54
Kralik, M. von. Weissblume. [Clavierauszug.] M.125.43
Kreutzer, C. Das Nachtlager. [Actus I. Partitur.] M.245.22
Kreutzer, R. François 1er ou la fête mistérieuse. [Partition.] M.134.19
Kuenneke, E. Coeur as. Klavierauszug. M.440.19
Kui, T. A. Le fils du mandarin. Réduction pour chant et piano. M.441.93
—— Вилльямъ Ратклиффъ. William Ratcliff. Oper. Das Sujet ist der Heineschen Tragödie William Ratcliff entlehnt. Vollständiger Clavierauszug [mit Text]. M.441.94
Labori, M. Yato. [Partition piano et chant.] M.442.59
Lachaume, A. La brigande. Partition piano & chant. M.126.76
—— Mam'zelle Sourire. Partition piano & chant. M.135.23
Lacoste, ——. [Bradamante. Partition.] M.402b.16
Lagoanère, O. de. Amour et sport. Partition chant et piano. No. 1 in M.135.24
—— L'habit de César. [Partition chant et piano.] M.443.29
Lalo, É. V. A. La Jacquerie. [Par] É. Lalo et A. Coquard. Partition orchestre. M.418.22
Lambelet, N. Fenella. Vocal score. No. 3 in M.378.44
Laparra, R. [La habanera.] Prologue. Partition piano et chant. M.442.46
—— La jota. Partition pour piano et chant. M.126.39

Operas. *(Continued.)*

Lara, I. de. Naïl. Partition piano et chant. M.125.82
—— Les trois masques. [Partition piano et chant.] M.125.69
Larmanjat, J. Gina. Partition piano et chant. M.443.51
Lattès, M. Il était une bergère. Partition piano et chant. M.442.32
—— La jeunesse dorée. Partition complète pour chant et piano. M.443.68
Lazarus, G. Mandanika. Klavier-Auszug. No. 1 in M.389.62
Lazzari, S. La lépreuse (Die Ausgestossene). Partition piano et chant. M.125.56
Le Borne, F. Cléopâtre. Partition chant et piano. M.441.68
—— Daphnis et Chloé. [Partition piano et chant.] M.417.21
—— Mudarra. Klavier-Auszug. M.443.8
Lecocq, A. C. Incognita. Vocal score. M.378.53
—— [Madelon. With pianoforte accompaniment.] M.417.22
—— The scarlet feather. Vocal score. M.240.23
—— La trahison de Pan. Partition complète, piano et chant. M.137.47
Lefebvre, C. É. Judith. Partition chant et piano. M.153.40
Lehár, F. The Count of Luxembourg. Vocal score. M.126.67
—— Eva. Vocal score. M.443.123
—— Die Juxheirat. Vollständiger Clavier-Auszug mit Text. M.442.124
—— Le roi des montagnes. Partition complète piano et chant. M.442.70
—— Trois amoureuses. Partition complète pour piano et chant. M.442.91
Lemaire, J. E. G. L'intermezzo de Henri Heine. Partition chant et piano. M.431.51
Leoncavallo, R. Chatterton. Partition piano et chant. M.443.69
—— Maïa. Partition d'orchestre. M.431.17; etc.
—— Malbrouk s'en va-t-en guerre. Partition complète piano et chant. M.443.59
Leoni, F. Francesca da Rimini. Partition pour piano et chant. M.442.71
—— L'oracolo. [Riduzione per canto e piano.] No. 2 in M.240.24
—— Rip van Winkle. Vocal score. M.443.9
Le Rey, F. Les petites vestales. [Par] Frédéric Le Rey et Justin Clérice. [Partition piano et chant.] No. 1 in M.379.29
—— La reine de Golconde. [Partition piano et chant.] M.445.17
Leroux, X. H. N. Le carillonneur. Partition chant et piano. M.442.33
—— Endymion. [Partition chant et piano.] No. 4 in M.194.18
—— Évangéline. Partition chant et piano. M.302.7
—— La fille de Figaro. Partition chant et piano. M.443.73
—— Theodora. Partition orchestre. M.431.19
Le Roy, A. L'archiduc Casimir. [Selections. Partition piano et chant.] No. 2 in M.135.24
Levi, M. The soul kiss. Vocal score. No. 1 in M.240.26
Lewis, W. H. "The explorers." Vocal score. M.125.60
Limnander de Nieuwenhove, A. M. G. Les Monténégrins. Grande partition orchestre. M.418.23
Lincke, P. Fraeulein Loreley. Klavierauszug. No. 2 in M.389.70
—— Frau Luna. Klavierauszug. No. 1 in M.389.70
Lobe, J. C. Die Fürstin von Grenada, oder der Zauberblick. [Partitur.] M.418.24
Loén, S. L'imère. L'imera. Partition piano, chant, violon. M.442.28
—— Irénis. Irenide. Partition piano, chant, violon. M.417.43
—— Sur l'Euryale. Partition piano, chant, violon (et harpe ad libitum). M.442.40
Lombard, É. L'auberge de Cambrai. Partition piano & chant. M.378.67
—— Le mariage impromptu. Partition d'orchestre. M.418.26

Operas. *(Continued.)*

—— Un quart d'heure de silence. [Partition d'orchestre.] M.418.27

Luders, G. The grand mogul. Vocal score. M.135.37

Lully, J. B. de. Le triomphe de l'amour. [Partition.] M.431.29

Lvovski, B. Der Faktor. Klavierauszug. M.417.23

Lyon, R. E. Naughty Nancy, by Ralph E. Lyon & Walter Davidson. Vocal score. No. 1 in M.378.56

Mader, R. Das Garnisonsmädel. Klavierauszug. M.442.6

Magnard, A. Bérénice. Réduction piano [et chant]. M.441.35

Maïrino, J. Nemrod. Partition chant et p°. No. 3 in M.135.24

Malherbe, E. L'émeute. [Partition piano et chant.] M.443.77

Malo, C. Comédie à Compiègne. Partition piano et chant. No. 2 in M.417.19

Manas, J. Unser Theodor. [Klavierauszug.] M.378.32

Mangeant, S. La vie de château. Partition piano et chant. No. 4 in M.240.36

Maréchal, C. H. Calendal. Partition chant et piano. M.379.30

Marié, C. Le chaos ou les petites faiblesses. [Partition piano et chant.] M.443.30

—— Un jobard. [Partition piano et chant.] M.443.31

Marie, W. La leçon de plaire. [Partition chant et piano.] M.417.45

Marietti, G. Pierrot mendiant. [Partition piano et chant.] M.417.36

Mariotte, A. Le vieux roi. Partition piano et chant. M.442.41

Mascagni, P. Isabeau. Riduzione per canto e pianoforte. M.389.75

Massé, F. M. V. Galathée. Grande partition. M.441.60

—— Paul et Virginie. Partition chant et piano. M.CAB.2.32

Massenet, J. É. F. Bacchus. Partition chant et piano. M.418.28

—— Cendrillon. Conte de fées. Partition chant et piano. M.CAB.2.30

—— Cléopâtre. Partition chant & piano. M.450.16

—— Don Quichotte. [Partition piano et chant.] M.389.64

—— La Navarraise. Partition d'orchestre. M.432.30

—— Panurge. Partition chant et piano. M.431.52

—— Roma. Partition piano & chant. M.125.70

Mathé, É. Céladon. [Partition chant et piano.] M.417.46

Mauke, W. Fanfreluche. Partitur. M.450.17; etc.

Mauprey, A. de. Le lieutenant Cupidon. Partition piano & chant. M.443.52

Mauzin, L. Les quarante femmes d'Ali-Baba. [Partition piano et chant.] M.443.10

Mazellier, J. Graziella. [Partition piano et chant.] M.442.34

Méhul, É. N. Les deux aveugles de Tolède. [Partition.] M.418.29

—— Héléna. [Partition.] M.416.5

—— Le prince troubadour. [Partition d'orchestre.] M.418.30

—— Le trésor supposé, ou le danger d'écouter aux portes. [Partition.] M.432.22

Mélant, C. La part du feu. Adaptation mélodique et chant. M.442.93

Mercier, A. Elsen. Partition chant et piano. M.126.41

Méreaux, J. N. A. Le F. de. La ressource comique ou la pièce à deux acteurs. [Partition.] M.421.20

Messager, A. C. P. Béatrice. Partition pour chant et piano. M.442.73

—— Fortunio. Partition d'orchestre. M.431.20

—— Madame Chrysanthème. Partition d'orchestre. M.441.52

—— Mirette. Vocal score. No. 2 in M.378.56

Meyerbeer, G. L'étoile du nord. Partition piano et chant. M.443.78

—— Les Huguenots. Partition de piano [et chant]. M.450.18

Operas. *(Continued.)*

Meynard, G. Le carillon de St. Arlon. [Partition chant et piano.] M.379.50

—— Le marquis Turlupin. [Partition] Piano [et chant]. M.417.72

Mikorey, F. Der König von Samarkand. Vollständiger Klavier-Auszug. M.441.36

Milloecker, C. Cousin Bobby. Klavierauszug. No. 1 in M.378.57

Missa, E. J. L. La d'moiselle du tabarin. Partition chant et piano. M.389.65

—— Lucas et Lucette. [Partition piano et chant.] No. 2 in M.135.25

—— Maguelone. Partition chant et piano. No. 3 in M.135.25

Mohaupt, F. Der Graf von Gleichen. Clavierauszug. M.443.79

Monckton, L. The Arcadians. by Lionel Monckton & Howard Talbot. Vocal score. M.240.25

—— The dancing mistress. Vocal score. M.442.42

—— The Quaker girl. Vocal score. M.126.68

Monsigny, P. A. On ne s'avise jamais de tout. Partition piano et chant. M.443.53

Montaubry, J. B. É. L'agneau de Chloé. Partition piano et chant. No. 1 in M.240.38

—— La coiffure de Cassandre. Partition piano et chant. M.379.51

Montemezzi, I. L'amore dei tre re. Opera completa per canto e pianoforte. M.442.43

Montfort, A. Polichinelle. [Partition piano et chant.] M.378.58

Morac, C. Laure et Pétrarque. Partition chant et piano. M.442.95

Mortarieu, H. de. Baldassari. Partition piano et chant. No. 2 in M.240.38

Mouret, J. J. Les amours des dieux. [Partition.] M.402b.15

—— Le triomphe des sens. [Partition.] M.120.7

Mraczek, J. G. Der Traum. Vollständiger Klavierauszug. M.125.79

Mueller, A. Lady Charlatan. Orchester-Partitur. M.441.4

—— Der Millionenonkel. [Partitur.] M.431.53

Mueller, E. Marienkind. Partitur. M.125.77

Mueller, J. Fleur des bois. [Partition chant et piano.] No. 2 in M.415.80

Musorgski, M. P. Борисъ Годуновъ. [Boris Godunov. Transcription for piano and voice.] M.378.33; etc.

Naylor, E. W. The angelus. Vocal score. M.379.52

Nerini, É. L'épreuve dernière. Partition piano et chant. M.126.96

—— Le soir de Waterloo. Partition piano et chant. M.389.66

Neumann, F. Liebelei. Vollständiger Klavierauszug. M.126.70

Nevin, A. F. Poia. Klavierauszug. M.134.31

Nouguès, J. L'Aigle. Partition piano et chant. M.126.71

—— L'auberge rouge. Partition piano et chant. M.135.33

—— Chiquito, le joueur de Pelote. Partition piano et chant. M.432.23

—— La danseuse de Pompéi. Partition pour piano et chant. M.443.11

—— La mort de Tintagiles. Partition piano et chant. M.125.44

—— Quo vadis? Partition piano et chant. M.432.24

—— La vendetta. Partition piano et chant. M.126.42

Oberleithner, M. Abbé Mouret. Klavierauszug. M.442.7

O'Dwyer, R. Eithne. [Vocal score.] M.135.38

Oelsner, B. Der Elephant. Klavierauszug. M.389.67

Offenbach, J. Les contes d'Hoffmann. Partition orchestre. M.432.32; etc.

—— Die Heimkehr des Odysseus. Klavier-Auszug. M.441.70

—— Kakadu. (Vert-Vert.) Clavierauszug. M.442.26

—— Lischen and Fritzchen. [Arranged for the pianoforte.] M.441.38

—— Le voyage dans la lune. Féerie. Partition chant et piano. M.CAB.2.31

Operas. *(Continued.)*

O'Hara, K. Midas. For the harpsicord, voice, German flute, violin, or guitar. M.420.8

Ohnesorg, C. Annerles Hochzeitstag. [Klavierauszug.] No. 1 in M.126.73

—— Der gelbe Prinz. [Klavierauszug.] M.126.72

Ollone, M. P. M. F. d'. Jean. [Partition piano et chant.] M.125.71

—— Le retour. Partition piano et chant. M.126.78

Olsen, O. Hans Unverzagt (Svein Uraed). Clavierauszug. No. 3 in M.379.29

Onfroy de Bréville, P. E. Eros vainqueur. Partition piano et chant. M.134.14

Onslow, G. L'alcade de la Vega. [Partition.] M.432.25

—— Le colporteur. [Partition.] M.450.20

—— Guise, ou les états de Blois. Partition. M.134.21

Osmond, R. M. E. d'. Jacqueline, de MM. le Cte d' Osmond et Costé. Partition piano et chant. M.379.53

Paasch, W. Gaunerstreiche. [Klavierauszug.] M.441.5

—— „Leïla." Klavier-Auszug. M.441.6

Pacini, A. F. G. S. Point d'adversaire. [Partition.] M.441.62

Paine, J. K. Azara. Partitur. M.418.32; etc.

Palicot, G. La balafre. Partition piano et chant. M.378.59

Parelli, A. Fanfulla. [Riduzione per canto e pianoforte.] M.440.39

Parès, G. P. C. Le secret de maître Cornille. Partition chant & piano. M.443.34

Parker, H. Kitty. Vocal score. M.442.35

Parker, H. W. Mona. Vocal score. M.126.74

Pergolesi, G. B. Le maitre de musique. [Partition.] M.432.26

Peri, A. Ester d'Engaddi. [Riduzione per canto e pianoforte.] M.140.10

Pessard, É. L. F. L'épave. Partition chant et piano. M.417.27

Petrella, E. Elena di Tolosa. Riduzione con accompto di piano-forte. M.140.11

Pfitzner, H. Der arme Heinrich. Vollständiger Klavierauszug. M.442.8

Piccinni, N. La bonne fille. Partition. M.431.59

—— La pescatrice. Intermezzo a quattro voci. [Partitura.] M.120.2

—— Roland. [Partition.] M.134.22

Pierné, H. C. G. La fille de Tabarin. Partition chant et piano. M.CAB.2.33

—— On ne badine pas avec l'amour. Partition chant et piano. M.135.26

—— Vendée! Partition piano et chant. M.CAB.2.34

Pierné, P. Le diable galant. [Partition chant et piano.] M.137.48

Pillaut, L. Perdita. Partition chant et piano. No. 2 in M.134.17

Pizzi, E. The bric-à-brac will. Vocal score. M.443.54

—— Rosalba. Vollständiger Klavierauszug. No. 2 in M.389.69

Polignac, A. de. Les roses du calife. (Réduction pour piano et chant.) No. 2 in M.379.73

Ponchielli, A. La Gioconda. Partitura. M.441.82

Poncin, E. Toison d'or. [Partition chant et piano.] M.126.43

Pons, C. Mourette. Partition chant et piano. M.379.54

—— Le voile du bonheur. [Partition piano et chant.] M.125.45

Pouget, L. Miss Cravache. [Partition piano et chant.] M.443.81

Poujade, L. La guerre des femmes. Partition piano et chant. M.416.15

Prys, D. Les amours de Pierrot. Partition chant et piano. No. 1 in M.378.60

Puccini, G. The girl of the Golden West (La fanciulla del West). Vocal score. M.378.72

—— Le villi. Opera completa per canto e pianoforte. M.126.44

Rabaud, H. B. Mârouf, savetier du Caire. Partition pour chant et piano. M.442.74

Rabl, W. Liane. [Clavierauszug.] M.125.81

Operas. *(Continued.)*

Rakhmaninov, S. V. „Скупой рыцарь. Der geizige Ritter." Partitur. M.432.40; etc.

Rameau, J. P. Anacréon. Partition. M.402a.25.17

—— Dardanus. [Partition.] M.402a.25.10

—— Les fêtes de l'Hymen et de l'Amour, ou les dieux d'Égypte. Partition. M.402a.25.15

—— Les fêtes de Polymnie. [Partition.] M.402a.25.13

—— Hippolyte et Aricie. [Partition.] M.402a.25.6

—— Les Indes galantes. [Partition.] M.402a.25.7

—— Platée. [Partition.] M.402a.25.12

—— Pygmalion. [Partition.] M.402a.25.17; etc.

—— Les surprises de l'amour. [Partition.] M.402a.25.17

—— Les sybarites. [Partition.] M.402a.25.17

—— Le temple de la gloire. [Partition.] M.402a.25.14

—— Zaïs. [Partition.] M.402a.25.16

Ratez, É. P. Le dragon vert. Partition piano & chant. M.125.52

Ravel, J. M. L'heure espagnole. Partition d'orchestre. M.431.10; etc.

Rebel, F. Pirame et Thisbé, par Mrs Rebel fils, et Francœur cadet. [Partition.] M.440.2

Reeve, W. Kais, or love in the deserts, by Mr Reeve and Mr Braham. [Vocal score.] M.378.68

Rendano, A. Consuelo. [Riduzione per canto e pianoforte.] M.442.9

Rey, J. É. Au port. [Partition piano et chant.] No. 3 in M.379.73

Reyer, L. É. E. Maitre Wolfram. [Partition d'orchestre.] M.418.34

Ricci, F. Griselda. Canto con accompto di piano forte. M.140.13

Richepin, T. La marchande d'allumettes. Partition chant et piano. M.443.86

Rieffler, T. H. Anastase et Anastasie. Partition d'orchestre. No. 1 in M.135.39

—— Une folie espagnole. Partition d'orchestre. No. 2 in M.135.39

Ries, F. [The sorceress. Act 2. Full score.] M.140.14

Righini, V. La selva incantata. Im Klavierauszug. M.420.1

Rimski-Korsakov, N. A. Le coq d'or. Partition pour chant et piano. M.379.57

—— Садко. Sadko. Partition pour chant et piano. M.378.69

—— Сказаніе о невидимомъ градѣ Китежѣ и дѣвѣ Февроніи. Die Legende von der unsichtbaren Stadt Kitesh und von der Jungfrau Fewronia. Klavierauszug. M.378.36

—— Царская невѣста. Die Zarenbraut. Clavierauszug. M.441.16

Ritzau, H. Die Liebesjagd. Klavierauszug. M.137.43

Robertson, J. A. Butterflies. Vocal score. No. 1 in M.240.28

Robillard, V. Amour et spiritisme. [Partition piano et chant.] No. 2 in M.379.74

—— Stores et jalousie. [Partition chant et piano.] No. 3 in M.379.74

— Un ténor pour tout faire. [Partition piano et chant.] No. 1 in M.134.23

Ropartz, J. G. M. Le pays. Partition pour chant et piano. M.125.72

Rossi, L. Il borgomastro di Schiedam. [Riduzione per canto e pianoforte.] M.140.15

—— Cellini a Parigi. [Per canto e pianoforte.] M.140.16

Rossini, G. A. Guillaume Tell. [Partition chant] avec accompagnement de piano. M.134.24

—— Ivanhoé. Partition d'orchestre. M.416.2

—— Matilde di Sabrand ossia il corradino. [Partitura.] M.430.12

Rousseau, J. J. Le devin du village. [Partition.] M.409.31

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Rubens, P. A. After the girl. Vocal score. M.443.82

—— The Balkan princess. Vocal score. M.126.45

—— Mr. Popple (of Ippleton). Vocal score. M.443.96

—— The sunshine girl. Vocal score. M.443.15

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—— Henry VIII. [Partition d'orchestre.] M.432.49
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SCHUMANN, R. A. Manfred. [Accomp. for piano.] No. 3 in M.379.32
SEMET, T. A. É. La demoiselle d'honneur. Grande partition orchestre. M.126.97
SERPETTE, H. C. A. G. Amorelle (cuvée reservée, 1810). Vocal score. No. 2 in M.240.28
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—— Héliogabale. [Partition chant et piano.] M.135.30
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SILVER, C. Myriane. Partition chant et piano. M.441.43
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—— Ein Walzertraum. Klavierauszug. M.379.10
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Operas. *Criticism.*

Bonnier, C. Parsifal. Par Charles et Pierre Bonnier. Paris. 1887. Plate. M.453.53

Burkart, F. Richard Wagner's Meistersinger in dramatischer, sprachlicher und musikalischer Hinsicht kritisch beleuchtet. Wiesbaden. 1880. M.127.80

Chambrun, J. D. A. P. de. Wagner à Carlsrühe: l'artiste du siècle. Paris. 1898. Portrait. Plates. M.453.55

—— Wagner à Munich, Francfort, Nice. Paris. 1898. Plates. M.453.56

Eiser, O. Richard Wagners „Der Ring des Nibelungen." Ein exegetischer Versuch. Chemnitz. 1879. M.453.57

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Gramming, M. Erläuterungen zu Richard Wagner's musikalischen Drama „Die Walküre." Munchen. 1870. M.128.44

Merian, H. Richard Wagner, Vorspiel zu die Meistersinger v. Nürnberg. Erläutert. Berlin. 1910. M.217.12.353

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Porges, H. Das Bühnenfestspiel in Bayreuth. Eine Studie über Richard Wagner's „Ring des Nibelungen." München. 1876. M.453.65

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Wirth, M. König Marke. Aesthetisch-kritische Streifzüge durch Wagners Tristan und Isolde. Leipzig. 1882. M.127.89

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Barnet, R. A. Queen of the ballet. M.453.4

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Bellamy, C. Erminie. Libretto by [Claxson Bellamy and] Harry Paulton. Music by Ed. Jakabowski. M.443.117

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Jacobson, E. Faust und Gretchen. Musik von A. Lang. M.128.57

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See also **Ballet music; Boleros; Dance music; Fantasias; Funeral music; Incidental music; Intermezzi; Marches; Minuets; Overtures; Preludes; Rhapsodies; Scherzos; Serenades; Suites; Symphonic poems; Symphonies; Waltzes.**
BOEHE, E. Symphonischer Epilog zu einer Tragödie. Op. 11. M.411.69
BONVIN, L. Ballade für grosses Orchester. Op. 25. No. 3 in M.136.18
BOURGAULT-DUCOUDRAY, L. A. L'enterrement d'Ophélie. No. 1 in M.450.49

Orchestra. *Music. (Continued.)*
BRAUNFELS, W. Ariels Gesang nach Shakespeare's „Sturm." Op. 18. No. 2 in M.450.49
BRUNEAU, A. Messidor. Entr'acte symphonique. No. 1 in M.444.29
—— [L'ouragan.] Préludes de L'ouragan. No. 1 in M.434.2
CAMONDO, I. de. Évocation sidérale. Pour orchestre d'instruments de bois, cors, timbales et harpe. No. 2 in M.434.2
COULDERY, C. H. Cradle song, "Dream on dear child." No. 1 in M.444.30
COWEN, F. H. Reverie for orchestra. No. 1 in M.445.29
DEBUSSY, A. C. Images. *Namely:*
Gigues. M.412.30
Iberia. No. 1 in M.412.19
Rondes de printemps. No. 2 in M.412.19
DELIUS, F. In a summer garden. No. 1 in M.444.4
DUCASSE, J. J. A. R. Interlude extrait de „Au jardin de Marguerite." No. 1 in M.412.24
DUPONT, G. Les heures dolentes. M.434.52
ELGAR, E. W. Dream children (Charles Lamb). Two pieces. No. 2 in M.407.57
FALL, L. Irrlicht. Vorspiel zum 2. Akt. No. 3 in M.444.23
FÉVRIER, H. Monna Vanna. 2me entr'acte: L'angoisse de Guido. M.444.16
FOOTE, A. W. Four character pieces after the Rubáiyát of Omar Khayyám. M.407.56
GLAZUNOV, A. K. Introduction et la dance de Salomée d'après le drame „Salomée" de Oscar Wilde. No. 2: La danse de Salomée. Op. 90. No. 2 in M.431.30
GLINKA, M. I. Caprice brillant sur le thème de la Jota aragonesa. No. 3 in M.407.13
GOUNOD, C. F. Saltarello. No. 3 in M.411.34
HAYDN, J. M. Instrumentalwerke. M.414.24
HERBERT, V. Natoma. Prelude to Act 3. No. 2 in M.444.29
HESSEN, A. F. von. Quartett, F moll, Op. 95, von Ludwig van Beethoven, für Orchester bearbeitet von Alexander Friedrich Landgraf von Hessen. M.445.25
HUMPERDINCK, E. [Dornröschen.] Tonbilder aus Dornröschen. No. 1 in M.136.43
KARŁOWICZ, M. Odwieczne pieśni. (Uralte Lieder.) M.444.150
KIRCHNER, T. Polonaise, Gavotte, Ungarisch. M.407.85
KLUGHARDT, A. F. M. Drei Stücke für Orchester. Op. 87. M.444.151
KUECKEN, F. W. Nussknacker-Quadrille. Op. 85, No. 2. No. 3 in M.133.31
LALO, É. V. A. Aubade pour dix instruments ou petit orchestre. No. 3 in M.407.33
LIADOV, A. K. Ballade pour orchestre. Op. 21B. No. 1 in M.431.32
—— Kikimora. Légende pour orchestre. Op. 63. No. 2 in M.431.32
LISZT, F. [Années de pélerinage.] Deux morceaux tirés des Années de pélérinage. No. 3 in M.133.41
MARTINI, G. B. Plaisir d'amour. No. 4 in M.440.3.9.1
NICODÉ, J. L. Bilder aus dem Süden. Scenes from the South. Op. 29. M.136.25
PACHULSKI, L. Chant du printemps. No. 3 in M.407.35
—— Dans la forêt noire. No. 4 in M.407.35
PITTRICH, G. W. Engelreigen. Op. 35. No. 1 in M.133.47
RAVEL, J. M. Ma mère l'Oye. Cinq pièces enfantines. M.431.5
RIMSKI-KORSAKOV, N. A. „Дубинушка." Chanson russe pour orchestre avec choeur ad libitum. Op. 62. No. 1 in M.133.37
—— Сказка. Conte féerique. Op. 29. No. 1 in M.407.23
—— Золотой пѣтушокъ. [Le coq d'or. Introduction et cortège de noces.] No. 2 in M.133.37
ROUSSEL, A. Évocations. [Op. 15.] M.412.28
—— Le festin de l'araignée. Ballet-pantomime. Fragments symphoniques. No. 2 in M.412.36
RUBINSTEIN, A. G. Rêve angélique pour piano. Op. 10, No. 22. Édition pour orchestre par Léop. Schade. No. 3 in M.133.37

Orchestra. *Music. (Continued.)*
SACHS, L. Babil d'oiseaux. [Intermède symphonique.] No. 1 in M.444.50
SAINT-SAËNS, C. C. Trois tableaux symphoniques d'après La foi, drame de Brieux. Op. 130. M.431.7
SAMAZEUILH, G. Une étude symphonique d'après "La nef." No. 1 in M.412.29
SCARLATTI, D. Pastorale et Capriccio. Transcrits pour instruments à vent, 2 flûtes, 2 hautbois, 2 clarinettes, 2 bassons, 2 cors, 1 trompette et contrebasse ad lib. No. 1 in M.136.28
SCHMITT, F. Étude pour Le palais hanté d'Edgar Poe. No. 2 in M.412.29
SCHOENBERG, A. Fünf Orchesterstücke. Opus 16. M.434.106
SELMER, J. P. Finländische Festklänge. Op. 31. No. 1 in M.434.107
—— Karneval in Flandern. (Carneval flamand.) Op. 32. No. 1 in M.444.19
—— Scène funèbre. "L'Année terrible, 1870–1871." Op. 4. No. 2 in M.434.107
TAYLOR, S. C. Ballade in A minor. (Op. 33.) M.431.26
TCHAIKOVSKI, P. I. Souvenir de Hapsal. Chant sans paroles. Op. 2, no. 3. No. 3 in M.407.79
—— Ruines d'un château. (Op. 2, no. 1.) No. 4 in M.407.79
TCHÉRÉPNIN, N. N. Narcisse et Écho. Scènes mythologiques pour orchestre. [Op. 40.] M.421.10
VOLBACH, F. „Raffael." Drei Stimmungsbilder angeregt durch Raffael'sche Gemälde. Op. 26. M.434.71
WAGNER, W. R. [Die Walküre.] Der Ritt der Walküren. M.445.22
WEIDIG, A. Drei Episoden für grosses Orchester. Op. 38. M.136.34
WEINER, L. Fasching. Humoreske für kleines Orchester. Op. 5. No. 2 in M.444.8
WIENER Instrumentalmusik vor und um 1750. Vorläufer der Wiener Klassiker. Bearbeitet von Karl Horwitz und Karl Riedel. 2 v. M.414.26
ZANELLA, A. Festa campestre. (Landfest.) No. 3 in M.444.50

Orchestra. *Music. Strings.*
See also **Chamber music; Concertos; Serenades; Sonatas.**
BACH, J. S. Fuge (A-moll). Für Streichorchester frei bearbeitet von Josef Hellmesberger. No. 1 in M.407.68
—— Violin Sonate. Für Streichorchester bearbeitet von Josef Hellmesberger. No. 2 in M.407.68
BLASSER, G. Sechs Bagatellen. Für Streichquartett oder Streichorchester. Op. 68. No. 1 in M.407.69
BROUSTET, É. Introduction et gavotte pour instruments à cordes. Op. 46. No. 1 in M.407.71
SAMET, E. E. Was der Bach erzählt. Characteristisches Tonstück für Streichquartett oder Streich-Orchester. Op. 117. No. 2 in M.444.30
SINIGAGLIA, L. Zwei Charakterstücke. Two characteristic pieces. Op. 35. No. 3 in M.357.30

Orchestral Club, *Boston.* See **Boston Orchestral Club.**

Ordentliche Hausstand, Der. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Ordonneau, Maurice.
La d'moiselle du tabarin. Opérette de Maurice Ordonneau et André Alexandre. Musique de Edmond Missa. M.389.65
Trois amoureuses. Opérette (d'après la pièce "Der Mann mit den drei Frauen" de J. Bauer). Musique de Franz Lehár. M.442.91

Ordonneau, Maurice, *editor.*
HIRSCHFELD, V. Le roi des montagnes. Opéra-comique. M.442.70

O're Neptune's dominions. *Catch.* BROWN, R. No. 6 in M.CAB.1.18

Orfeo ed Euridice. *Opera.* For the MUSIC see **Gluck,** C. W. von. For the LIBRETTO see **Moline,** P. L.

Organ.
BEDOS DE CELLÈS, J. F. L'art du facteur d'orgues. M. DCC. LXVI. [Paris. 1776–1778.] 2 v. M.10.1
BURGESS, F. The organ fifty years hence. A study of its development in the light of its past history and present tendencies. London. 1908. M.453.6

Organ. *(Continued.)*

LOCHER, C. Les jeux d'orgue. Leur caractéristique et leurs combinaisons les plus judicieuses. Paris. 1889. Illus. M.453.26

Organ. *Instruction books.*

DIRUTA, G. Prima, seconda parte del transilvano, dialogo sopra il vero modo di sonar organi, & istromenti da penna. Nel quale facilmente, & presto s'impara di conoscere sopra la tastatura il luogo di ciascuna parte, & come nel diminuire si deueno portar le mani, & il modo d'intendere la intauolatura; prouando la verità, & necessità delle sue regole, con le toccate di diuersi eccellenti organisti, poste nel fine del libro. In Venetia. MDCIX, XII. M.388.27

PENNA, L. Li primi albori mvsicali per li principianti della musica figurata; distinti in tre' libri: dal primo spuntano li principij del canto figvrato; dal secondo spiccano le regole del contrapvnto; dal terzo appariscono li fondamenti per suonare l'organo ò clavicembalo sopra la parte. In Bologna. MDCLXXXIV. M.149a.35; etc.

PRIXNER, S. Kann man nicht in zwey oder drey Monaten die Orgel gut und regelmässig schlagen lernen? Mit ja beantwortet, und dargethan vermittelst einer Einleitung zum Generalbasse. Zweyte, vermehrte Auflage nebst einem Anhange von Orgelgalanterien für den Flügel sowohl, als für die Orgel. [Anon.] Landshut. 1795. Plate. Music. M.396.77

Organ. *Music.*

See also **Concertos; Fugues; Funeral music; Intermezzi; Marches; Minuets; Preludes; Rhapsodies; Sonatas.** Also the sub-division **Offertories** under the heading **Liturgical music.** *Masses.*

ALLEN, N. H. Meditation. No. 3 in M.451.2.1
—— Spring greeting. No. 4 in M.451.2.1

ARCHIVES des maitres de l'orgue des XVI^e, XVII^e et XVIII^e siècles. Publiées d'après les manuscrits et éditions authentiques avec annotations et adaptations aux orgues modernes par Alexandre Guilmant avec la collaboration, pour les notices biographiques, de André Pirro. M.432.43

BACH, J. S. 4 Orgelstücke. No. 1–4 in M.414.43.1
BARIÉ, A. Trois pièces pour orgue. Op. 7. M.434.54
BARTLETT, H. N. Cradle song. Op. 128. No. 5 in M.451.2.1
BATCHELDER, F. W. Andantino. No. 6 in M.451.2.1
—— Meditation. No. 8 in M.451.2.1
—— Offertoire. No. 9 in M.451.2.1

BERLIOZ, L. H. L'adieu des bergers à la S^te Famille. Chœur tiré de L'enfance du Christ, de Hector Berlioz. Transcrit pour orgue par Alex. Guilmant. No. 1 in M.444.189

—— Hymne pour l'élévation. Werke. Serie 3. No. 5 in M.440.3.3
—— Sérénade agreste à la Madone. Werke. Serie 3. No. 4 in M.440.3.3

BOËLY, A. P. F. Collection des œuvres posthumes pour orgue à pédales ou piano à trois mains. Œuv. 43, 44, 45. M.444.71

—— 12 pièces pour orgue avec pédale obligée ou piano à clavier de pédales. Œuv. 18. M.444.157

—— Recueil contenant quatorze morceaux pour orgue qui pourront servir pendant l'office divin suivant les tons des kyrie, gloria, hymnes, antiennes ou verset dans lesquels l'organiste doit jouer. Op. 10. No. 2 in M.430.18

BREWER, J. H. Triumphal march. No. 14 in M.451.2.1
BRIDGE, J. C. Evening hymn. No. 15 in M.451.2.1
—— Idylle. No. 16 in M.451.2.1

BUCK, D. Festival prelude (introducing a choral theme from Palestrina). No. 1 in M.451.2.7

BUNNETT, E. Fantasia for the organ. No. 2 in M.451.2.7
—— Minuetto. No. 17 in M.451.2.1
CAMP, J. S. Melody. No. 19 in M.451.2.1
CHADWICK, G. W. Canzonetta. No. 3 in M.451.2.7
—— Introduction and theme. No. 4 in M.451.2.7
—— Pastorale. No. 20 in M.451.2.1
—— Requiem. No. 5 in M.451.2.7

Organ. *Music. (Continued.)*

CHAUVET, C. A. Recueil de morceaux pour orgue et harmonium. No. 4 in M.444.74
—— 20 morceaux pour orgue. M.430.22

CLARKE, J. H. S. Two original movements for the organ. No. 1, 2 in M.451.2.2

COERNE, L. A. Meditation. Op. 37, No. 3. No. 3 in M.451.2.2
—— Romance. Op. 37, No. 2. No. 4 in M.451.2.2

COLE, R. G. Offertory. (Marche céleste.) Op. 6, no. 2. No. 5 in M.451.2.2

DESHAYES, H. Cantabile tranquillo en la ♭ maj. No. 6 in M.451.2.2
—— [Composition without title, for organ.] Op. 23. No. 7 in M.451.2.2

DETHIER, G. M. Idylle for organ. No. 8 in M.451.2.2
DONAHOE, J. F. Impromptu. No. 9 in M.451.2.2
—— Postlude. No. 10 in M.451.2.2
—— Prelude. No. 11 in M.451.2.2

DUBOIS, F. C. T. Douze pièces pour orgue ou piano-pédalier. M.443.83
—— 3 pièces pour grand orgue. M.444.78

DUNHAM, H. M. Andantino. No. 21 in M.451.2.1
FLAGLER, I. van V. Meditation. No. 12 in M.451.2.2
—— Prelude. No. 13 in M.451.2.2
FOOTE, A. W. Postlude in C major. No. 6 in M.451.2.7
FOSTER, M. B. Adagio religioso. No. 18 in M.451.2.2

FRANCK, C. A. Trois chorals pour grand orgue avec pédale obligée. M.450.71

FRESCOBALDI, G. 13 kurze Orgelstücke. Nos. 32–44 in M.414.43.1

—— Vijf capricen, vier canzonen en acht ricercaren uit il primo libro di capricci, canzon francese e recercari di Girolamo Frescobaldi. Voor orgel bewerkt en met geschiedkundige ophelderingen voorzien door J. B. Litzau. M.430.20

FROST, C. J. A fancy sketch. No. 20 in M.451.2.2
—— Idylle. No. 21 in M.451.2.2
—— Postlude. No. 22 in M.451.2.2
GARRETT, G. M. Prelude. No. 24 in M.451.2.2
GIGAULT, N. Livre de musique pour l'orgue. M.432.43.4
GILCHRIST, W. W. Andante. No. 2 in M.451.2.3

GIORDANI, T. Twelve progressive lessons for the harpsichord, piano forte or organ composed for the improvement of young practitioners. Op^a 25. No. 7 in M.430.7

GLEASON, F. G. Idylle. Op. 24. No. 4 in M.451.2.3

GUILMANT, F. A. Deux pièces pour orgue. [Op. 82.] No. 5, 6 in M.451.2.3

—— Noëls, offertoires, élévations, communions, etc., composés pour orgue (ou harmonium). Sur des mélodies anciennes. [Op. 60.] M.444.93

—— L'organiste liturgiste. Recueil de pièces sur des chants liturgiques, ou usités dans l'Église, composées pour orgue (ou harmonium). Op. 65. No. 1 in M.133.23

HAMER, G. F. Communion in E flat. No. 7 in M.451.2.3
—— Postlude in B flat. No. 8 in M.451.2.3

HUSS, H. H. Impromptu "alla marcia" pour l'orgue. No. 9 in M.451.2.3
—— "Offertoire religieuse" for organ. No. 10 in M.451.2.3
JONGEN, J. Quatre pièces pour orgue. Op. 37. M.434.53
KING, O. A. Alla marcia (concluding voluntary). Op. 92, no. 2. No. 15 in M.451.2.3
—— Andante religioso. Op. 92, No. 1. No. 16 in M.451.2.3
KLEIN, B. O. Evening prayer. No. 18 in M.451.2.3
KROEGER, E. R. Allegretto. Op. 39, No. 1. No. 21 in M.451.2.3
—— Allegro. Op. 39, No. 4. No. 22 in M.451.2.3
—— Lento. Op. 39, No. 2. No. 25 in M.451.2.3
LASELLE, M. A. Organ postlude. No. 1 in M.451.2.4; etc.
LEFEBVRE, C. É. Méditation. Op. 68. No. 3 in M.444.189
LEWIS, W. H. Postlude in C. No. 3 in M.451.2.4
LISZT, F. Compositionen für die Orgel. M.430.23
LLOYD, C. H. Allegro agitato. No. 6 in M.451.2.4
—— Study in canon. No. 7 in M.451.2.4
LORETZ, J. M., *Jr.* Offertoire for organ. No. 8 in M.451.2.4
—— Plainte. No. 10 in M.451.2.4; etc.

Organ. *Music.* *(Continued.)*
LUTKIN, P. C. Pastorale in canon form. No. 11 in M.451.2.4
—— Postlude in C major. No. 12 in M.451.2.4
—— Reverie for organ. No. 13 in M.451.2.4
NEUMARK, G. Sechs kleine Fantasien (Concertvorträge, Vor- oder Nachspiele). No. 2 in M.444.91
O'SHEA, J. A. Offertoire in E. No. 17 in M.451.2.4
PACHELBEL, J. 97 der verschiedenartigsten Orgelkompositionen. No. 48–144 in M.414.43.1
PARKER, H. W. Marcia religiosa. No. 20 in M.451.2.4
—— Melody. No. 21 in M.451.2.4
PEACE, A. L. Andante. No. 1, 2. No. 7, 8 in M.451.2.7
PEARCE, C. W. Communion. No. 23 in M.451.2.4
—— Meditation in a village churchyard. No. 22 in M.451.2.4
PIERNÉ, H. C. G. Entrée dans le style classique pour grand orgue. No. 24 in M.451.2.4
PIUTTI, C. Elegie. No. 10 in M.451.2.7
—— Vision. No. 9 in M.451.2.7
POSTLUDE. No. 1 in M.451.2.1
REUTTER, G. 6 Cappriccii; 2 Canzonen; Fuga; Ricercar; Toccata. [Für Klavier oder Orgel.] M.414.19
ROUSSEAU, S. Mélodie et canon. No. 1 in M.451.2.5
SALOMÉ, T. C. Dix pièces pour orgue. Op. 48. M.442.102
—— Dix pièces pour orgue ou piano à pédale. 2 v. M.417.52
—— Trois canons pour orgue. Op. 21. M.442.103
—— Villanelle pour orgue. Op. 64. No. 2 in M.451.2.5
SELBY, B. L. Postlude in Db. No. 11 in M.451.2.7
SHACKLEY, F. N. Offertoire. No. 6 in M.451.2.5
—— Prelude in F. No. 7 in M.451.2.5
SOUTHWICK, F. T. Communion in E flat. No. 12 in M.451.2.5
STEBBINS, G. W. Andante in C. Op. 3, No. 3. No. 13 in M.451.2.5
STEGGALL, C. Andante pastorale. No. 14 in M.451.2.5
SWEELINCK, J. P. Drei Fantasien, drei Toccaten und vier Variationen für Orgel von Sweelinck und Samuel Scheidt. M.407.88
THOMAS, O. Abend-Fantasie. No. 17 in M.451.2.5
—— Andante. No. 18 in M.451.2.5
—— Andantino. No. 19 in M.451.2.5
TRUETTE, E. E. Communion. Op. 20. No. 20 in M.451.2.5
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VIERNE, L. 24 pièces en style libre pour orgue ou harmonium. M.444.141
VINCENT, C. J. Contemplation. No. 12 in M.451.2.7
WALTHER, J. G. 8 Orgelstücke. No. 145–151 in M.414.43.1
WAREING, H. W. Canzonet. No. 13 in M.451.2.7
—— Scherzo pastorale. No. 14 in M.451.2.7
WERMANN, F. O. Allegro moderato. Op. 102, No. 2. No. 1 in M.451.2.6
—— Todtenklage. Op. 103, No. 1. No. 2 in M.451.2.6
WEST, J. E. Festal song. No. 3 in M.451.2.6
WHITING, A. B. Communion. Op. 53. No. 7 in M.451.2.6
—— Offertory. No. 6 in M.451.2.6
—— Postlude. Op. 53. No. 9 in M.451.2.6
WHITNEY, S. B. Andante. No. 12 in M.451.2.6
—— Trio for the organ in polyphonic form. No. 13 in M.451.2.6
WIENER Klavier- und Orgelwerke aus der zweiten Hälfte des 17. Jahrhunderts. M.414.19
WILD, H. M. Andante. No. 14 in M.451.2.6
—— Pastorale. No. 15 in M.451.2.6
WILKINS, H. D. Andantino. No. 16 in M.451.2.6
—— Cantabile. No. 17 in M.451.2.6
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WOOD, W. G. Allegretto scherzando. No. 21 in M.451.2.6
—— Allegro maestoso. No. 22 in M.451.2.6
WOODMAN, R. H. Cantilene. No. 23 in M.451.2.6
—— Prayer and cradle song. No. 24 in M.451.2.6
ZIPOLI, D. Pièces pour l'orgue et pour le clavecin. 1716. Œuvre 1er. No. 5 in M.450.48.15

Organ. *Music. Organ and orchestra.*
See also **Symphonic poems.**

Organ. *Music. Organ and orchestra.* *(Continued.)*
GUILMANT, F. A. Méditation sur le Stabat Mater. Op. 63. No. 1 in M.407.74

Organists.
ROYAL COLLEGE of Organists, *London.* Calendar and annual report for 1904/05–1909/10. London. 1904–1909. 6 v. Plates. M.377.59

Orgue de Barbarie, L'. *Opera.* For the MUSIC see **Alary, J. E. A.** For the LIBRETTO see **Desrosiers, A. J. A.**

Origine, L', de la harpe. *Song.* BERLIOZ, L. H. Werke. Serie 7, Abteilung 2. No. 6 in M.440.3.7.2

Oriola. *Hymns.* BRADBURY, W. B., *editor.* M.128.45

Orion. *Opera.* For the LIBRETTO see **Pellegrin, S. J.**

Orme, Robert.
The sincere lover. [Say, Silvia, shall I speak or die. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 52, 53.) M.409.37

Ormeville, Carlo d', *translator.*
DUMAS, A. La lega. Dramma lirico. M.240.37

Ornate aras. *Anthem.* BERNIER, N. Motets. M.398.1

Ornitoparchus, Andreas.
Musice actiue micrologus, libris quattuor digestus. [Colophon: Lipsiae, in edibus Valentini Schumanni. 1519.]
Imperfect, the last page supplied in MS. M.149a.42

Ornstein, Leo.
Danse sauvage. (Wild men's dance.) [Op. 133, no. 2.] Piano seul. London. Schott & Co. [1915.] M.440.32
Sonate. For violin and piano. Op. 31. [Score and violin part.] New York. Fischer. [1915.] M.445.64
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Contents. — Doumka. — Extase. — Barcarole. — Mélancolie. — Danse burlesque. — Berceuse. — Chanson pathétique.

Orombello! ah! sciagurato! *Song.* BELLINI, V. M.157.14.2

Orphan's prayer, The. [The frozen streets in moonshine glitter. Song, S. or T.] (*In* Boston musical miscellany. Vol. 2, pp. 167–173.) No. 46 in M.370.2.2

Orphée. *Cantata.* For the MUSIC see **Clérambault, L. N.**

Orphée. *Opera.* For the LIBRETTO see **Du Boullay, M.**

Orphée. *Pantomime.* DUCASSE, J. J. A. R. M.442.58

Orpheus and Euridice. *Song.* BOYCE, W. When Orpheus went down. M.409.37; etc.

Orpheus Britannicus. *Part-songs.* PURCELL, H. M.396.76; etc.

Orpheus Caledonius. *Songs.* THOMSON, W. M.376.32

Orpheus Musical Society, *Boston.*
[Programmes, portraits, menus, clippings, etc., concerning the history of the Society. Compiled by C. E. Niebuhr. Boston. 1853–1909.] 3 v. M.CAB.1.16
The society ceased to exist in 1909.
[Records of the committee on admissions.] Manuscript. Boston. 1898–1908. M.433.28
Visitors' book [containing autographs. Boston. 1866–76]. 2 v. M.140.9

Orpheus with his lute. *Madrigal.* WELLESLEY, G. C. No. 59 in M.430.1.18

Orpheus with his lute. *Song.* GREENE, M. No. 128 in M.376.31.1

Ortigue, Joseph Louis d'.
Du théâtre italien et de son influence sur le goût musical françois. Paris. Dépot central des meilleurs productions de la presse. 1840. M.433.17

Orville, A. J. Le Valois d'.
Platée. Comédie-ballet. Paroles de J. Autreau et A. J. Le Valois d'Orville. [Musique de] Jean Philippe Rameau. M.402a.25.12

Osgood, George Laurie, *translator.*
KOEHLER, C. A. Hymne an Eros. No. 2 in M.415.57

O'Shea, John A.
Offertoire in E [for organ]. Autograph manuscript. [189–?] No. 17 in M.451.2.4

Osmond, Ranulphe Marie Eustache, *Marquis* d'.
Jacqueline. Opéra comique en un acte. Paroles de [MM. Scribe] L. Battu [et Édouard Fournier]. Musique de MM. le Cte d' Osmond et Costé. Partition piano et chant arrangée par Vauthrot. Paris. Heinz. [1855.] M.379.53

Ossian.
The death of Cuthullin. For a cantata based on this work see **Barratt,** William Augustus.
Die Klage der Kolma, aus Ossian's Gesängen. Für Mezzo-Sopran und Orchester in Musik gesetzt von Vinzenz Lachner. No. 2 in M.407.33

Oswald, James.
The borrow'd kiss. [See, I languish. Song, T. With continuous bass.] (*In* Universal harmony. Fol. 103.) No. 93 in M.CAB.1.47
The charms of lovely Peggy. [Once more I'll tune. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, pp. 148, 149.) No. 319 in M.CAB.1.50
Cupid's refuge. [Jove when he saw. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 176.) No. 112 in M.376.31.2
The cypress grove. [Beneath a cypress grove. Song, T. With continuous bass.] (*In* Universal harmony. Fol. 122.) No. 108 in M.CAB.1.47
Ev'ry nymph and shepherd. A new song [T. With thorough bass]. (*In* Clio and Euterpe. Vol. 2, p. 64.) No. 41 in M.376.31.2
False Philander. [Song, M.-S. With figured bass and accomp. for flute.] (*In* Universal harmony. Fol. 123.) No. 109 in M.CAB.1.47
From the man whom I love. A favourite song [S. With continuous bass]. (*In* Clio and Euterpe. Vol. 1, p. 94.) No. 71 in M.376.31.1
Good sir, do not start. The gamester's song [T. With thorough bass]. (*In* Clio and Euterpe. Vol. 2, p. 113.) No. 69 in M.376.31.2
How chearfull along the gay mead. A favourite hymn of Eve [A.] in the oratorio of Abel. [With figured bass.] bass.] (*In* Universal harmony. Fol. 95.) No. 90 in M.CAB.1.47
How long, Eliza, must I languish. A new song [T., with accomp. for flute]. (*In* Calliope. 2d edition. Vol. 2, p. 187.) No. 353 in M.CAB.1.50
The imaginary kiss. [When Fanny I saw. Song, T. Accomp. for harpsichord.] (*In* Universal harmony. Fol. 121.) No. 107 in M.CAB.1.47
The indiferent [sic] lover. [What means this niceness. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 176.) No. 343 in M.CAB.1.50
The kiss repaid. [Cloe by that borrow'd kiss. Song, B. Accomp. for harpsichord.] (*In* Universal harmony. Fol. 118.) No. 104 in M.CAB.1.47
Let the nymph still avoid. [Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 1, p. 191.) No. 141 in M.376.31.1
Love and reason. [Ye heav'nly pow'rs who guard the fair. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 165.) No. 333 in M.CAB.1.50
The lukewarm lover. [Whilst I gaze on Chloe trembling. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 182.) No. 348 in M.CAB.1.50
The meeting kiss. [Let me fly into thy arms. Song, T. Accomp. for harpsichord or flute.] (*In* Universal harmony. Fol. 128, 129.) No. 113 in M.CAB.1.47
The mutual kiss. [Cœlia, by those smiling graces. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 171.) No. 339 in M.CAB.1.50
O joy of joys. A favourite air [T.] in Alfred. [With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, p. 9.) No. 6 in M.376.31.2
On a bank beside a willow. [Song, M.-S. With figured bass.] (*In* Universal harmony. Fol. 95.) No. 90 in M.CAB.1.47
The parting kiss. [One kind kiss before we part. Song, S. or T. With figured bass.] (*In* Universal harmony. Fol. 115.] No. 102 in M.CAB.1.47
Phebe. [My time, oh ye muses.] A pastoral [T. With continuous bass]. (*In* Universal harmony. Fol. 119.) No. 105 in M.CAB.1.47
Polly when your lips. A favourite song [T., with accomp. for flute]. (*In* Calliope. 2d edition. Vol. 2, p. 135.) No. 307 in M.CAB.1.50

Oswald, James. *(Continued.)*
Push about the brisk bowl. [Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 58.) M.409.37
The rapture. [Whilst on thy dear bosom lying. Song, BAR., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 152.) No. 322 in M.CAB.1.50
Also to be found in Universal harmony.
The secret kiss. [At the silent evening hour. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 127.) No. 301 in M.CAB.1.50
The shape and face let others prize. A new Scots song [B. With continuous bass, and accomp. for German flute]. (*In* Universal harmony. Fol. 106, 107.) No. 95 in M.CAB.1.47
Shoud love sincere. A favourite song [BAR., with accomp. for flute]. (*In* Calliope. 2d edition. Vol. 2, p. 164.)
Also to be found in Universal harmony. No. 332 in M.CAB.1.50
The stolen kiss. [On a mossy bank reclin'd. Song, T. With continuous bass.] (*In* Universal harmony. Fol. 108.) No. 96 in M.CAB.1.47
Thy fatal shafts. A favourite air [T. With figured bass]. (*In* Clio and Euterpe. Vol. 1, p. 128.) No. 98 in M.376.31.1
To Handels pleasing notes. A favourite cantata [T. With figured bass]. (*In* Clio and Euterpe. Vol. 2, pp. 2, 3.) No. 2 in M.376.31.2
Vainly now ye strive. [Song, T. Accomp. for harpsichord or flute.] (*In* Universal harmony. Fol. 110.) No. 98 in M.CAB.1.47
The weeping fair. [A youth adorn'd with ev'ry art. Song, A. Accomp. for harpsichord or flute.] (*In* Universal harmony. Fol. 125.) No. 111 in M.CAB.1.47
The wheel barrow. [As porter Will along St Pauls.] A favourite cantata [T. With figured bass]. (*In* Clio and Euterpe. Vol. 1, pp. 193–195.) No. 143 in M.376.31.1
When Sappho tun'd the raptur'd strain. [Song, T. With continuous bass.] (*In* Universal harmony. Fol. 86.) No. 81 in M.CAB.1.47
The wit and beau. [With ev'ry grace young Strephon chose. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 47.) M.409.37
Also to be found in Universal harmony.
Woud you obtain the gentle fair. A favourite song [T. With thorough bass]. (*In* Clio and Euterpe. Vol. 2, p. 57.) No. 36 in M.376.31.2

Othello. *Suite.* TAYLOR, S. C. M.445.50
Other day, The, to grief betray'd. A new song [S. With thorough bass]. (*In* Clio and Euterpe. Vol. 2, p. 157.) No. 97 in M.376.31.2
Other day, The, young Strephon. *Song.* MAGNANT, P. No. 52 in M.376.31.1
Otto-Lied. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 79 in M.384.67.16
Où allez-vous; d'où venez-vous? *Song.* MOULLÉ, E. 52 chants anciens. M.441.90
Oubli, L'. *Song.* HÜE, G. A. Croquis d'Orient. M.442.104
Oudin, Eugène, *translator.*
MASSENET, J. É. F. Songs. M.417.25
Oud-nederlandsche dansen. *For orchestra.* ROENTGEN, J. M.407.67

Oudot, Jules.
Les maitres chanteurs de la Butte. [Fantaisie-parodie.] Paroles de J. Oudot et H. de Gorsse. Musique de É. Bonnamy. M.417.6
Oui, Fanchon. *Song.* PARODIE nouvelle. No. 1 in M.148.42
Our bonny-boots could toot it. *Part-song.* MORLEY, T. Canzonets to five and sixe voices. M.452.4.3
Our country is our ship. [Song, A. or BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 118, 119.) No. 34 in M.370.2.2
Our Lord the bishop. *Catch.* THOMAS, C. No. 3 in M.430.1.5
Our Miss Gibbs. *Opera.* For the MUSIC see **Tilkins,** F. For the LIBRETTO see **"Cryptos,"** *pseud.*
Ouragan, L'. *Entr'acte music.* BRUNEAU, A. No. 1 in M.434.2
Ouragan, L'. *Opera.* For the MUSIC see **Bruneau,** A. For the LIBRETTO see **Zola,** É.

Out in the windy west. *Part-song.* STANFORD, C. V. M.398.2
Out of the deep. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 104, 105.) No. 43 in M.430.1.24
Out of the deep. *Anthem.* ALDRICH, H. M.444.20
CALLCOTT, J. W. No. 155 in M.430.1.25
HOOK, J. No. 1 in M.430.1.27
Over. See also titles beginning O'er.
Over mountains craggy brow. *Round.*
DIXON, J., *alleged author.* No. 13 in M.430.1.27
DIXON, M., *alleged author.* No. 13 in M.430.1.27
Over the mountains. *Glee.* STEVENS, R. J. S. No. 71 in M.430.1.29
Over the summer sea. *Song.* VERDI, F. G. F. No. 13 in M.129.52
Overeem, Mario van.
Neuer Frühling. Von Heinrich Heine. Komponiert von Mario van Overeem. [Für Mittelstimme mit Klavierbegleitung.] Leipzig. Junne. [190–?] M.415.83
Contents. — Prolog: In Gemäldegalerieen. — Unterm weissen Baume sitzend. — In dem Walde spriesst und grünt es. — Die schönen Augen der Frühlingsnacht. — Ich lieb' eine Blume. — Gekommen ist der Maie. — Leise zieht durch mein Gemüt. — Der Schmetterling ist in die Rose verliebt. — Es erklingen alle Bäume. — Im Anfang war die Nachtigall. — Es hat die warme Frühlingsnacht. — Es drängt die Not. — Ach, ich sehne mich nach Tränen. — Die blauen Frühlingsaugen schaun. — Wenn du mir vorüber wandelst. — Die schlanke Wasserlilie schaut. — Wenn du gute Augen hast. — Was treibt dich umher in der Frühlingsnacht? — Mit deinen blauen Augen. — Wieder ist das Herz bezwungen. — Die Rose duftet. — Weil ich dich liebe. — Ich wandle unter Blumen. — Wie des Mondes Abbild zittert. — Es haben unsre Herzen geschlossen. — Sag' mir, wer einst die Uhren erfund. — Wie die Nelken duftig atmen! — Hab' ich nicht dieselben Träume. — Küsse, die man stiehlt im Dunkeln. — Es war ein alter König. — In meiner Erinn'rung erblühen die Bilder.—Mondscheintrunkene Lindenblüten. — Durch den Wald im Mondenscheine. — Morgens send' ich dir die Veilchen. — Der Brief, den du geschrieben. — Sorge nie, dass ich verrate. — Wie die Tage, macht der Frühling auch die Nächte. — Sterne mit den goldnen Füsschen. — Ernst ist der Frühling. — Schon wieder bin ich fortgerissen. — Die holden Wünsche blühen. — Wie ein Greisenantlitz. — Verdrossnen Sinn im kalten Herzen. — Spätherbstnebel, kalte Träume. — Himmel grau und wochentäglich.
Overend, Marmaduke.
Happy happy we. Canon, eight in two. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 69–71.) No. 41 in M.430.1.2
Hear my pray'r O Lord. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 54, 55.) No. 32 in M.430.1.3
How fleet the joys. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 164.) No. 63 in M.430.1.15
Let those who love. Glee [A. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 78–82.) No. 32 in M.430.1.22
Since restless cares. [Catch for six voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, p. 67.) No. 39 in M.430.1.2

Overtures. *For harpsichord.*
ABEL, C. F. Six overtures. Adapted for the harpsichord or pianoforte. Opera first. M.444.61
HOOK, J. Overture in The lady of the manor. No. 5 in M.430.7

Overtures. *For orchestra.*
ABEL, C. F. Six overtures in eight parts for violins, French-horns, hoboys, one tenor with a thorough bass for the harpsicord or violoncello. Opera prima. [Parts.] No. 6 in M.416.8
ALBERT, E. F. C. d'. [Esther.] Ouvertüre zu Grillparzer's „Esther." Op. 8. No. 1 in M.407.27
AUBER, D. F. E. Les diamans [sic] de la couronne. Ouverture. M.444.2
BACH, J. C. Six overtures in eight parts. Opera III. [Parts.] M.440.30
BANTOCK, G. The Pierrot of the minute. A comedy overture to a dramatic phantasy of Ernest Dowson. No. 2 in M.434.1
—— Sappho. Praelude für Orchester zu Sappho: Neun Fragmente für Altstimme. No. 1 in M.136.17
BARNETT, J. [Fair Rosamond.] Overture to Fair Rosamond. M.CAB.2.22

Overtures. *For orchestra. (Continued.)*
BECHEM, F. C. A. Ouverture de Pierre le grand. M.140.5
BERLIOZ, L. H. Ouverturen. Werke. Serie 2, Abtheilung 1, 2. M.440.3.2
BERNARD, É. Béatrice (d'après Dante). Ouverture symphonique. Op. 25. M.407.26
BLOCH, J. Ungarische Ouverture. Op. 20. M.444.25
BRAUNFELS, W. Carnevals-Ouverture zu E. T. A. Hoffmann's „Prinzessin Brambilla." Op. 22. M.421.2
BRIAN, H. Doctor Merryheart. A comedy overture. No. 1 in M.444.167
DANCLA, J. B. C. Charles-Quint. Ouverture. No. 2 in M.407.12
DUKAS, P. A. Polyeucte. Ouverture pour la tragédie de Corneille. M.412.25
DVOŘÁK, A. Ouvertüre zur komischen Oper „Der Bauer ein Schelm." Op. 37. No. 1 in M.344.37
FRANCK, R. Dramatische Ouverture (C dur). Op. 37. M.444.33
FUX, J. J. [Zwei Ouverturen für zwei Oboen, zwei Violinen, Viola, Fagotte, Violine und Basso continuo.] M.414.16
GERMAN, J. E. [King Richard III.] Overture to Shakespeare's Richard III, for full orchestra. M.445.49
GLAZUNOV, A. K. Le chant du destin. Ouverture dramatique. Op. 84. No. 1 in M.133.20
GUIRAUD, E. Ouverture d'Arteveld. Op. 10. No. 1 in M.407.59
HARCOURT, E. d'. Le Tasse. Ouverture. No. 1 in M.136.42
HARTY, H. A comedy overture. (Lustspiel Ouverture.) Op. 15. No. 1 in M.136.21
ISTEL, E. Eine Singspielouverture. Op. 17. No. 3 in M.136.21
KING, O. A. "Among the pines." Concert-overture. Op. 36. No. 5 in M.407.31
KORNGOLD, E. W. Schauspiel-Ouvertüre. Op. 4. M.444.40
KŘIČKA, J. Ouverture zu Maeterlinck's Märchen: „Der blaue Vogel." (Modry pták.) M.444.101
KUEHNEL, E. Horand und Hilde. Dramatische Ouverture. Op. 16. No. 1 in M.444.103
—— Tempeste. (Stürme.) „Aus dem Leben eines Künstlers." Op. 13. No. 2 in M.444.103
LACHNER, V. Fest-Ouvertüre. Op. 30. No. 1 in M.407.33
—— Ouverture zu Schiller's Turandot. Op. 33, No. 1. M.407.86; etc.
LEUTNER, A. Fest Ouverture. Op. 42. M.444.105
MACKENZIE, A. C. Overture to Shakespeare's comedy Twelfth Night. (Op. 40.) M.431.23
MARTY, G. E. Daria. Prélude du 2e acte et danse. No. 2 in M.411.41
MUSORGSKI, M. P. Introduction de l'opéra „Chowantchina." No. 1 in M.407.20
PAINE, J. K. Ouvertüre zu Shakespeares Was ihr wollt, "As you like it." Op. 28. No. 1 in M.411.47
PFITZNER, H. Das Christ-Elflein. Weihnachtsmärchen. Op. 20, No. 17. Ouvertüre. No. 1 in M.357.25
RADECKE, A. M. R. [König Johann.] Ouverture zu Shakespeare's König Johann. Op. 25. M.407.89
REGER, M. Eine Lustspielouverture. Opus 120. M.407.44
RHEINBERGER, J. G. Akademische Ouverture. In Form einer Fuge zu sechs Themen. Op. 195. No. 2 in M.357.30
RIGHINI, V. Ouverture della opera: Il trionfo d'Arianna. M.445.24
SAINT-SAËNS, C. C. Ouverture de fête. Op. 133. M.431.6
SAMMARTINI, G. Eight overtures in eight parts for violins, hoboys, French horns, &c., with a through bass for the harpsicord or violoncello. [Op. 7.] No. 5 in M.416.8
SCHEINPFLUG, P. Ouverture zu einem Lustspiel von Shakespeare (mit Benutzung einer altenglischen Melodie aus dem 16. Jahrhundert). Op. 15. M.136.47
SCHNEIDER, J. C. F. Der Dessauer Marsch als Ouverture. 50. Werk. M.444.162
—— Fest Ouverture. Op. 45. M.430.29
SIBELIUS, J. J. C. Karelia-Ouverture. Op. 10. M.434.111
SINIGAGLIA, L. Ouvertüre zu Goldonis Lustspiel "Le baruffe chiozzotte." Op. 32. M.133.35
SMITH, D. S. Prince Hal. Op. 31. M.445.46

Overtures. *For orchestra. (Continued.)*
SPEER, W. H. Festival overture. Op. 9. M.445.36
STRUBE, G. Puck. A comedy overture. M.136.50
VERDI, F. G. F. [Sicilian vespers.] Overture to the opera The Sicilian vespers (I vespri siciliani). M.445.37
WAGNER, W. R. Vorspiel zu Lohengrin. No. 2 in M.444.138
—— Vier Ouvertüren zum ersten Male herausgegeben von Felix Mottl. M.411.66
WEINGARTNER, P. F. Lustige Ouvertüre. Op. 53. M.434.112
WEINWURM, R. Singspiel-Ouverture. Wiener-Schule. M.445.23

Overtures. *For pianoforte.*
EDELMANN, J. F. A favourite overture for the harpsichord, or piano forte. M.440.24
FIBICH, Z. [Noc na Karlštejně.] Ouvertura k veselohře Noc na Karlštejně. Une nuit à Carlstein. No. 1 in M.445.30

Overtures. *For pianoforte. Four hands.*
HANDEL, G. F. Overture to the Occasional oratorio as a duett for two performers on one piano forte or organ. No. 30 in M.441.100

Overtures. *Criticism.*
SCHATTMANN, A. Hektor Berlioz, Grande ouverture du Roi Lear und Ouverture Benvenuto Cellini. Erläutert. Berlin. [1910?] M.217.12.292

Owen. [Though far beyond the mountain.] A favorite Welch air [s., with pianoforte accompaniment]. Printed and sold at B Carr Musical Repository, Philadelphia. [1799.] No. 10 in M.441.49
An accompaniment for the flute is added. Also to be found in Boston musical miscellany.

Owl, The, and the cuckoo. *Catch.* MILLER, J. No. 18 in M.CAB.1.53

Oxenford, Edward.
The bonnie fishwives. Cantata. Composed by Myles B. Foster. No. 1 in M.379.25
The magic flower. A cantata. The music composed by Frederick F. Rogers. No. 1 in M.415.62
May time! A pastoral cantata. The music by Seymour Smith. No. 2 in M.415.63
A night in fairyland. Cantata. Composed by Charles Vincent. No. 4 in M.379.20

Oxenford, John, *translator.*
GRIMM, J. O. The soul's aspiration. [Cantata.] No. 1 in M.379.26

Oxford University Musical Union.
Ten more years, 1894–1904, of university music in Oxford. Being a continuation of the Proceedings of the Oxford University Musical Union. Compiled by direction of the club by E. S. Kemp and J. H. Mee. Oxford. Vincent. 1904. Plates. M.376.50
A previous work entitled Ten years of university music in Oxford may be found on shelf-number M.372.50.

P

P., A. See **Paroisse-Pougin,** François Auguste Arthur.

P. O. R. T. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 59.) No. 32 in M.430.1.5

Paasch, Wilhelm.
Gaunerstreiche. Komische Oper in 5 Bilder von Wilhelm Paasch. Text von Richard Grossmann. [Klavierauszug mit Text.] Charlottenburg. Paasch. 1907. M.441.5
Lithograph script.
„Leïla." Romantische Oper in 1 Akt von Hugo Wacker. Musik von Wilhelm Paasch. Klavier-Auszug [mit Text]. Charlottenburg. Paasch. 1907. M.441.6

Pachelbel, Johann.
97 der verschiedenartigsten Orgelkompositionen. (*In* Musica sacra. Band 1, pp. 106–243.) No. 48–144 in M.414.43.1
Singet dem Herrn. [Anthem, S. S. A. A. T. T. B. B.] (*In* Musica sacra. Band 3, pp. 72–77.) No. 16 in M.414.43.3
Tröste uns Gott. [Anthem, S. S. A. A. T. T. B. B.] (*In* Musica sacra. Band 3, pp. 65–71.) No. 15 in M.414.43.3
94 Compositionen, zumeist Fugen, über das Magnificat für Orgel oder Clavier. Bearbeitet von Hugo Botstiber und Max Seiffert. Wien. Artaria & Co. 1901. [Denkmäler der Tonkunst in Österreich. Jahrgang 8, Theil 2.] M.414.18

Pachmann, Vladimir de.
[Programmes of concerts given in Boston by Vladimir de Pachmann. April 30, 1890 – December 9, 1911. Compiled by Allen A. Brown. Boston. 1913.] Portrait. M.CAB.1.36
The file is not complete. There are some newspaper clippings inserted.

Pachulski, Ladislaus.
Boléro. Morceau pour orchestre. Partition. Wiesbaden. Wolff. [18—?] No. 2 in M.407.35
Chant du printemps pour orchestre. Partition. Wiesbaden. Wolff. [18—?] No. 3 in M.407.35
Dans la forêt noire. Morceau pour orchestre. Partition. Wiesbaden. Wolff. [18—?] No. 4 in M.407.35

Pacini, Antonio Francesco Gaetano Saverio.
Point d'adversaire. Opéra comique en un acte & en prose. Paroles de Joseph Pain. Composé par Pacini. Œuvre 5. [Partition.] Paris. La Syrène. [1805.] M.441.62

Pacini, Antonio Francesco Gaetano Saverio. *(Continued.)*

Pacini, Antonio Francesco Gaetano Saverio, *editor.*
ROSSINI, G. A. Ivanhoé. Opéra. M.416.2

Pacini, Giovanni.
Quartetto, 4to. [2 violini, viola e violoncello. Partitura.] Firenze. Guidi. [1865.] No. 1 in M.412a.11.2
I tuoi frequenti palpiti. [Cavatina s. Accomp. di piano.] (*In* Échos d'Italie. Vol. 3, pp. 164–176.) M.157.14.3
From Niobe.

Pack, *Col.* ——.
[Don Quixote. The songs to the new play of Don Quixote. Set by the most eminent masters of the age: Henry Purcell, John Eccles and Col. Pack.] M.CAB.2.24

Pack'd up within. *Round.* PRING, J. C. No. 26 in M.430.1.31

Pád Arkuna. Part 2. *Opera.* For the MUSIC see **Fibich,** Z. Dargun. For the LIBRETTO see **Schulz,** Agnes.

Paddy the piper. [When I was a boy. Song, T.] (*In* Boston musical miscellany. Vol. 1, pp. 100–103.) No. 35 in M.370.2.1

Paderewski, Ignacy Jan.
Sonate pour piano et violon. Op. 13. [Partition et partie.] Berlin. Bote & Bock. [188–?] M.444.116
Symphonie. Partition d'orchestre. Paris. Heugel & cie. 1911. M.412.26

Pagan poem, A. *For orchestra.* LOEFFLER, C. M. M.411.80

Pagan sonnet. *Song.* MASSENET, J. É. F. Songs. M.417.25

Paganini, Nicolò.
Non più mesta. Pour violon [avec accompagnement de piano]. Œuvre: 12, No. 7, posthume. [Partition et partie. Variations.] Mayence. Schott. [189–?] No. 3 in M.445.39

Page, Arthur. See **Page,** Arthur James.

Page, Arthur Bernard.
An April shower; or, happy doings at Holiday House. A dramatic cantata. Music by Arthur [James] Page. No. 3 in M.379.31
The battle of the orchestra, or the resolution of some violent discords. An entirely new and original operetta. The music composed and appropriated by Sir Frederick Bridge [and others]. No. 1 in M.383.44

Page, Arthur Bernard. *(Continued.)*
The spirit of the year. A dramatic cantata. Music by Arthur [James] Page. No. 4 in M.379.31

Page, Arthur James.
An April shower; or, happy doings at Holiday House. A dramatic cantata for treble voices [with piano accomp.]. The words by Bernard Page. Music by Arthur Page. London. Forsyth. [189–?] No. 3 in M.379.31
The spirit of the year. A dramatic cantata for treble voices. The words by Bernard Page. Music by Arthur Page. [Vocal score.] London. Forsyth. 1894. No. 4 in M.379.31

Page, Bernard. See Page, Arthur Bernard.

Page d'album. *Song.* BERLIOZ, L. H. Werke. Serie 7, Abteilung 2. No. 25 in M.440.3.7.2

Pageants.
KOERNER, H. T. The months. A pageant. The poem by Christina G. Rossetti. The music by Herman T. Koerner. M.442.17

Pagodes. *For pianoforte.* DEBUSSY. Estampes. No.2 in M.133.14

Pain, Marie Joseph.
Point d'adversaire. Opéra comique. Composé par Pacini. M.441.62

Paine, John Knowles.
[As you like it.] Ouvertüre zu Shakespeares Was ihr wollt, "As you like it" für Orchester. Op. 28. Partitur. Leipzig. Breitkopf & Härtel. [1907. Breitkopf & Härtel's Partitur-Bibliothek.] No. 1 in M.411.47
Azara. Oper in 3 Akten. Dichtung vom Komponisten. Deutsche Bearbeitung von Karl Pflueger. Partitur. Leipzig. Breitkopf & Härtel. [1908. Breitkopf & Härtel's Partitur-Bibliothek.] M.418.32
The text is in English and German.
Same. [Opera in 3 acts. Libretto and music] by J. K. Paine. [Vocal score.] Autograph manuscript. [189–?] M.CAB.1.17
Centennial hymn sung at the opening of the Philadelphia Exhibition, 1876. [Part-song. Music by J. K. Paine. Words by Whittier.] Autograph manuscript. M.CAB.1.14
Contains manuscript letters from the composer, W. D. Howells, and J. R. Hawley.
Oedipus Tyrannus of Sophocles. Composed [for male chorus and orchestra] by John Knowles Paine. Orchestral score. Op. 35. Boston. Schmidt. 1908. M.408.1
Same. Prelude to Oedipus Tyrannus of Sophocles. [Op. 35. Full score.] Leipzig. Schmidt. 1903. No. 2 in M.407.20
The realm of fancy: words by Keats. Composed by John K. Paine. Op. 36. [Vocal score.] Autograph manuscript. [188–?] M.444.195
Sonata for piano and violin. Op. 24. [Score.] Autograph manuscript. [1875.] M.450.74

Paine, Robert Treat, *Jr., formerly Thomas.*
Adams and liberty. The Boston patriotic song. [Music by John Stafford Smith.] No. 1 in M.451.4; etc.

Paisiello, Giovanni.
La rachelina. Arietta [s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 95–98.) M.157.14.2

Palæmon and Pastora. *Song.* BOYCE, W. No. 31 in M.376.31.3

Palæmon lov'd Pastora. *Song.* BAILDON, J. No. 68 in M.376.31.2

Pale and the purple rose, The. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Pale April. *Glee.* WELLESLEY, G. C. No. 20 in M.430.1.15

Pale faces stand by. *Catch.* PURCELL, H. No. 53 in M.CAB.1.18; etc.

Pale primrose. *Glee.* ROCK, W. No. 29 in M.430.1.32

Palestrina, Giovanni Battista Pietro Aloisio da.
Adoramus Te [T. T. B. B.]. (*In* Musica sacra. Band 12, pp. 3, 4.) No. 1 in M.414.43.12
Agnus Dei. O Lamm Gottes [S. A. T. T. B.]. (*In* Musica sacra. Band 5, pp. 10–14.) No. 3 in M.414.43.5

Palestrina, Giovanni Battista Pietro Aloisio da. *(Continued.)*
Agnus Dei [S. S. A. T. T. B. B.]. (*In* Musica sacra. Band 15, pp. 48–52.) No. 8 in M.414.43.15
Am Charfreitage: a. Lamentatio. b. Jerusalem. [Motetten, S. S. A. T.] (*In* Musica sacra. Band 6, pp. 6–11.) No. 2 in M.414.43.6
Christus factus est [T. T. B. B.]. (*In* Musica sacra. Band 12, p. 9.) No. 3 in M.414.43.12
Cosi le chiome. [Madrigal.] (*In* Landono, F., *editor.* Spoglia amorosa. P. 4.) M.149a.37
Contains the part for the fifth voice only.
Crucifixus [T. T. B. B.]. (*In* Musica sacra. Band 12, pp. 5–8.) No. 2 in M.414.43.12
Haec dies quam fecit Dominus. Motette [S. S. A. T. T. B.]. (*In* Musica sacra. Band 15, pp. 34–38.) No. 6 in M.414.43.15
Die Improperien. Was habe ich dir gethan [S. A. T. B.]. Doppelchor. (*In* Musica sacra. Band 5, pp. 18, 19.) No. 5 in M.414.43.5
Kyrie, Benedictus, Agnus Dei [F dur]. Agnus Dei [C dur]. (*In* Musica sacra. Band 6, pp. 16–22.) No. 4–7 in M.414.43.6
Kyrie eleison [S. A. T. B.]. (*In* Musica sacra. Band 5, pp. 3, 4.) No. 1 in M.414.43.5
Lamentatio 1, 2 [T. T. B. B.]. (*In* Musica sacra. Band 12, pp. 13–27.) No. 5, 6 in M.414.43.12
Lasset uns mit Jesus ziehen [S. A. T. B.]. (*In* Musica sacra. Band 5, pp. 20, 21.) No. 6 in M.414.43.5
Laudate Dominum omnes gentes. Motette. [Doppelchor.] (*In* Musica sacra. Band 15, pp. 39–47.) No. 7 in M.414.43.15
Motette [S. A. T. B.]. (*In* Musica sacra. Band 15, pp. 15–23.) No. 3 in M.414.43.15
Contents. — Ad Te levavi oculos meos. — Psalm 123. — Miserere nostri Domine.
Motette [S. A. T. B.]. (*In* Musica sacra. Band 15, pp. 7–14.) No. 2 in M.414.43.15
Contents. — Heu mihi Domine. — Anima mea turbata est.
Nos autem gloriari oportet. [Motet, S. A. T. B.] (*In* Musica sacra. Band 3, pp. 12–16.) No. 3 in M.414.43.3
O crux ave. [Motet, S. A. T. T. B.] (*In* Musica sacra. Band 3, pp. 34, 35.) No. 10 in M.414.43.3
O crux ave. (O Jesu Christ.) Hymnus [S. A. T. T. B.]. (*In* Musica sacra. Band 5, pp. 22, 23.) No. 7 in M.414.43.5
O Sacrum Convivium. Motette [S. A. T. T. B.]. (*In* Musica sacra. Band 15, pp. 28–33.) No. 5 in M.414.43.15
Pueri Hebraeorum [T. T. B. B.]. (*In* Musica sacra. Band 12, pp. 10–12.) No. 4 in M.414.43.12
Quia vidisti me Thoma. Motette [S. A. T. B.]. (*In* Musica sacra. Band 15, pp. 3–6.) No. 1 in M.414.43.15
Quo cunque. (Wohin du wallest.) [Motet, T. T. B. B.] (*In* Musica sacra. Band 2, pp. 118–120.) No. 23 in M.414.43.2
Sanctus. Heilig [S. A. T. T. B. B.]. (*In* Musica sacra. Band 5, pp. 5–9.) No. 2 in M.414.43.5
Super flumina Babilonis. Motette [S. A. T. B.]. (*In* Musica sacra. Band 15, pp. 24–27.) No. 4 in M.414.43.15
Vellum templi. Responsorium [S. A. T. B.]. (*In* Musica sacra. Band 14, pp. 7, 8.) No. 2 in M.414.43.14
Vestiua i colli. [Madrigal.] (*In* Landono, F., *editor.* Spoglia amorosa. P. 3.) M.149a.37
Contains the part for the fifth voice only.
Der 42. Psalm. Wie der Hirsch schreit [S. A. T. B.]. (*In* Musica sacra. Band 5, pp. 15–17.) No. 4 in M.414.43.5

Palicot, Georges.
La balafre. Drame lyrique en deux actes. Livret de Maurice Lecomte & Ippolito Operto. Musique de Georges Palicot. Partition piano et chant. Paris. Astruc & cie. 1906. M.378.59

Palma, Filippo, *alleged author.*
When first I saw thee graceful move. [Duet, T. T. With continuous bass and accomp. for two German flutes.] (*In* Clio and Euterpe. Vol. 1, p. 130.) No. 100 in M.376.31.1
This song is usually attributed to Signora Gælli.

Palmiers, Les. *Song.* NAZARE-AGA, Y. K. Les nuits persanes. M.443.33

Palomma, La. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Palummella, La. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Pampanguita, La. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56

Pan. *Cantata.* For the Music see **Harriss, C. A. E.** For the Libretto see **Marks, J. P.**

Pan's pipes. *Part-song.* For the Music see **Perrin, H. C.** For the Words see **Browning, E. B.**

Panama-Pacific International Exposition. *San Francisco, 1915.*
Boston Symphony Orchestra. Programmes of concerts, Festival Hall. May 15–26, 1915. [Compiled with newspaper criticisms.] Boston. 1915. M.CAB.1.32

Panégyrique. *Song.* Jaques-Dalcroze. Chez nous. No. 3 in M.203.37

Panis angelicus. *Anthem.* Hubert, J. Les encensoirs. M.125.54

Panny, Joseph.
Fischerlied. Gedichtet von J. G. von Salis. In Musick gesetzt für eine Tenor-Solo-Stimme, Sopran-Alt-Tenor-Bass-Chor-Stimmen und vollständiger Orchester-Begleitung von Joseph Panny. Opus 30. [Partitur.] Mainz. Schott. 1831. No. 4 in M.431.18

Kriegerlied. Gedichtet von J. Dürr. In Musick gesetzt für Männer-Chor und Solo Stimmen mit Begleitung des grossen Orchesters oder vollständiger militair Musick von Joseph Panny. Opus 26. Partitur. Mainz. Schott. 1830. No. 5 in M.431.18

Nordisches Fischerlied. In Musik gesetzt für Männer-Chor-Stimmen (unisono), Solos und Orchester-Begleitung. Opus 36. Partitur. Mainz. Schott. [183–?] No. 1 in M.431.18

Der Rhein. Volksgesang von Th. von Haupt. In Musik gesetzt für vier Männerstimmen, Chor und Orchester-Begleitung von Jos. Panny. Op. 25. Orchester Partitur. Mainz. Schott. [182–?] No. 2 in M.431.18

Wikingerbalk (des Seemanns Gesetze). 15ter Gesang aus Frithjof's Sage [von Esaias Tegnér]. Mit Benutzung der original Melodie gesetzt für Männer Chor-Stimmen, Tenor-Solo und Orchester-Begleitung von Joseph Panny. Op. 34. Mit schwedisch, dänisch u. deutschem Texte. Partitur. Mainz. Schott. 1832. No. 3 in M.431.18

Pansy, The. *Song.* MacDowell. From an old garden. No. 2 in M.417.24

Pantet, Le. *Song.* Jaques-Dalcroze. Des chansons. No. 2 in M.203.37

Pantomimes.
See also **Ballet.**

Blockx, J. Milenka. Ballet-pantomime. Partition piano. No. 2 in M.240.33

Davy, J. [The brazen mask.] The airs, songs and chorus's in the popular pantomime of Brazen mask, arranged for the piano forte by James Hewitt. M.388.3

Ducasse, J. J. A. R. Orphée. Mimodrame lyrique. Partition pour chant et piano. M.442.58

Fock, A. Le serment de Pierrette. Partition [piano] avec livret. No. 2 in M.240.35

Francke, R. Skirnisför (Skirnir's Fahrt) oder im Reiche Wotans. [Partitur.] M.431.15

Gregh, L. Instantanés! Partition de piano à 2 mains. M.379.72

Hahn, R. La fête chez Thérèse. Partition piano seul. M.135.32

Lagoanère, O. de. Nedjéma. [Partition piano.] No. 2 in M.126.40

Lambert, L. La roussalka. Partition complète [pour piano]. No. 2 in M.126.66

Lattès, M. Athanaïs. Légende mimo-lyrique. Partition piano. No. 1 in M.126.40

Monti, V. Yamina. Légende arabe mimée. [Partition piano.] M.417.26

Vidal, P. A. Pierrot assassin de sa femme. [Partition piano.] M.137.61

Panurge. *Opera.* For the Music see **Massenet, J. É. F.** For the Libretto see **Spitzmueller, G.**

Paoletta. *Opera.* For the Music see **Floridia, P.** For the Libretto see **Jones, P.,** *pseud.*

Paon, Le. *Song.* Ravel, J. M. Douze chants. M.137.35

Papagei, Der. *Ballad.* Loewe, J. C. G. Werke. Band 6. No. 5 in M.384.67.6

Paparacianno. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Paphian doves, The. *Songs.* Adams, J. B. M.440.33

Paquot, Ris-. See **Ris-Paquot, Oscar Edmond.**

Par les blés. *Song.* Lecocq, A. C. Les chansons d'amour. M.126.48

Par les tilleuls. *Song.* Labori, M. Mélodies. Vol. 1. M.442.24.1

Paradies, Pietro Domenico.
Dix sonates pour le clavecin. Paris. Farrenc. 1870. [Le trésor des pianistes. Vol. 17.] No. 1 in M.450.48.17

Paradies, Das, in der Wüste. *Part-song.* Loewe, J. C. G. Werke. Band 13. No. 12 in M.384.67.13

Paradis. *Song.* Fauré, G. U. La chanson d'Ève. M.442.85

Paradise lost. *Oratorio.* For the Music see **Bossi, M. E.** For the Libretto see **Milton, J.**

Paradise lost. *Symphonic poem.* Harris, C. M.136.41

Parallel, The. [Yes, sad one of Sion. Song, A. or B. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 8, pp. 76–79.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Parc, Le, d'automne. *Part-song.* Aubert, L. F. M. Deux poèmes de Jacques Chenevière. M.444.156

Parce Domine. *Motet.* Cordans, B. No. 7 in M.414.43.2

Pardon goddess of the night. *Glee.* Pring, J. C. No. 29 in M.430.1.30

Parelli, Attilio.
Fanfulla. Opera eroi-comica in tre atti e cinque quadri di Alberto Colantuoni. Musica di Attilio Parelli. [Riduzione per canto e pianoforte.] New York. Schirmer. [1915.] M.440.39

Parent bird, The, in search of food. *Song.* Handel, G. F. 10 Altarien. M.450.10

Parent bird, The, whose little nest. *Song.* Lampe, J. F. Paternal love. No. 288 in M.CAB.1.50

Parent of blooming flow'rs. *Song.* Jackson, W., *of Exeter.* Twelve songs. No. 2 in M.432.19

Parent of thought. *Glee.* Webbe, S. No. 104 in M.430.1.23

Parent to those whose infant days. *Hymn.* Callcott, J. W. The anthems sung at the Asylum Chapel. M.432.9

Parès, Gabriel Philippe Charles.
Le secret de maitre Cornille. Opéra comique en un acte tiré de la nouvelle de Alphonse Daudet. Paroles de Edmond Sivieude. Musique de Parès. Partition chant & piano. Paris. Fouquet. [1893?] M.443.34

Paria. *Song.* Loewe, J. C. G. Werke. Band 12. No. 7 in M.384.67.12

Pariati, Pietro.
Costanza e fortezza. Festa teatrale. [Musik von] Johann Josef Fux. M.414.15

Paribeni, G. C., *editor.*
Giordano, U. Madame Sans-Gêne. Commedia. M.442.110

Paris, *France. Music.*
See also **Comédie italienne, *Paris*; Fourchette harmonique, *Paris*; Opéra, L', *Paris*.**

Chansonnier, Le, des théâtres, ou choix de couplets chantés [aux théâtres de Paris]. Paris. 1825, 26. 2 v. M.377.20

Gauthier-Villars, H. Accords perdus. Paris. 1898. Portraits. M.453.46

—— Bains de sons. Paris. 1893. M.453.47

—— La colle aux quintes. Paris. 1899. M.453.48

—— Entre deux airs. Paris. 1895. M.453.49

—— Garçon, l'audition! Paris. 1901. M.453.50

—— La mouche des croches. Paris. 1894. M.377.35

—— La ronde des blanches. Paris. 1901. M.376.19

—— Rythmes et rires. Paris. 1894. M.453.51

Paris, *France. Music. (Continued.)*
JULLIEN, J. L. A. Paris dilettante au commencement du siècle. M.377.54
Paris. *Symphonic poem.* DELIUS, F. M.434.6
Parke, Walter.
Kitty. An original comic opera. Composed by Henry Parker. M.442.35
Parker, D. C.
Some aspects of gipsy music. London. Reeves. [1914?]
The words and music of one song are given. M.129.115
Parker, Henry.
Kitty. An original comic opera in two acts. Written by Walter Parke. Composed by Henry Parker. Vocal score. London. Cary. [1897.] M.442.35
Parker, Horatio William.
Alice Brand. Cantata for three-part chorus of women's voices, with solos and piano accompaniment. Poem by Sir Walter Scott. [Music by] Horatio Parker. Op. 76. Vocal score. New York. Schirmer. [1913.]
No. 1 in M.417.48
Capricietto [for pianoforte]. Autograph manuscript. [1894.]
No. 18 in M.451.2.4
Dialogue. [For pianoforte.] Autograph manuscript. [1894.]
No. 19 in M.451.2.4
The leap of Roushan Beg. Ballad for chorus of men's voices with tenor solo and orchestra accompaniment. Poem by Henry W. Longfellow. [Music by] Horatio Parker. Op. 75. Vocal score. New York. Schirmer. [1913.]
No. 2 in M.417.48
Marcia religiosa [for organ]. Autograph manuscript. [1896.]
No. 20 in M.451.2.4
Melody [for organ]. Autograph manuscript. [189–?]
No. 21 in M.451.2.4
Mona. An opera in three acts. The poem by Brian Hooker. The music by Horatio Parker. Vocal score. New York. Schirmer. [1911.] M.126.74
This opera won the $10,000 prize offered by the Metropolitan Opera Company in 1911.
Morven and the Grail. Oratorio for mixed chorus, solo voices and orchestra. Words by Brian Hooker. Music by Horatio Parker. Opus 79. Vocal score. Boston. Boston Music Co. [1915.] M.443.103
This work was composed for the centenary festival of the Handel and Haydn Society, Boston, April 11–15, 1915.
Seven Greek pastoral scenes. For four-part chorus of women's voices, soprano and alto solos, oboe, harp, and strings, or piano accompaniment. Words after Meleager and Argentarius. Music by Horatio Parker. Op. 74. Vocal score. New York. Schirmer. [1913.]
No. 3 in M.417.48
A star song. Lyric rhapsody for solo quartet, chorus and orchestra. The text by Henry Bernard Carpenter. The music by Horatio Parker. Op. 54. [Vocal score. Cincinnati?] The John Church Co. 1902. No. 1 in M.379.31
Parker, Horatio William, *editor.*
RHEINBERGER, J. G. The valley of the Espingo.
No. 2 in M.417.17
Parker, Isabella Graham, *translator.*
DUBOIS, F. C. T. The seven last words of Christ. A cantata. M.415.73
Parker, Louis Napoleon.
Silvia. An idyl by Seward Mariner. Set to music by Louis N. Parker. Op. 5. [Vocal score.] London. Weekes & Co. [189–?] M.415.60
Parlati ancor. *Part-song.* BELLINI, V. M.157.14.4
Parodi, Domenique Alexandre.
Rome vaincue. For an opera based on this work see Massenet, Jules Émile Frédéric. Roma.
Parodie nouvelle des deux menuets de la Comédie italienne. (*In* Dessert, Le, des petits soupers. Pp. 29–32.)
No. 1 in M.148.42
Contents. — Oui, Fanchon, j'aime de ton petit cœur. [BAR.] — Viens, laissons un vain badinage. [T.]
Paroisse-Pougin, François Auguste Arthur.
À propos de l'exécution du Messie de Haendel au Cirque des Champs-Élysées le 19 décembre 1873. Paris. Chaix & cie. 1873. M.128.72
Signed, A. P.
Paroles à l'absente. *Songs.* CAPLET, A. L. Deux poèmes de Jean-Aubry. No. 1 in M.133.42
Parratt, *Sir* Walter.
The triumph of Victoria. [Part-song, S. S. A. T. B. Accomp. for piano. Words by T. H. Warren.] (*In* Choral songs in honour of Queen Victoria. Pp. 135–143.) M.398.2
Parry, *Sir* Charles Hubert Hastings.
Job. An oratorio for treble, tenor, baritone and bass soli, chorus and orchestra. Full score. Autograph manuscript. [189–?] M.CAB.1.12
King Saul. An oratorio. [Vocal score.] London. Novello, Ewer & Co. 1894. M.415.35
The soul's ransom. A psalm of the poor (sinfonia sacra) for soprano and bass soli, chorus and orchestra. [Vocal score.] London. Novello & Co., Limited. 1906.
No. 2 in M.415.77
Composed for the Hereford Musical Festival, 1906.
Who can dwell with greatness? [Part-song, S. S. A. T. B. Accomp. for piano. Words by Austin Dobson.] (*In* Choral songs in honour of Queen Victoria. Pp. 59–65.) M.398.2
Parry, D. H.
Zitella. A cantata. The music composed by R. Orlando Morgan. No. 1 in M.415.80
Parry, John Orlando.
John Parry's Manual of musical terms and various other subjects connected with musical art. London. McLean. [1863.] 12 plates. M.453.64
A set of bumorous drawings.
Parson, The, of Mortlake. *Catch.* ALCOCK, J.
No. 45 in M.430.1.16
Parsons, Thomas William.
For one who fell in battle. Eight-part chorus for mixed voices a cappella. [Music by] Ch. M. Lœffler.
No. 1 in M.415.57
Part, La, du feu. *Opera.* For the MUSIC see **Mélant, C.** For the LIBRETTO see **Liebrecht, H.**
Part-songs.
Only single part-songs, separately published, are included under this heading. Two or more songs by the same composer, as well as miscellaneous collections, will be found under the division: Part-songs. *Collections.* Unless otherwise stated, it is to be understood that the accompaniment is that of the piano. When the title is given in two languages it may be inferred that the entire text of the song is so written.
Part-songs. *Mixed voices.*
BEACH, A. M. C. A hymn of freedom. No. 1 in M.417.3
BERGER, W. An die grossen Toten. No. 1 in M.417.5
BISHOP, H. R. Each doubt & fear now ending.
No. 6 in M.235.16
BUCK, D. Festival hymn. (For the "World's Jubilee," of 1872, Boston, Mass.) Composed for chorus, grand orchestra and organ. (Full score.) M.450.70
CHAINE, E. Le rappel des chèvres. No. 3 in M.443.1
DELIUS, F. Midsummer song. No. 1 in M.415.52
—— On Craig Ddu. (An impression of nature.)
No. 2 in M.415.52
DIETRICH, A. H. Rheinmorgen. (Morning on the Rhine.)
No. 2 in M.441.88
HATTON, J. L. Ode for St. Bartholomew's Hospital.
M.442.127
HILLER, F. „Es fürchte die Götter das Menschengeschlecht." Aus Goethes Iphigenie. Für gemischten Chor und Orchester. No. 2 in M.444.28
JACKSON, W., *of Exeter.* Go feeble tyrant. No. 3 in M.137.31
KNYVETT, W. The boatie rows. No. 32 in M.121.3; etc.
LOEFFLER, C. M. For one who fell in battle.
No. 1 in M.415.57
MASCAGNI, P. Iris. Inno al sole. [Per coro ed orchestra. Partitura senza parole.] M.450.73
MENDELSSOHN, A. Der Hagestolz. Neckreigen nach einem Gedicht aus Herder's Stimmen der Völker, für gemischten Chor & Orchester. No. 4 in M.417.75
NEFF, F. Chor der Toten. Für gemischten Chor mit Orchester. M.444.113

Part-songs. *Mixed voices. (Continued.)*
PAINE, J. K. Centennial hymn sung at the opening of the Philadelphia Exhibition, 1876. Original MS. score. M.CAB.1.14
PERRIN, H. C. Pan's pipes. M.415.61
SPENGEL, J. H. Zwiegesang in der Sommernacht. Hört die lauten Liebessänger. Für sechsstimmigen gemischten Chor mit Orchester. M.444.14
STANFORD, C. V. Last post. No. 1 in M.443.105
TCHAIKOVSKI, P. I. Chor der Blumen und Insekten für gemischte und Kinder-Stimmen mit Orchester-Begleitung. No. 3 in M.407.25
WAGNER, W. R. [Lohengrin.] Feierlicher Zug zum Münster aus Lohengrin. [Partitur.] No. 1 in M.444.138

Part-songs. *Female voices.*
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Pearce, Charles William.
Communion. [For organ.] Autograph manuscript. [London. 189–?] No. 23 in M.451.2.4
Meditation in a village churchyard. [For organ.] Autograph manuscript. [London. 189–?] No. 22 in M.451.2.4

Pearce, William.
Hartford bridge, or the skirts of a camp. An operatic farce, selected and composed by William Shield. No. 2 in M.140.18

Pearl, The, of Pekin. *Opera.* For the Music see **Kerker, G. A.** For the Libretto see **Byrne, C. A.**

Peccavi. *Motet.* Caldara, A. No. 16 in M.443.23; etc.

Pech, Jindřiška.
Tajemstvi. Komická opera. [Hudbu slozil] B. Smetana. M.442.56

Pêcheur, Le. *Song.* Berlioz, L. H. Werke. Serie 7, Abteilung 2. No. 9 in M.440.3.7.2

Pêcheurs, Les, des lagunes. *Song.* Labarre, T. Album lyrique. M.123.16

Pedalling. *Organ.*
Morhange, C. H. V. 12 études d'orgue, ou de piano à pédales, pour les pieds seulement. M.444.63

Pédants, Les. *Song.* Jaques-Dalcroze. Chez nous. No. 3 in M.203.37

Pedro's dance. [When wit and beauty lead y^e^ way. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 134.) M.409.37

Peer Gynt. *Incidental music.* Grieg, E. H. M.411.77

Peer of gods he seems. *Song.* Bantock, G. Sappho. No. 2 in M.136.17

Pegge, Samuel.
A full true and particular account. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 32–36.) No. 14 in M.430.1.12
It long has been said. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 31–33.) No. 19 in M.403.1.16
The king's speech. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 89–92.) No. 33 in M.430.1.14
Says Sir John. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 30, 31.) No. 18 in M.430.1.16

Pegge, Samuel, *alleged author.*
The tempest. [What a storm.] Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 54, 55.) No. 30 in M.430.1.23

"Peggy." *Opera.* For the Music see **Barrett, T.**

Peggy. *Song.* Arne, T. A. No. 53 in M.376.31.2

Peggy, I must love thee. *Song.* Thomson, W. No. 88 in M.cab.1.50; etc.

Peggy Wynne. *Song.* Arne, T. A. The monthly melody. No. 1 in M.cab.1.3.1

Peile, J. H.
Odysseus in Phæacia. Cantata. Music by Alan Gray. M.415.44

Peine cruelle. *Song.* Deutsch de la Meurthe, H. Mélodies. M.440.10

Peine d'amour. *Song.* Doret, G. Dix mélodies. No. 2 in M.417.12

Peines, Les, et les plaisirs de l'amour. *Opera.* For the Libretto see **Gilbert, G.**

Pèlerinage au pardon de S^te^ Anne-La-Palud. *For organ.* Saint-Saëns, C. C. 3 rhapsodies sur des cantiques bretons. M.444.155

Pélerins d'Emmaüs, Les. *Oratorio.* For the Music see **Bret, G.** For the Libretto see **Lajas, D.**

Pelleas und Melisande. *Symphonic poem.* Schoenberg, A. M.444.54

Pellegrin, Simon Joseph.
Les festes de l'été. Ballet. Paroles de M. Pellegrin. Musique de M. Monteclair. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 12, pp. 1–75.) M.128.47.12
Words only.
Hipolyte et Aricie. Tragédie. Paroles de M. Pellegrin. Musique de M. Rameau. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 15, pp. 311–380.) M.128.47.15
Libretto only.
Same. Hippolyte et Aricie. Tragédie. [Musique de] Jean Philippe Rameau. M.402a.25.6
Jephté. Tragédie tirée de l'Écriture sainte. Paroles de M. Pellegrin. Musique de M. Monteclair. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 15, pp. 51–120.) M.128.47.15
Libretto only.
Le jugement de Paris. Pastorale héroïque. Paroles de Monsieur Pellegrin-Barbier. Musique de M. Bertin. (*In* Recueil général des opéra représentez par l'Academie royale de musique. Vol. 12, pp. 259–316.) M.128.47.12
Libretto only.
Orion. Tragédie. Paroles de M. Pellegrin. Musique de M. de la Coste. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 14, pp. 189–252.)
Libretto only. M.128.47.14
Les plaisirs de la campagne. Ballet. Paroles de M. Pelegrin-Barbier. Musique de M. Bertin. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 12, pp. 449–503.) M.128.47.12
Libretto only.
La princesse d'Élide. Ballet héroïque. Paroles de M. Pellegrin. Musique de M. Villeneuve. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 14, pp. 253–296.) M.128.47.14
Libretto only.
Renaud. Tragédie. Paroles de M. Pellegrin. Musique de M. Desmarests. (*In* Recueil général des opéras représentez par l'Académie royale de musique. Vol. 13, pp. 117–194.) M.128.47.13
Libretto only.
Télégone. Tragédie. Musique de M. la Coste. Paroles de M. Pellegrin. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 13, pp. 453–524.)
Libretto only. M.128.47.13
Télémaque. Tragédie. Les paroles de M. Pellegrin & la musique de M. Destouches. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 11, pp. 233–300.) M.128.47.11
Libretto only.

Pellegrini, Ferdinando.
Six lessons for the harpsichord. Composed by F. Pellegrino [sic]. Opera V^th^. London. Printed for R: Bremner. [1770?] M.431.65

Pellegrino, F. See **Pellegrini, Ferdinando.**

Pelouse, La, aux marronniers. *For pianoforte.* DUPIN, P. Le beau jardin. M.444.80

Pendant la tempête. *Part-song.* KASTNER, J. G. Les chants de la vie. M.121.34

Pénélope. *Opera.* For the MUSIC see **Fauré, G. U.** For the LIBRETTO see **Fauchois, R.**

Penna, Lorenzo.

Li primi albori mvsicali per li principianti della musica figurata; distinti in tre' libri: dal primo spuntano li principij del canto figvrato; dal secondo spiccano le regole del contrapvnto; dal terzo appariscono li fondamenti per suonare l'organo ò clavicembalo sopra la parte; in questa quarta impressione dall' autore riueduti, & accresciuti. In Bologna, MDCLXXXIV. Per Giacomo Monti. Portrait. Plate. M.149a.35

Same. [Primo libro.] In Bologna, per Pier-maria Monti. 1696. Plate. M.149a.38

Pensa alla patria! *Song.* ROSSINI, G. A. M.157.14.3

Pensée. *Song.* DUPIN, P. Recueil de mélodies. M.442.19

DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Pensées. *For pianoforte.* PERABO, J. E. No. 2 in M.444.159

Pensées d'amour. *Part-song.* KASTNER, J. G. Les chants de la vie. M.121.34

Penseroso, Il. *For orchestra.* LISZT, F. [Années de pélerinage.] No. 3 in M.133.41

Pensive alone. *Song.* LAMPE, J. F. The wand'ring lover. No. 71 in M.CAB.1.50

Penzel, ——.

Der Herr ist unsre Macht. Aria [S. A. T. B.]. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 4, pp. 40, 41.) No. 29 in M.443.23

Singt neue Gesänge. Aria [S. A. T. B.]. Aus dem 98. Psalm. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 4, pp. 44–46.) No. 31 in M.443.23

Wenn Christus seine Kirche schützt. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 2, pp. 44–48.) No. 12 in M.443.23

Wenn ich zu dir. Aria [S. A. T. B.]. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 4, pp. 38, 39.) No. 28 in M.443.23

Wie selig ist. Aria [S. A. T. B.]. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 4, pp. 42, 43.) No. 30 in M.443.23

People's Choral Union, The, *Boston.*

[Programmes, and notices compiled by Allen A Brown.] Boston. 1898–1914. M.CAB.1.34

People's Singing Classes, The, *Boston.* See **People's** Choral Union, The, *Boston.*

Pepparella. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Pepusch, Johann Christoph.

Alexis. Cantata [T., with accomp. for piano, violoncello or German flute]. (*In* Calliope. 2d edition. Vol. 2, pp. 68–71.) No. 255 in M.CAB.1.50

Per la gloria d'adorarvi. *Song.* BONONCINI, G. B. M.417.40

Per lei mi struggo. *Song.* CACCINI, G. Le nvove mvsiche. No. 2 in M.396.74

Per me rispondete. *Catch.* COCCHI, G. No. 62 in M.430.1.6

Per pietà del mio tormento. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 106, 107.) No. 49 in M.430.1.4

Perabo, Johann Ernst.

Circumstance, or fate in a human life. Song [with pianoforte accompaniment]. Op. 13. [Boston. Perabo.] 1887. No. 3 in M.444.159

Destiny. A poem. Musical setting by Ernst Perabo. Op. 18. [English and German words. Boston. Perabo. 1891.] No. 5 in M.444.159

Pensées. Für Pianoforte. Op. 11. London. Augener & Co. [189–?] No. 2 in M.444.159

Praeludium. Für Pianoforte. Op. 19[1]. Leipzig. Jost. [189–?] No. 6 in M.444.159

Perabo, Johann Ernst. *(Continued.)*

[Programmes of concerts given by Ernst Perabo. April 21, 1866, to December 13, 1909. Compiled by Allen A. Brown.] Portrait. M.CAB.1.41

There are some newspaper clippings inserted.

Perabo, Johann Ernst, *editor.*

BEETHOVEN, L. van. [Fidelio.] Quartette from "Fidelio." A transcription for the piano. No. 4 in M.444.159

—— Same. Trio from "Fidelio." (Leonore, Florestan, Rocco.) A transcription for the piano. No. 1 in M.444.159

SULLIVAN, A. S. Iolanthe. Comic opera. Ten transcriptions for the piano. M.444.18

Perche così crudel. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 60, 61.) No. 32 in M.430.1.16

Perche musicale, Il. *Theory.* BERARDI, A. M.149a.40

Percy, John.

Come away death. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 70–73.) No. 33 in M.430.1.31

In this house. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 329–334.) No. 88 in M.430.1.31

Lovely seems the moon's fair lustre. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 26–29.) No. 17 in M.430.1.29

A lover once I did espie. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 237–244.) No. 70 in M.430.1.29

Thousands wou'd seek. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 185–192.) No. 65 in M.430.1.31

Under the greenwood tree. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 74–79.) No. 34 in M.430.1.31

When chill'd with fear. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 246–254.) No. 74 in M.430.1.31

When icicles hang by the wall. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 79–83.) No. 35 in M.430.1.31

Why shoud the lover. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 20–24.) No. 13 in M.430.1.22

Why so pale and wan. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 18–20.) No. 11 in M.430.1.29

Perdita. *Opera.* For the MUSIC see **Pillaut, L.** For the LIBRETTO see **Gallet, L.**

Père Noël. *Song.* VERSEPUY, M. Chansons d'Auvergne. M.417.55

Perego, Camillo.

La regola del canto fermo ambrosiano, composta già d'ordine di S. Carlo. In Milano, Per l'her. di Pacifico Pontio, & Gio. Battista Piccaglia. M DC XXII. M.149a.62

Peregrina. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38

Perfections, The, of true love. *Song.* LAMPE, J. F. No. 137 in M.CAB.1.50

Perfidissimo volto. *Song.* CACCINI, G. Le nvove mvsiche. No. 2 in M.396.74

Perger, Lothar Herbert, *editor.*

HAYDN, J. M. Instrumentalwerke. I. M.414.24

Pergolesi, Giovanni Battista.

Le maitre de musique. Opéra bouffon italien. [Partition.] Paris. Boivin. 1753. M.432.26

Nina. [Lied. Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 18, 19.) M.417.40

Quando corpus. Duo [S. A. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 138–140.) M.157.14.2

From his Stabat mater.

Salve Regina 1. Heil dir Königin. 2. Gnadenvoll du Schützerin. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 34–42.) No. 10, 11 in M.414.43.4

Pergolesi, Giovanni Battista. *(Continued.)*
Tre giorni son che Nina. Aria [T. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 141, 142.) M.157.14.2

Peri, Achille.
Ester d'Engaddi. Dramma tragico in due atti di S. Cammarano. Posto in musica da Achille Peri. [Riduzione per canto e pianoforte.] Milano. Lucca. [1843? Opere teatrali complete per canto e per piano-forte.] M.140.10

Péri, La. *Ballet music.* DUKAS, P. A. M.421.23; etc.

Péricaud, Jean Louis.
Les bonnets d'âne. Opérette. Paroles de Péricaud & Villemer. Musique de Frédéric Wachs. No. 1 in M.135.27
Les commis voyageurs par amour. Opérette. Paroles de MM. Jouhaud, Péricaud & Villemer. Musique de L. Desormes. No. 4 in M.379.70
La famille de Paméla. Opérette. Paroles de Péricaud & Delormel. Musique de F. Chassaigne. No. 1 in M.417.8
Le petit spahi. Opérette. Paroles de MM. L. Péricaud et A. de Jallais. Musique de Lucien Collin. No. 2 in M.417.8

Périlhou, A.
Chants de France. Harmonisés par A. Périlhou. Paris. Heugel & cie. 1900. M.137.34
Contents. — Musette du XVIIe siècle.—Chanson à danser.—Margoton. Complainte de Saint-Nicolas. — Pastorale. — Le premier jour de May. — Brunette. — Chanson de Guillot Martin. — Ronde populaire. — Trimousett', chant de quête de La Champagne.
Fantaisie, 2me, pour piano et orchestre (et orgue ad libitum). Partition d'orchestre. Paris. Heugel & cie. 1895. M.411.84

Periodicals.
ALLGEMEINE Musik-Zeitung. Wochenschrift für die Reform des Musiklebens der Gegenwart. Redacteur: Otto Lessmann. Jahrgang 18–29. 1891–1902. M.424.1
BOSTON Musical Gazette. A semi-monthly journal, devoted to the science of music. Vol. 1. Boston. 1838, 39. M.432.50
BREITKOPF & HAERTEL, *Leipzig.* Mittheilungen der Musikalienhandlung Breitkopf & Härtel in Leipzig. Nos. 1–23, 25–27, 29–112. [Leipzig. 1876–1913.] Portraits. Plates. Facsimiles. M.127.66
JOURNAL of Musick. [Semi-monthly.] Composed of Italian, French and English songs, romances and duetts, and of overtures, rondos, &c., for the forte piano. Published by Madame Le Pelletier. Part 1. [Baltimore.] 1810. M.440.20
LONDON Singer's Magazine, The. A collection of the most celebrated and popular songs, as sung at the London theatres, public and private concerts, and other places of amusement; including the favourite songs of the most eminent and popular song writers. Nos. 1–20, 22–25. London. [183–?] Plates. M.129.114
LONDON Singer's Magazine, The, and reciter's album. Edited by Thomas P. Prest. Vol. 1 (no. 23–25, 29, 30, 32); 2 (no. 33, 34, 39). London. [184–?] Illus. M.127.65
MAATSCHAPPIJ tot bevordering der toonkunst. Vereeniging voor Noord-Nederlands muziekgeschiedenis. Tijdschrift. Deel 1–9. Amsterdam. 1882–1914. M.452.1
MAGAZIN der Musik. Herausgegeben von Carl Friedrich Cramer. Jahrgang 1, 2. Hamburg. 1783–87. 2 v. M.127.64
MÉNESTREL, Le. Année 29–79. 1861–1913. 51 v. M.172.1
MONTHLY Musical Record, The. Vol. 1–45. London. 1871–1915. 45 v. in 39. M.183.1
MUSIC Magazine and musical stage review. [Edited by Philip Kahn.] Vol. 1 (no. 1–4). February 15 – March 8, 1913. Boston. 1913. Portraits. M.441.78
SIGNALE für die musikalische Welt. Jahrgang 1–73. 1843–1915. 73 v. in 71. M.185.1

Periquet, Fernando.
Goyescas. An opera. The music by Enrique Granados. M.443.119

Perkins, Charles Callahan.
Eight melodies. Huit mélodies. [For voice and pianoforte.] Paris. Brandus & cie. [186–?] Plates. M.441.79
Contents. — Lady Mary. — Asia's song. — Indian serenade.—Excelsior. — Serenade. — Ode to a sky lark. — Hunting song. — Ave Maria.
The words are in French and English.

Perrin, Harry Crane.
Pan's pipes. Ballad for chorus and orchestra. [Words by Elizabeth Barrett Browning. Music] by H. C. Perrin. [Vocal score.] London. Breitkopf & Härtel. [1907.] M.415.61

Perrin, Pierre.
Pomone. Pastorale. Les paroles sont de M. Perrin & la musique de M. Cambert. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 1, pp. 1–48.) M.128.47.1
Libretto only.

Persée. *Opera.* For the LIBRETTO see Quinault, P.

Persians, The, stretch their votive arms. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 342–345.) No. 127 in M.430.1.25

Persiany, J.
Quatuor (en la) pour deux violons, alto et violoncelle. Op. 1. Partition. Leipzig. Belaïeff. 1906. No. 4 in M.412a.21

Personne n'aime. *Glee.* CHURCHILL, G. S. No. 12 in M.430.1.31

Perti, Jacopo Antonio.
Adoramus Te. [Motet, S. A. T. B.] (*In* Musica sacra. Band 14, p. 40.) No. 8 in M.414.43.14

Peruzzini, Giovanni.
Il borgomastro di Schiedam. Melodramma. Posto in musica dal Mo Lauro Rossi. M.140.15
Cellini a Parigi. Melodramma semiserio. Posto in musica dal Mo Lauro Rossi. M.140.16
I gladiatori. Tragedia lirica. Posta in musica dal maestro Jacopo Foroni. M.140.7

Pescatore de coralle, Lo. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Pescatrice, La. *Opera.* For the MUSIC see Piccinni, N.

Pescetti, Giovanni Battista.
The charmer. [Stella, darling of the muses.] To a celebrated air in Demetrius. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 31.) No. 31 in M.CAB.1.50
Also to be found in Universal harmony.
Pièces pour le clavecin. 1724–1739. Composées par François Dandrieu, Benoit Marcello, Philippe Telemann et Jean-Baptiste Pescetti. Paris. Farrenc. 1872. [Le trésor des pianistes. Vol. 20.] No. 2 in M.450.48.20

Peseur d'or, Le. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Pessard, Émile Louis Fortuné.
L'épave. Opérette en un acte. Paroles de Ernest Depré & Louis Hérel. Musique de Émile Pessard. Partition chant et piano. Paris. Choudens. [1903?] M.417.27
Petite messe solennelle. À deux voix égales avec ténor et basse (ad libitum) et accompagnement d'orgue. Œuv. 21. Paris. Leduc. [187–?] M.137.60

Pesse, Maurice.
Impressions lyriques pour piano, violon et violoncelle. [Partition et parties.] Paris. Mathot. [191–?] No. 3 in M.450.42

Peter und Eberle. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33

Peter White. A catch a 3 voci. (*In* The Pleasant musical companion. Fol. 14.) No. 28 in M.CAB.1.53

Peters, Carl Friedrich.
Jahrbuch der Musikbibliothek Peters. 1894–1910, 12, 13. Jahrgang 1–17, 19, 20. Leipzig. 1895–1914. 19 v. in 15. M.372.30
Katalog der Compositionen von Edvard Grieg. Leipzig. 1898. Portrait. M.128.81
There is a biographical notice by La Mara.

Peters, William Cumming.
Erin, or I love thee, dear Erin. Ballad [M.-S. or BAR. Accomp. for piano]. Written by Henry F. Watson. Composed by W. C. Peters. New York. Firth, Hall & Pond. 1847. No. 10 in M.431.54
Kind, kind and gentle is she. [Song, BAR.] (*In* Annie Laurie melodist. P. 5.) No. 3 in M.129.52

Petersilea, Carlyle.
Piano playing. General musical instruction from beginning

Petersilea, Carlyle. *(Continued.)*
to end. Boston. Croke Printing Co. 1891. Illus. Portraits. Plates. M.453.29

Petherick, Horace.
Joseph Guarnerius: his work and his master [Andreas Gisalberti]. London. "The Strad" Office. 1906. Illus. Plates. Facsimiles. ["The Strad" library.] M.102.41

Petit Jésus de Bethléem. *Song.* DORET, G. Jardin d'enfants. M.137.57

Petit ménage. *Song.* JAQUES-DALCROZE. Les chansons. No. 2 in M.203.37

Petit oiseau. *Song.* BERLIOZ, L. H. Werke. Serie 7, Abteilung 2. No. 29 in M.440.3.7.2

Petit Poucet. *For orchestra.* RAVEL, J. M. M.431.5; etc.

Petit rasta, Le. *Song.* JAQUES-DALCROZE. Chez nous. No. 3 in M.203.37

Petit roman. *Cantata.* For the MUSIC see **Guiraud,** G. For the LIBRETTO see **Gorsse,** H. J. A. de.

Petit spahi, Le. *Opera.* For the MUSIC see **Collin,** L. For the LIBRETTO see **Péricaud,** J. L.

Petite Bohême, La. *Opera.* For the MUSIC see **Hirschmann,** H. For the LIBRETTO see **Ferrier,** P.

Petite brune, La. *Song.* RAULIN, A. de, *editor.* Écoutez la chanson. M.453.66

Petite lampe, La. *Song.* LECOCQ, A. C. Les chansons d'amour. M.126.48

Petite symphonie. *For wind instruments.* GOUNOD, C. F. No. 2 in M.407.58

Petites étoiles, Les. *Opera.* For the MUSIC see **Hirschmann,** H. For the LIBRETTO see **Veber,** P. E.

Petites vestales, Les. *Opera.* For the MUSIC see **Le Rey,** F. For the LIBRETTO see **Depré,** E.

Petits bergers, Les. *Song.* BÉRAT, F. Chansons. M.376.48

Petits du premier, Les. *Opera.* For the MUSIC see **Albert,** É. For the LIBRETTO see **Busnach,** W. B.

Petits vieux, Les, sur la rive. *Song.* JAQUES-DALCROZE. Des chansons. No. 2 in M.203.37

Petrarca, Francesco.
Petrach's [sic] sonnets. Translated from the works of that author by different hands. Set to music by Mr Hook. M.402b.22

Petrella, Errico.
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Phillis I fain would die now. *Part-song.* MORLEY, T. Of Thomas Morley the first booke of balletts. M.452.4.4

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Phillis the vainest. *Song.* KING, R. A second booke of songs. M.430.2

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Phyllis is an April day. *Song.* HOPKINS, F. Twenty songs. M.137.41

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Libretto only.

Piccinni, Niccolò.
La bonne fille. Opéra en 3 actes, traduit de l'italien par Baccelli. Paroles de Goldoni. Musique de Piccinni. Partition. Paris. Houbaut. 1771. M.431.59
The title-page is lacking.
La pescatrice. Intermezzo a quattro voci. Manuscript. N. d. M.120.2
Roland. Opéra en trois actes. [Paroles de Marmontel.] Mis en musique par Piccini. [Partition.] Paris. Des Lauriers. [1778?] M.134.22

Piccinni, Niccolò, *alleged author.*
[Gli stravaganti.] The favorite songs in the opera Gli stravaganti. A burletta. [Score and oboe and horn parts.] London. Printed by R: Bremner. [1767.]
One song only has the name of Piccinni as composer. M.445.31

Picka, František, *editor.*
SMETANA, B. Tajemstvi. Komická opera. M.442.56

Picque, M. See Pic, Jean.

Pidder Lüng. *Song.* MATTIESEN, E. Balladen vom Tode. No. 1 in M.137.63

Pie Jesu. *Anthem.* HUBERT, J. Les encensoirs. M.125.54

Pièce d'eau, La, aux petits poissons rouges. *For pianoforte.* DUPIN, P. Le beau jardin. M.444.80

Pièces pour le clavecin composées par divers auteurs anglais des XVIe et XVIIe siècles. (1er recueil.) Paris. Farrenc. 1863. [Le trésor des pianistes. Vol. 6.] No. 2 in M.450.48.6
Contents. — Byrd, W.: The carman's whistle; Callino casturame; Victoria. — Crofurd: Courante. — Gibbons, O.: Courante.

Pied piper. The. *Opera.* For the MUSIC see Klein, M. For the LIBRETTO see Strong, A.

Pied piper, The, of Hamelin. *Cantata.* For the MUSIC see Walthew, R. H. For the LIBRETTO see Browning, R.

Piemonte. *Suite.* SINIGAGLIA, L. M.444.13

Pierné, Henri Constant Gabriel.
L'an mil. Poème symphonique avec choeurs. [Partition piano et chant.] Paris. Enoch & cie. 1898. M.450.27
Le collier de saphirs. Pantomime. Suite d'orchestre. Partition. Paris. Leduc. [189–?] No. 4 in M.407.20
Les enfants à Bethléem. Mystère en deux parties [pour soli, choeur d'enfants et orchestre]. Poème de Gabriel Nigond. Musique de Gabriel Pierné. Partition piano et chant. Paris. Heugel & cie. 1907. M.389.68
Entrée dans le style classique pour grand orgue. Autograph manuscript. Paris. [1895.] No. 24 in M.451.2.4
La fille de Tabarin. Comédie lyrique en trois actes de M.M. Victorien Sardou & Paul Ferrier. Musique de Gabriel Pierné. Partition chant et piano. Paris. Choudens. 1901. M.CAB.2.33
This volume was once the property of Albert Vizentini of Paris, under whose direction the opera was produced at the Théâtre national de l'opéra-comique. He has inserted autograph letters, portraits, etc.
On ne badine pas avec l'amour. Comédie lyrique en trois actes d'après Alfred de Musset. Poème de MM. Gabriel Nigond et Louis Leloir. Musique de Gabriel Pierné. Partition chant et piano. Paris. Heugel & cie. 1910. M.135.26
Saint François d'Assise (Fioretti). Oratorio en un prologue et deux parties. Poème de Gabriel Nigond. Pour soli, choeurs d'hommes, de femmes, d'enfants et orchestre par Gabriel Pierné. Partition chant et piano. Paris. Eschig. 1912. M.443.12
Vendée! Drame lyrique en trois actes et quatre tableaux. Poème en vers libres de Charles Foleÿ [sic] et Adolphe Brisson. Musique de Gabriel Pierné. Partition piano et chant. Paris. Leduc. 1897. Plate. M.CAB.2.34
This volume was a presentation copy from the composer to Albert Vizentini of Paris, to whom the score is dedicated and under whose direction the opera was produced at the Grand-Théâtre de Lyon.

Pierné, Henri Constant Gabriel. *Works about.*
FLEISCHMANN, B. Gabriel Pierné, Der Kinderkreuzzug (La croisade des enfants). Musikalische Legende. Erläutert. Berlin. [1910?] M.217.12.364

Pierné, Paul.
Le diable galant. Opéra-comique en un acte. Paroles de Ludovic Fortolis. Musique de Paul Pierné. [Partition chant et piano.] Paris. Joubert. 1913. M.137.48

Pierrette. *For pianoforte.* FOOTE, A. W. No. 17 in M.451.2.2

Pierrot. *For pianoforte.* FOOTE, A. W. No. 16 in M.451.2.2

Pierrot assassin de sa femme. *Pantomime.* For the MUSIC see Vidal, P. A. For the SCENARIO see Margueritte, P.

Pierrot Macabre. *Ballet-pantomime.* For the MUSIC see Lanciani, P. For the SCENARIO see Hannon, T.

Pierrot mendiant. *Opera.* For the MUSIC see Marietti, G. For the LIBRETTO see Teulet, E.

Pierrot, The, of the minute. *Overture.* BANTOCK, G. No. 2 in M.434.1

Piestre, Pierre Étienne.
Le premier jour de bonheur. Opéra comique. Poème de Dennery [pseud.] et Cormon [pseud.]. Musique de D. F. E. Auber. M.418.4

Piet Hein. *For orchestra.* ANROOIJ, P. G. van. M.421.11

Pietà, Signore. *Aria.* STRADELLA, A. M.417.40

Pigault-Lebrun, Guillaume Charles Antoine.
Le mariage impromptu. Opéra comique. Musique d'Émile Lombard. M.418.26

Pigmalion. *Opera.* For the Music see **Rameau, J. P.** For the Libretto see **Ballot de Sovot.**

Piis, Pierre Antoine Augustin, *Chevalier* de.

Théâtre de M. de Piis et de M. Barré; contenant les opéra-comiques en vaudevilles, et autres pièces qu'ils ont composées en société, pour le Théâtre italien, depuis 1780 jusqu'en 1783. À Londres. M.DCC.LXXXV. 2 v. M.374a.8

Contents.—1. Cassandre oculiste, ou l'oculiste dupe de son art.—Aristote amoureux, ou le philosophe bridé. — Les vendangeurs, ou les deux baillis. — Cassandre astrologue, ou le préjugé de la sympathie. — Les étrennes de Mercure, ou le bonnet magique. — La matinée et la veillée villageoises, ou le sabot perdu. — Compliment prononcé à la clôture du Théâtre italien. 2. Le printemps. — Les deux porteurs de chaise. — Les amours d'été. — Le gâteau à deux fèves. — Le mariage in extremis. — L'oiseau perdu et retrouvé, ou la coupe des foins. — Les voyages de Rosine. — Les quatre coins.

Pilgerspruch. *Song.* Mendelssohn-Bartholdy, J. L. F. M.417.40

Pilgrim, Der. *Song.* Schubert, F. P. No. 11 in M.140.33.2

Pilgrim, The, that journeys. *Duet.* Jackson, W., *of Exeter.* Twelve canzonets. Op. 9. No. 1 in M.137.31

Pilgrim, Der, vor St. Just. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 15 in M.384.67.4

Pillaut, Léon.

Perdita. Opéra-comique en 1 acte. Épisode de la comédie de Shakespeare "Le conte d'hiver." Poème de Louis Gallet. [Musique de] Léon Pillaut. Partition chant et piano réduite par l'auteur. Paris. Du Wast. [1907.] No. 2 in M.134.17

Pilot, François Pierre Alfred.

Messe de l'annonciation, semi-solennelle. Soli et choeurs à trois voix, s. t. b., avec accompagnement d'orgue et contre-basse ad libitum. Partition chant et orgue. Paris. Le Besu. 1893. No. 2 in M.126.69

Pimmalione. *Opera.* For the Music see **Tamagni, G.** For the Libretto see **Sografi, A.**

Pink lady, The. *Opera.* For the Music see **Tilkins, F.** For the Libretto see **McLellan, C. M. S.**

Pink, The, the rose. *Catch.* Callcott, J. W. No. 8 in M.430.1.25

Pinna, Joseph de.

What fairy-like music. [Song, a. or b.] (*In* Annie Laurie melodist. P. 28.) No. 27 in M.129.52

Pious Celinda goes to pray'rs. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Pious orgies, pious airs. *Song.* Handel, G. F. No. 80 in M.376.31.3

Pipe, The, of desire. *Opera.* For the Music see **Converse, F. S.** For the Libretto see **Barton, G. E.**

Pirame et Thisbé. *Opera.* For the Music see **Rebel, F.** For the Libretto see **La Serre, J. L. I. de.**

Pirithous. *Opera.* For the Libretto see **La Serre, J. L. I. de.**

Pirrhus. *Opera.* For the Libretto see **Fermelhuis, ——.**

Pirro, André, *editor.*

Archives des maîtres de l'orgue des XVI^e, XVII^e et XVIII^e siècles. Publiées d'après les manuscrits et éditions authentiques avec annotations et adaptations aux orgues modernes par Alexandre Guilmant avec la collaboration, pour les notices biographiques, de André Pirro. Paris. 1898–1909. 9 v. Plates. Facsimiles. M.432.43

Pisně milostné. *Songs.* Dvořák, A. M.442.84

Pissenlits, Les. *Song.* Legay, M. Chansons rouges. M.377.51

Pitié. *Song.* Georges, A. Chants de guerre. M.442.22

Pitoni, Giuseppe Ottavio.

Adoramus [s. a. t. b.]. (*In* Musica sacra. Band 6, p. 48.) No. 15 in M.414.43.6

Pitt, Percy.

Air de ballet for string orchestra. Op. 1, No. 1. Full score. London. Novello & Co., Ltd. 1899. No. 4 in M.445.29

Pittrich, George Washington.

Engelreigen. Für kleines Orchester. Op. 35. Partitur. Mainz. Schott. [190–?] No. 1 in M.133.47

Serenade. Für kleines Orchester. Op. 21. Partitur. Mainz. Schott. [190–?] No. 2 in M.133.47

Pittsburgh Orchestra, The.

Programs of the afternoon & evening concerts. 1st–10th, 13th season. 1896–1905, 07/08. [Pittsburgh. 1896–1908.] 11 v. in 9. M.374.4

Pitty patty. *Song.* Arne, T. A. No. 64 in M.376.31.1

Pity the sorrows. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 17, p. 98.) No. 37 in M.430.1.17

Più d'un giorno. *Canon.* Callcott, J. W. No. 9 in M.430.1.30

Piutti, Carl.

Elegie. [For organ.] Autograph manuscript. [189–?] No. 10 in M.451.2.7

Vision. [For organ.] Autograph manuscript. [189–?] No. 9 in M.451.2.7

Pixis, Johann Peter, *editor.*

Spohr, L. Faust. Romantische Oper. M.140.20

Pixley, Frank.

The grand mogul. A musical comedy. Music by Gustav Luders. M.135.37

Pizarro. *Incidental music.* Kelly, M. M.441.63

Pizzi, Emilio.

The bric-à-brac will. An original comedy-opera in three acts. Libretto by S. J. Adair Fitz-Gerald and Hugh Moss. Lyrics by S. J. Adair Fitz-Gerald. Music by Emilio Pizzi. Vocal score. London. Cocks & Co. 1896. M.443.54

Rosalba. Lyrisches Drama in einem Akt von Luigi Illica. Musik von Emilio Pizzi. Deutsch von Ludwig Hartmann. Vollständiger Klavierauszug mit deutschem und englischem Text. Leipzig. Junne. [1904.] No. 2 in M.389.69

Placa gli sdegni tuoi. Glee [a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 16–19.) No. 9 in M.430.1.9

Place, A, in thy memory. [Song, bar.] (*In* Annie Laurie melodist. P. 63.) No. 72 in M.129.52

Place me where never summer breeze. *Glee.* Stevens, R. J. S. No. 123 in M.430.1.25

Placet futile. *Song.* Debussy, A. C. Trois poèmes. M.445.10

Ravel, J. M. Trois poèmes de Stéphane Mallarmé. No. 1 in M.450.21

Plague, A, of those musty old lubbers. *Song.* Nothing like grog. No. 18 in M.129.111

Plague, A, on Egypt's art. *Glee.* Paxton, S. No. 47 in M.430.1.22

Plain dealer, The. See Lampe, J. F. Why do you fix your eyes on mine.

Plain truth. [The man who seeks. Song, t. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 88.) No. 65 in M.376.31.1

Plainsong. *Works about.*

Aiguino, I. La illvminata de tvtti i tvoni di canto fermo, con alcvni bellissimi secreti, non d'altrui piu scritti. In Venetia. M D LXXII. M.149a.65

Cinciarino, P. Introdvttorio abbreviato di mvsica piana, o vero canto fermo, per Pietro Cinciarino Vrbinato reuisto & corretto dal preditto autore molto facile & utile, la qval ti insegnara di offitiare, psalmigiare in parole, e di cantare [etc.]. In Venetia. MDLV. M.376.39

Coferati, M. Cantore addottrinato in tutte le regole del canto corale; ovvero modo facile e breve per la pratica de' precetti più necessarj del canto fermo, per mantenere il coro alla medesima altezza di voce, e di ripigliarla dove resta l'organo. In Firenze. 1710. M.128.54

Compendiū musices confectū ad faciliorē instructionē cantum choralē dicentiū: necnō ad introductionē huius libelli: qui Cātorinus intitulatur: omnibus diuino cultui deditis putilis necessarius. [Colophon: Venetijs: 1513.] M.149a.59

Guerson, G. Utilissime musicales regulenecessitate plani cantus simplicis contrapuncti: rerum factarum tonorum vsualium: nec non artis accentuandi tam speculatiue q̄ practice: accriori lima mundate. Venundatur Parrhisiis. [1526.] M.149a.74

Perego, C. La regola del canto fermo ambrosiano, composta già d'ordine di S. Carlo. In Milano. M DC XXII. M.149a.62

Wollick, N. Opus aureum musice castigatissimū de Gregoriana ꝫ figurativa atqꝫ contrapūcto simplici percōmode tractans oīnibꝰ cantu oblectantibus vtile ꝫ neces-

Plainsong. *Works about. (Continued.)*
sarium e diversis excerptum. [Impressum Colonie. 1501.] M.149a.73

Plainte. *For organ.* LORETZ, J. M., *Jr.* No. 10 in M.451.2.4; etc.

Plaintes d'amour. *Song.* CHAMINADE, C. L. S. Twenty melodies. M.417.7

Plaisir d'amour. *For orchestra.* MARTINI, G. B. No. 4 in M.440.3.9.1

Plaisirs, Les, de la campagne. *Ballet.* For the WORDS see Barbier, M. A.; also Pellegrin, S. J.

Plaisirs, Les, de la paix. *Ballet.* For the WORDS see Ménesson, ——.

Plaisirs, Les, du village. *Song.* MOULLÉ, É. Chansons tendres. M.442.97

Planard, François Antoine Eugène de.
Le colporteur. Opéra-comique. Mis en musique par G. Onslow. M.450.20
Les deux Jaket. Opéra comique. Musique de Justin Cadaux. M.126.83
Guise, ou les états de Blois. Drame lyrique de MM. de Planard et de Saint Georges. Mis en musique par G. Onslow. M.134.21
Mina. Opéra comique. Musique de Amb. Thomas. M.418.39
Le solitaire. Opéra comique. Imité du roman de M. le Vicomte Darlincourt. Mis en musique par M. Carafa. M.134.15

Planché, James Robinson.
Lays and legends of the Rhine. The music by Henry R. Bishop. M.441.12

Plantons les romarins. *Part-song.* MOULLÉ, É. 52 chants anciens. M.441.90

Platanes, Les. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Platen-Hallermund, Carl August Georg Max, *Graf* von.
Du liebst mich nicht [Gedicht]. In Musik gesetzt für eine Singstimme [s. oder T.] mit Begleitung des Pianoforte von Franz Schubert. No. 15 in M.140.33.3
Die Liebe hat gelogen. In Musik gesetzt für eine Singstimme [s.] mit Begleitung des Pianoforte von Franz Schubert. No. 2 in M.140.33.2

Plato's advice. [Says Plato, why should man be vain.] Song [T.]. (*In* American musical miscellany. Pp. 26–28.)
Also to be found in Clio and Euterpe. No. 5 in M.129.111

Platzbecker, Heinrich.
Reinhold Becker. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 108–111. Leipzig. 1906.) M.376.33.1

Plauderwäsche. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Playford, Henry, *compiler.*
The divine companion; or, David's harp new tun'd. Being a choice collection of new and easy psalms, hymns and anthems. The 3d edition, with large additions. London: Printed by William Pearson, and sold by John Young. 1715. M.377.44
Harmonia sacra: or divine hymns and dialogues: with a through-bass for the theorbo-lute, bass-viol, harpsichord, or organ. Composed by the best masters of the last and present age. London: Printed by William Pearson, for S. H. MDCCXIV. 2 v. in 1. Plate. M.CAB.1.4
Book 1 is of the 3d edition, and Book 2 of the 2d edition, both "very much enlarg'd and corrected." Several anthems are appended to each volume.

Playford, John.
A brief introduction to the skill of musick in two books. The first contains the grounds and rules of musick. The second, instructions for the viol and also for the treble-violin. By John Playford. To which is added a third book entitled The art of setting or composing musick in parts, by Dr. Tho. Campion. With annotations thereon by Mr. Chr. Simpson. London. Printed for J. Playford. 1662. M.CAB.1.52
Campion's article has a separate title-page and is dated 1661.
Same. 18th edition. Pearson. 1724. Portrait. M.129a.28
Campion's article is superseded by one edited by Henry Purcell, which is dated 1723.

Plead Thou my cause. *Canon.* BERG, G., *alleged author.* No. 33 in M.430.1.13

Pleasant musical companion, The; being a choice collection of catches for three and four voices. Compos'd by John Blow, Henry Purcell, and other eminent masters. 10th edition. London: Printed and sold by J. Johnson. [1740.] M.CAB.1.53
Contents. — Blow: Come here's a good health. — Udsnigs! here ligs.— Blow: Here are ye rarities. — Purcell: Fy nay prithee John; A health to ye nut brown lass. — Wise: Strange news from ye rose. — Hall: Tom making a mantua. — Blow: Joan has been galloping. — Purcell: The miller's daughter; He yt drinks is immortal; Soldier take off thy wine; Pale faces stand by. — Turner: Young Anthony peeping. — Blow: How shall we speak thy praise. — Turner: Say what you please. — Aldrich: Count Ossory, why what of he. — Turner: A pox on repining. — Miller: Well rung Tom. — Turner: At ye song of my lady's lace. — Lenton: Let us love and drink. — Purcell: Prithee hen't so sad; True English men drink; Bring the bowl. — Blow: I'll tell my mother. — Reading: A hogshead was offer'd. — Whose three hogs are these. — Hark! Harry. — Peter White that never goes right. — Purcell: My lady's coachman; Young John the gard'ner. — Good good indeed. — Say good master Bacchus. — Aaron thus propos'd. — Purcell: Drink on; When V and I; Call for ye reck'ning; If all be true; Wine in a morning; Under this stone. — Clarke: In this mill you may grind; In drinking full humpers. — Hall: Let ye grave folks. — Sing one, two, three. — Aldrich: Dost not thou remember Ned. — I lay with an old man. — Purcell: Would you know how we meet; 'Tis too late for a coach. — Aldrich: Hark! the bonny Christ church bells. — Purcell: Once, twice, thrice. — Isum: When Celia was learning. — Brown: Let's drink to all our wives; Was ever mortal man; 'Tis pity poor Barnet. — Purcell: Jack thou'rt a toper. — Blow: God preserve His Majesty. — Gillier: John ask'd his landlady. — Reading: Let chrystal white wine. — Carey: Curst be the wretch. — Purcell: Had she not care enough. — Wise: From twenty to thirty. — Purcell: The Macedon youth; Once in our lives; Under a great elm; Here's a health. — Aldrich: Taking his beer. — Purcell: To thee and to a maid; Let us drink; As Roger last night; Full bags, a brisk bottle. — Turner: You may talk of brisk claret. — Purcell: 'Tis women makes us love. — Caesar: To our musical clubb. — Brown: War begets poverty. — Tom Tory told Titus. — Aldrich: Joan, for your part.

Pleasure's enchanted ground. *Part-song.* TRAVERS, J. Eighteen canzonets. M.442.10

Pleasures, The, of life. *Song.* PHILLIPS, T. No. 145 in M.CAB.1.50

Pleure, pauvre Colette. *Duct.* BERLIOZ, L. H. Werke. Serie 7, Abteilung 1. No. 15 in M.440.3.7.1

Pleyel, Ignaz Joseph.
Henry's cottage maid. [Anon. Song with accompaniment for flute and pianoforte.] New York. Printed & sold at J. Hewitt's Musical Repository. [179–?] No. 17 in M.441.49
Trois sonates à quatre mains pour clavecin ou forte-piano. 4e livre. À Paris. Chez Boyer. [179–?] M.450.44

Ploughman's ditty, The. [When Molly smiles.] Glee [T.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 38, 39.) No. 19 in M.430.1.21

Ploughman's ditty, The. [When Molly smiles. Song, BAR. With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 99.) No. 76 in M.376.31.1

Pluempser, Theophilus.
Der Schnellkomponist. Untrügliche Anleitung für Jedermann, in kurzer Zeit ein bedeutender Komponist zu werden. 2. Auflage der „industr.-musikal. Kompositionslehre." Berlin. Brachvogel & Ranft. 1888. M.128.71

Pluie, La. *For pianoforte.* INDY, P. M. T. V. d'. "Tableaux de voyage." M.417.81

Pluie de printemps. *Song.* DORET, G. Airs et chansons. No. 1 in M.417.12

Plurimus in cœlis. *Catch.* COOKE, B. No. 72 in M.430.1.10

Plus de soupirs. Parodie [T.] sur la musette du Triomphe de l'harmonie. (*In* Dessert, Le, des petits soupers. Pp. 27, 28.) No. 1 in M.148.42

Plus loin que la mer lointaine. *Song.* COQUARD, A. Joies & douleurs. No. 3 in M.417.58

Poaching catch. [As to the lone warren. For three voices.] (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 2, 3.) No. 2 in M.430.1.16

Pocock, Isaac.
Hit or miss. A musical entertainment composed by Chas Smith. M.450.62

Poe, Edgar Allan.
"The bells." A cantata. The music composed by George Fox. M.417.69

Poe, Edgar Allan. *(Continued.)*
Same. Dramatic poem. Composed for chorus and grand orchestra by Joseph Holbrooke. M.415.75
The haunted palace. For an orchestral work based on this poem see **Schmitt, Florent.** Étude pour Le palais hanté.
The raven. Arranged as a recitative chant by George Barker. No. 2 in M.450.40
Same. [A melodrama.] Music by Max Heinrich. No. 3 in M.125.73
Two poems: Eldorado and Israfel, with musical settings for voice and pianoforte by Edgar Stillman Kelley. No. 1 in M.133.46

Poe, Edgar Allan. *Works about.*
Holbrooke, J. C. A dramatic choral symphony. Op. 48. [Homage to Edgar A. Poe.] M.450.64

Poème des mois. *Songs.* Brunel, R. No. 4 in M.417.58

Poèmes d'octobre. *Songs.* Bretagne, P. No. 1 in M.450.35

Poestion, Josef Calasanz, *translator.*
Bjørnson, B. Bergliot. Gedicht. No. 2 in M.417.13

Poet, The. *Song.* Lassen, E. Song album. Vol. 2. M.443.84.2

Poet, The, to the rose. *Song.* Greene, M. M.409.37

Poet's picture, The, of his love. [My Cloe's eyes. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 1, p. 152.) No. 116 in M.376.31.1

Poëte, Le. *Song.* Bérat, F. Chansons. M.376.48

Poète, Le, porte le deuil des joies pas encore nées. *Song.*
Vuillemin, L. Rondels mélancoliques. M.442.83

Poglietti, Alessandro.
Suite „Rossignolo"; Suite „Sopra la ribellione di Ungheria"; Canzon und Capriccio, "Über das Henner und Hannergeschrey." [Für das Pianoforte.] (*In* Wiener Klavier- und Orgelwerke aus der zweiten Hälfte des 17. und 18. Jahrhunderts. Pp. 1–39. Wien. 1906.) M.414.19

Pogojeff, W.
Morceaux de ballet. Petite suite pour orchestre. Op. 8. Partition d'orchestre. Leipzig. Belaïeff. 1911. No. 1 in M.444.8
Contents. — Sarabande. — Pas d'action. — Polka. — Petite valse.
Quartettino pour deux violons, alto et violoncelle. Op. 5. Partition. Leipzig. Belaïeff. 1906. No. 1 in M.412a.23
Quatuor (ré) pour deux violons, alto et violoncelle. Op. 7. Partition. Leipzig. Belaïeff. 1909. No. 2 in M.412a.23

Pohjola's Tochter. *Symphonic poem.* Sibelius, J. J. C. No. 2 in M.136.48

Pohl, Robert.
Unser Theodor. Vaudeville-Operette. Mit Benützung eines französischen Stoffes von Wilhelm Ascher und Robert Pohl. Musik von Josef Manas. M.378.32

Poia. *Opera.* For the Music see **Nevin, A. F.** For the Libretto see **Hartley, R.**

Poinsinet, Antoine Alexandre Henri.
Ernelinde. Tragédie lyrique. [Paroles de Poinsinet et Sedaine.] Mise en musique par A. D. Philidor. M.432.11

Point d'adversaire. *Opera.* For the Music see **Pacini, A. F. G. S.** For the Libretto see **Pain, M. J.**

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Polhes, Alban de.
Naristé. Féerie lyrique. Musique de Philippe Bellenot. M.379.37

Polichinelle. *Opera.* For the Music see **Montfort, A.** For the Libretto see **Scribe, A. E.**

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Pollak, Egon, *editor.*
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Pollock, Channing.
The red widow. Musical play. Book and lyrics by Channing Pollock and Rennold Wolf. Music by Chas. J. Gebest. M.126.50

Polly Ply. [If ever a sailor. Song, T.] (*In* American musical miscellany. Pp. 265–267.) No. 101 in M.129.111

Polly when your lips. *Song.* Oswald, J. No. 307 in M.cab.1.50

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Polonaises. *For pianoforte.*
Bach, W. F. Douze polonaises pour le clavecin. No. 3 in M.450.48.6
Liszt, F. Polonaise pour le piano, I., II. [E major.] No. 1, 2 in M.450.13
MacDowell. Zwölf Virtuosen-Etüden. No. 2 in M.444.108

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Polyeucte. *Ballet music.* Gounod, C. F. Airs de ballet de Polyeucte. No. 2 in M.411.34

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Polyphème. *Incidental music.* For the Music see **Bonheur, R.** For the Scenario see **Samain, A.**

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Pomone. *Opera.* For the Libretto see **Perrin, P.**

Pompeii. *Oratorio.* For the Music see **Hollander, B.** For the Libretto see **Dabbs, G. H. R.**

Pompey was a mad man. *Glee.* Callcott, J. W. No. 49 in M.430.1.23

Ponchielli, Amilcare.
La Gioconda. Dramma in quattro atti di Arrigo Boito. Musica di Amilcare Ponchielli. Partitura. Manuscript. [190–?] 4 v. M.441.82

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The instrumentation is indicated.

Ponder my words. *Canon.* Alcock, J. No. 2 in M.430.1.21
Webbe, S. No. 67 in M.430.1.31

Pons, Charles.
Mourette. Drame lyrique en trois actes, cinq tableaux et un prologue de Paul de Choudens. Musique de Ch. Pons. Partition chant et piano. Paris. Choudens. 1908. M.379.54
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Poor Cynthia. Epitaph [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 42, 43.) No. 25 in M.430.1.18

Poor Dick. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 162, 163.) No. 62 in M.430.1.15

Poor Dolly is pleas'd. *Catch.* Stevens, R. J. S. No. 54 in M.430.1.25

Poor Hal caught his death. *Glee.*
Holder, J. W. No. 47 in M.430.1.28
Smith, J. S. No. 27 in M.430.1.22

Poor Hall. *Duet.* TRAVERS, J. Eighteen canzonets. M.442.10
Poor Jack. *Song.* DIBDIN, C. No. 19 in M.129.111
Poor John was worn out. *Catch.*
ARNE, T. A. Harry the coachman. No. 42 in M.430.1.4
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Poor little pretty flut'ring thing. *Glee.* ARNE, T. A. No. 70 in M.430.1.6
Poor Nicky Markham. *Catch.* WEBBE, S. No. 63 in M.430.1.31
Poor soul, A. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 70.) No. 38 in M.430.1.16
Poor soul, A, sat singing. *Glee.* CALLCOTT, J. W. No. 5 in M.430.1.25
Poor Susan. *Catch.* CALLCOTT, J. W. No. 17 in M.430.1.25
Poor Tom. *Song.* DIBDIN, C. No. 8 in M.129.111
Popeley, William.
Had Neptune, when first he took charge of the sea. A favourite drinking song [T. With thorough bass]. (*In* Clio and Euterpe. Vol. 2, pp. 94, 95.) No. 57 in M.376.31.2
No more shall buds. [Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 67.) No. 67 in M.CAB.1.50
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Popper, David.
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Porcherons, Les. *Opera.* For the MUSIC see Grisar, A. For the LIBRETTO see Sauvage, T. M. F.
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Porges, Heinrich.
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Portinari, Beatrice.
HOLMES, A. M. A. Inno alla pace in onore della Beatrice di Dante. No. 2 in M.415.27
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Poste, La. *For pianoforte.* INDY, P. M. T. V. d'. "Tableaux de voyage." M.417.81
Postlude [for organ]. Manuscript. [189–?] No. 1 in M.451.2.1
Postlude. *For pianoforte.* ROPARTZ, J. G. M. Dans l'ombre de la montagne. No. 2 in M.450.36
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Pour ce que plaisance est morte. *Song.* DEBUSSY, A. C. Douze chants. No. 1 in M.379.23; etc.
Pour votre fête. *Song.* ESCLAVY, R. Mélodies. 1er recueil. M.417.68
Pourquoi. *Song.* ESCLAVY, R. Mélodies. 1er recueil. M.417.68
"Pourquoi?," Les, de Solange. *Song.* DUPIN, P. Trois chansons. No. 1 in M.442.83
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Pouting kiss, The. *Song.* ADAMS, J. B. The Paphian doves. M.440.33
Powell, James Baden, *translator.*
GUILMANT, F. A. Ecce panis. Motet. No. 2 in M.444.189
Power, The, of beauty. *Song.*
ARNE, T. A. No. 49 in M.376.31.3; etc.
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Power, The, of drinking. *Duet.* LAMPE, J. F. Fly care to the winds. No. 231 in M.CAB.1.50
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Power, The, of gold. *Song.* WORGAN, M. No. 293 in M.CAB.1.50
Power, The, of music. *Song.* HUDSON, J. Music! how pow'rfull is thy charm. No. 102 in M.CAB.1.48
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Powerful guardians of all nature. *Song.* HANDEL, G. F. M.409.37
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Pox on you. *Catch.* PURCELL, H. No. 29 in M.CAB.1.18
Poynton, T.
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Praed, Winthrop Mackworth.
Sir Nicolas. Choral-ballad. Music by Erskine Allon. No. 1 in M.379.11
Praeludium [für Orgel]. (*In* Musica sacra. Band 1, pp. 264, 265.) No. 153 in M.414.43.1
Præstat bibere. *Glee.* DANBY, J. No. 67 in M.430.1.30
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Vol. 4 was never published.
Contents. — 1, pars 1. De musica sacra, vel ecclesiastica. 1, pars 2. Historia de musica extra ecclesiam. 2. De organographia. 3. Darinnen 1. Die Bedeutung / wie auch Abtheil- vnnd Beschreibung fast aller Nahmen / der italianischen / französischen / englischen vnd jetziger Zeit in Teutschland gebräuchlichen Gesänge. 2. Was im singen / bey den Noten vnd Tactu, Modis vnd Transpositione, Partibus seu Vocibus vnd vnterschiedenen Choris, Auch bey den Unisonis vnnd Octavis zu observiren: 3. Wie die italianische vnd andere Termini Musici zu verstehen vnd zu gebrauchen.
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Pratella, Francesco Balilla.
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Premiers transports. *Song.* BERLIOZ, L. H. Werke. Serie 7. Abteilung 2. No. 11 in M.440.3.7.2

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Presence of mind. *Catch.* WEBBE, S. No. 58 in M.430.1.10

Preservative, A, against love. *Song.* LAMPE, J. F. No. 281 in M.CAB.1.50

President's march, The. *For pianoforte. Four hands.* TAYLOR, R. M.388.1

Pressez-moi bien entre vos bras. *Song.* GOUNOD, C. F. Quinze airs de concours. M.417.16

Pressing swain, The. [Haste Nanny.] Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 41.) No. 24 in M.430.1.18

Prest, Thomas Peckett, *editor.*
LONDON Singer's Magazine, The, and reciter's album. Vol. 1 (no. 23–25, 29, 30, 32); 2 (no. 33, 34, 39). London. [184–?] Illus. M.127.65

Prestat bibere. *Part-song.* DANBY, J. Posthumous glees. No. 3 in M.140.24

Preston & Son, *publishers.*
A collection of Scots reels or country dances. With a bass for the violoncello or harpsichord. London. Printed and sold by Preston. [179–?] No. 1 in M.149a.51

Preti, frati. *Canon.* LIDARTI, ——. No. 4 in M.430.1.1

Pretty country lass, A. *Song.* CAREY, H. The musical century. M.414.46

Pretty little Sarah songster, The. Comprising many of the most popular sentimental ballads, comic songs, and racy burlesque parodies. New York. De Witt. [1867.] M.129.69
The title on the cover reads: Pretty little Sarah, or the seven dollars a week songster.

Pretty maids. *Song.* VERDI, F. G. F. No. 12 in M.129.52

Pretty wanton, come away. *Song.* CORFE, J. The lady of the May. No. 350 in M.CAB.1.50

Pretty warbler. *Glee.* WEBBE, S. No. 26 in M.430.1.15; etc.

Preussenlied, Ein. *Song.* LOEWE, J. C. G. Werke. Band 5. No. 11 in M.384.67.5

Preussentreue. *Song.* LOEWE, J. C. G. Werke. Band 5. No. 8 in M.384.67.5

Preussisches Hurrahlied. *Song.* LOEWE, J. C. G. Werke. Band 5. No. 9 in M.384.67.5

Preussisches Marinelied. *Song.* LOEWE, J. C. G. Werke. Band 5. No. 13 in M.384.67.5

Prévost-Duclos, *pseud.* See **Hennebert, Eugène,** *editor.*

Pride, The, of ev'ry grove I chose. *Song.* WEIDEMAN, C. F. The garland. M.409.37; etc.

Prieger, Erich.
Friedrich Wilhelm Rust, ein Vorgänger Beethoven's. Köln. Tonger. 1894. M.453.31
Appended is a list of Rust's works. The author's name does not appear on the title-page.

Prière. *Part-song.* KASTNER, J. G. Les chants de la vie. M.121.34

Prière de jeune fille. *Song.* LABARRE, T. Album lyrique. M.123.16

Prière de l'ami. *Song.* ESCLAVY, R. Mélodies. 1er recueil. M.417.68

Prière des enfants. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Prière du matin. *Part-song.* BERLIOZ, L. H. Werke. Serie 7. Abteilung 1. No. 9 in M.440.3.7.1

Prière du matin. *Song.* ROPARTZ, J. G. M. Le rêve sur le sable. M.440.40

Prière pour une fillette. *Anthem.* HUBERT, J. Les encensoirs. M.125.54

Prières. *Song.* BRUNEL, R. Poème des mois. No. 4 in M.417.58

Prima donna, The. *Biography.* EDWARDS, H. S. M.371.52

Prima donna, The. *Opera.* For the MUSIC see **Herbert, V.** For the LIBRETTO see **Blossom, H. M.**

Prima verba. *Song.* FAURÉ, G. U. La chanson d'Ève. M.442.85

Primavera. *Part-song.* KASTNER, J. G. Les chants de la vie. M.121.34

Primavera, La. *Glee.* ARNE, T .A. No. 45 in M.430.1.4

Primm' amore, Lu. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Primrose, The. *Song.* ESSEX, T. Collection of original compositions. No. 15 in M.441.100

Primrose girl, The. [Come buy of poor Kate. Song, M.-S., with continuous bass.] (*In* American musical miscellany. Pp. 235–237.) No. 89 in M.129.111

Primrose, The, op'ning. *Part-song.* BAILDON, J. No. 53 in M.430.1.6

Prince Hal. *Overture.* SMITH, D. S. M.445.46

Prince, A, of glorious race descended. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Prince troubadour, Le. *Opera.* For the MUSIC see **Méhul, É. N.** For the LIBRETTO see **Duval, A. V. P.**

Princess, The, of Ys. *Cantata.* For the MUSIC see **Hadley, H. K.** For the LIBRETTO see **Mumford, E. W.**

Princess "Pat," The. *Opera.* For the MUSIC see **Herbert, V.** For the LIBRETTO see **Blossom, H. M., *Jr.***

Princesse, La, d'Élide. *Ballet.* For the WORDS see **Pellegrin, S. J.**

Princesse Mira, La. *Ballet.* For the MUSIC see **Landeroin, J.** For the SCENARIO see **Ast, L. d'.**

Pring, Jacob Cubitt.
Ah stay. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 287–292.) No. 81 in M.430.1.31
As I wove. Glee [T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 258–266.) No. 64 in M.430.1.30
As it was in the beginning. Canon [A. T. T. B.] in the fifth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 29, p. 214.) No. 49 in M.430.1.29
Child of the summer. Glee [A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 312–318.) No. 85 in M.430.1.31

Pring, Jacob Cubitt. *(Continued.)*
Chloe found Amyntas. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 214–219.) No. 56 in M.430.1.30
Come, O haste thee. Glee [S. S. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 285–297.) No. 68 in M.430.1.30
Dear Thomas. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 14, 15.) No. 9 in M.430.1.29
Hark, the speaking strings. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 325–332.) No. 74 in M.430.1.30
Hence avaunt. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 158–164.) No. 56 in M.430.1.29
Hold not Thy tongue. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 122, 123.) No. 48 in M.430.1.29
I cannot eat. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 354–361.) No. 92 in M.430.1.31
I will magnify Thee. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 167, 168.) No. 58 in M.430.1.31
I will sing of thy pow'r. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 171–173.) No. 60 in M.430.1.31
If wine and music. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 22–27.) No. 6 in M.430.1.32
In summer's cool shade. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 49–51.) No. 22 in M.430.1.29
A member of the modern great. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, p. 36.) No. 19 in M.430.1.31
O go your way. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 110–113.) No. 40 in M.430.1.29
O harmony sweet minstrel. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 334–342.) No. 89 in M.430.1.31
O Lord hear us. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 91, 92.) No. 37 in M.430.1.31
Old time. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 158, 159.) No. 53 in M.430.1.31
On a hill. Glee [A.T.T.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 242–250.) No. 62 in M.430.1.30
Pack'd up within. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, p. 48.) No. 26 in M.430.1.31
Pardon goddess of the night. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 119–123.) No. 29 in M.430.1.30
Rise pensive muse. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 71–75.) No. 22 in M.430.1.32
Sound O muse. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 294–299.) No. 79 in M.430.1.29
Thyrsis who feeds. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 254–261.) No. 75 in M.430.1.31
We have heard. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 112, 113.) No. 25 in M.430.1.30
Where the Euphrates. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 252–259.) No. 72 in M.430.1.29
Winds whisper gently. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 278–282.) No. 79 in M.430.1.31

Pring, Jacob Cubitt. *(Continued.)*
Yes fairest proof. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 211–214.) No. 65 in M.430.1.29
Printemps, Le. *Part-song.* KASTNER, J. G. Les chants de la vie. M.121.34
Printemps, Le. *Song.* HUBERT, J. Les saisons et les heures. M.443.5
Printemps. *Suite.* DEBUSSY, A. C. No. 1 in M.412.31
Printemps triste. *Song.* CHAUSSON, E. Recueil de 20 mélodies. M.432.33
Printems, Le. *Opera.* For the LIBRETTO see Piis, P. A. A. de. Théâtre.
Prints, The, of Wales. *Part-song.* STEVENS, R. J. S. No. 67 in M.430.1.28
Printz, Wolfgang Caspar.
Phrynis Mitilenæus, oder satyrischer Componist, welcher vermittelst einer satyrischen Geschicht die Fehler der ungelehrten Componisten höflich darstellet. Dresden. Mieth. 1696. 3 parts in 1 v. Plates. Music. M.149a.60
The above is the general title. Each part has its own title-page beginning Phrynidis Mytilenæi . . . erster Theil, etc.
Prinz Ador. *Ballet.* For the MUSIC see Ruebner, C. For the SCENARIO see Sievert, E.
Prinz Eugen, der edle Ritter. *Ballad.* LOEWE, J. C. G. Werke. Band 5. No. 2 in M.384.67.5
Prinzessin Brambilla. *Opera.* For the MUSIC and LIBRETTO see Braunfels, W.
Prinzessin Brambilla. *Overture.* BRAUNFELS, W. Carnevals-Ouverture. M.421.2
Prior, Matthew.
Eighteen canzonets for two and three voices. Set to musick by John Travers. M.442.10
Prisoner's song, The. *Song.* WARD, E. No. 158 in M.CAB.1.50
Prisonnier, Le, ou la ressemblance. *Opera.* For the MUSIC see Della Maria, P. A. D. For the LIBRETTO see Duval, A. V. P.
Prisonnière, La. *Opera.* For the MUSIC see Cherubini. For the LIBRETTO see Jouy.
Pritchard, C. E.
Kunacepa. A Brahmin legend in four parts. Translated from the French "Çunacepa" of Leconte de Lisle by A. W. Jordan. Music by C. E. Pritchard. [Vocal score.] London. Novello & Co. 1903. M.379.55
Prithee ben't so sad. *Catch.* PURCELL, H. No. 21 in M.CAB.1.53
Prithee Billy. *Song.* CAREY, H. The musical century. M.414.46
Prithee fill me the glass. *Glee.* COOKE, B. No. 2 in M.430.1.17
Prithee foolish boy. *Glee.* STEVENS, R. J. S. No. 15 in M.430.1.16
Prithee foolish boy. *Song.* GALLIARD, J. E. No. 217 in M.CAB.1.50
Prithee, maiden. *Song.* LASSEN, E. Song album. Vol. 2. M.443.84.2
Prithee raise thy drooping head. *Glee.* JENNER, C. No. 16 in M.430.1.9
Prithee Tom. *Catch.* DRUNKEN contest. No. 38 in M.430.1.23
Prixner, Sebastian.
Kann man nicht in zwey oder drey Monaten die Orgel gut und regelmässig schlagen lernen? Mit ja beantwortet, und dargethan vermittelst einer Einleitung zum Generalbasse. Zweyte, vermehrte Auflage nebst einem Anhange von Orgelgalanterien für den Flügen sowohl, als für die Orgel. [Anon.] Landshut. Hagen. 1795. Plate. Music. M.396.77
Prize, The, to gain. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 79.) No. 39 in M.430.1.4
Procession, La. *Song.* FRANCK, C. A. No. 2 in M.379.12
Procopé, Hj.
Belsazar's Gastmahl. For an orchestral suite founded on this work see Sibelius, J. J. C. Belsazar.
Procter, Bryan Waller.
Wine! [Song with orchestral accompaniment.] The music by the Chevalier Sigismond Neukomm. M.138.21

Prognostics. *Song.* JAQUES-DALCROZE. Des chansons. No. 2 in M.203.37

Programmes. See the subdivision *Programmes* under **Church music, Concerts, Operas.**

Promenade. *Song.* BRUNEAU. Les chants de la vie. M.441.85

DORET, G. Jardin d'enfants. M.137.57

Promenade, La, sur l'eau. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Promenoir, Le, des deux amants. *Songs.* DEBUSSY, A. C. M.137.27

Prométhée. *Symphonic poem.* SKRIABIN, A. M.451.1

Prométhée triomphant. *Oratorio.* For the MUSIC see **Hahn, R.** For the LIBRETTO see **Reboux, P.**

Promotions, Les. *Song.* JAQUES-DALCROZE. Des chansons. No. 2 in M.203.37

Prophets old dog, The. *Catch.* BROWN, R. On Mr Jere Clarks old dogg Spott. No. 66 in M.CAB.1.18

Prophezeihung, Die. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Пророкъ. [Prorok.] *Song.* RIMSKI-KORSAKOV, N. A. No. 2 in M.417.75

Prose, Robert M.

[Der Müller und sein Kind. Volksoper nach E. B. S. Raupach, von Karl Schreder und Robert M. Prose. Musik von Béla von Ujj. M.125.76

Proserpine. *Opera.* For the LIBRETTO see **Quinault, P.**

Prost, J. C. A.

Le comte de Ruolz-Montchal, musicien. Paris. Savine. 1890. M.128.73

Protegga il giusto cielo. *Part-song.* MOZART, J. C. W. A. M.157.14.4

Protestant Episcopal Church in the United States. *Hymnals.*

CHANTS, occasional pieces, and plain tunes, for the use of the Protestant Episcopal churches in the United States. Salem. 1814. M.409.44

WARDEN, D. A. Original chants for the Protestant Episcopal Church. Arranged for four voices with an accompaniment for the piano-forte or organ. Philadelphia. 1854. No. 1 in M.415.90

Protestation, The. *Song.* BOYCE, W. No. 7 in M.CAB.1.47

Proteus (nach Hebbel). *For orchestra.* LOUIS, R. M.444.43

Proud Maisie. *Song.* LAWSON, M. L. Song of the North. M.442.106

Prout, Ebenezer.

Concerto for organ and orchestra. (No. 2 in Eb.) Op. 35. Full score. London. The Vincent Music Co., Ltd. [1909.] No. 2 in M.407.28

Magnificat for solo voices, chorus and orchestra. Op. 7. Full score. London. Lucas, Weber & Co. [1876?] No. 1 in M.417.28

Provençalisches Märchen. *For orchestra.* NICODÉ, J. L. Bilder aus dem Süden. M.136.25

Provence song. *Song.* MASSENET, J. É. F. Songs. M.417.25

Provident damsel, The. *Song.* CLARKE, R. No. 210 in M.CAB.1.50

Pryn, ——.

On Belvidera's bosom lying. A new song [T.] in compass of the German flute. (*In* Universal harmony. Fol. 91.) No. 86 in M.CAB.1.47

Prys, Désiré.

Les amours de Pierrot. Opéra-comique en 1 acte. Partition chant et piano. Paroles de Milbert Lair. Musique de Désiré Prys. Paris. Joubert. [1900.] No. 1 in M.378.60

Przybyszewski, Stanislaus.

Zur Psychologie des Individuums. I. Chopin und Nietzsche. Berlin. Fontane & Co. 1892. M.128.87

Psalm LVI. *Song.* SIMPSON, R. Sonnets of Shakspeare. M.441.97

Psaume, pour chœur sans acc. *Anthem.* HUBERT, J. Les encensoirs. M.125.54

Psohlavci. *Opera.* For the MUSIC see **Kovařovic, K.** For the LIBRETTO see **Sípek, K.**

Psyché. *Opera.* For the LIBRETTO see **Corneille, T.**

Ptolemæus, Claudius.

Aristoxeni mvsici antiqviss. Harmonicorum elementorvm libri III. Cl. Ptolemæi Harmonicorum, seu de musica lib. III. Aristotelis De obiecto auditus fragmentum ex Porphyrij commentarijs. Omnia nunc primum latine conscripta & edita ab Ant. Gogauino Grauiensi. Venetijs. Apud Vincentium Valgrisium. M D LXII. Diagrams. M.149a.36

Ptolemæus, Claudius. *(Continued.)*

Puccini, Giacomo.

The girl of the Golden West (La fanciulla del West). An opera in three acts. (From the drama by David Belasco.) Italian libretto by Guelfo Civinini and Carlo Zangarini. English version by R. H. Elkin. Music by Giacomo Puccini. Complete opera arranged by Carlo Carignani. Vocal score. New York. Boosey & Co. 1910. Portrait. Facsimiles. M.378.72

Le villi. Opera-ballo in due atti di Ferdinando Fontana. Musica di Giacomo Puccini. Opera completa per canto e pianoforte. Riduzione di Carlo Chiusuri. Milano. Ricordi. [1884?] M.126.44

Puck. *Overture.* STRUBE, G. M.136.50

Pudor, Heinrich.

Krieg und Frieden in der Musik. Dresden. Damm. 1891. M.453.32

Sittlichkeit und Gesundheit in der Musik. Dresden. Damm. 1891. M.128.88

Puer natus in Bethlehem. *Anthem.* LOEWE, J. C. G. Werke. Band 1. No. 63 in M.384.67.1

Pueri Hebraeorum. *Anthem.* PALESTRINA. No. 4 in M.414.43.12

Puerta, La, del Vino. *For pianoforte.* DEBUSSY, A. C. Préludes. M.357.26

Puget, Félix.

Amour et sport. Opérette. Musique de O. de Lagoanère. No. 1 in M.135.24

Puig y Alsubide, J., *compiler.*

Échos d'Espagne: chansons & danses populaires recueillies & transcrites par P. Lacome et J. Puig y Alsubide. M.443.56

Puis-je oublier. *Song.* GOUNOD, C. F. Quinze airs de concours. M.417.16

Puits, Le. *Song.* NAZARE-AGA, Y. K. Les nuits persanes. M.443.33

Punjab. *Music.*

COOMARASWAMY, E. R., *compiler.* Thirty songs from the Panjab and Kashmīr. M.443.112

Pur nel sonno. *Glee.* CALLCOTT, J. W. No. 31 in M.430.1.27

CHURCHILL, G. S. No. 13 in M.430.1.31

Purcell, Henry.

An ape, a lyon, a fox and an ass. A catch a 3 voc. (*In* The Iovial companions. Fol. 14.) No. 43 in M.CAB.1.18

As Roger last night. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 35.) No. 68 in M.CAB.1.53

Be merciful unto me, O God. Anthem for three voices [T. T. B.]. (*In* Boyce. Cathedral music. Vol. 2, pp. 276–284.) M.444.20

Bring the bowl. A catch a 3 voc. (*In* The Iovial companions. Fol. 18.) No. 62 in M.CAB.1.18

Also to be found in The Pleasant musical companion.

Call for ye reck'ning. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 19.) No. 36 in M.CAB.1.53

Cease ye rovers. [Duet, T. B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 190.) No. 182 in M.CAB.1.50

Celia has a thousand charms. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 156, 157.) No. 153 in M.CAB.1.50

Come let us drink. A catch a 3 voc. (*In* The Iovial companions. Fol. 13.) No. 37 in M.CAB.1.18

The croaking of the toad. See his You twice ten hundred deities.

[Don Quixote. The songs to the new play of Don Quixote. Set by the most eminent masters of the age: Henry Purcell, John Eccles and Col. Pack. All written by Mr. D'urfey. With continued bass. Parts 1, 2. Printed by J. Heptinstall for S. Briscoe: London, 1694.] M.CAB.2.24

The original title-pages are lacking. A printed title-page, probably of

Purcell, Henry. *(Continued.)*

the nineteentb century, has been inserted. It reads, Two books of songs in the first and seconds parts of Don Quixote. Composed by Mr. Henry Purcell. Printed for S. Briscoe. 1694.

Drink on. A catch a 3 voc. (*In* The Iovial companions. Fol. 14.) No. 39 in M.CAB.I.18
Also to be found in The Pleasant musical companion.

Fairest isle. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 36, 37.) No. 25 in M.430.1.1
Also to be found in Universal harmony.

From rosy bowers. [Song, s. With figured bass.] (*In* The Universal musician.) No. 109 in M.CAB.I.48
This song is here entitled The delirious lady.

Full bags, a brisk bottle. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 35.) No. 69 in M.CAB.I.53

Fye nay pr'ythee John. Catch [for three voices]. (*In* Gow. Edinburgh collection. Vol. 1, p. 44.) No. 16 in M.377.22
Also to be found in The Pleasant musical companion.

Genius of England. A favourite song [T. With figured bass, accomp. for trumpet and flute]. (*In* Clio and Euterpe. Vol. 1, pp. 12–16.) No. 11 in M.376.31.1

Had she not care enough. [Catch.] A 3 voc. (*In* The Iovial companions. Fol. 19.) No. 55 in M.CAB.I.18
Also to be found in The Pleasant musical companion.

He yt drinks is immortal. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 5.) No. 10 in M.CAB.I.53

A health to the miter. [Good English men drink.] Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 11.) No. 22 in M.CAB.I.53

A health to ye nut brown lass. Catch a 4 voci. (*In* The Pleasant musical companion. Fol. 3.) No. 5 in M.CAB.I.53

Here's that will challenge. A catch a 3 v. (*In* The Iovial companions. Fol. 9.) No. 24 in M.CAB.I.18

If all be true. A catch a 3 voc. (*In* The Iovial companions. Fol. 14.) No. 42 in M.CAB.I.18
Also to be found in The Pleasant musical companion.

Jack thou'rt a toper. A catch a 3 voc. (*In* The Iovial companions. Fol. 18.) No. 51 in M.CAB.I.18
Also to be found in The Pleasant musical companion.

Let us drink to ye blades. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 34.) No. 67 in M.CAB.I.53

Let's live good honest lives. A catch a 3 voc. (*In* The Iovial companions. Fol. 12.) No. 35 in M.CAB.I.18

The Macedon youth. Catch a 4 voci. (*In* The Pleasant musical companion. Fol. 31.) No. 61 in M.CAB.I.53

Mad Bess. [From silent shades. Song, s. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 114 in M.CAB.I.48

The miller's daughter. A catch a 3 voc. (*In* The Iovial companions. Fol. 13.) No. 36 in M.CAB.I.18
Also to be found in The Pleasant musical companion.

My lady's coachman. A catch a 3 voci. (*In* The Pleasant musical companion. Fol. 15.) No. 29 in M.CAB.I.53

Now we are met. A catch a 3 voc. (*In* The Iovial companions. Fol. 8.) No. 19 in M.CAB.I.18

O God, thou art my God. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 148–153.) M.444.20

O God, Thou hast cast us out. Anthem for six voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 154–162.) M.444.20

O Lord God of Hosts. Anthem for eight voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 163–172.) M.444.20

Once in our lives. A catch a 3 voc. (*In* The Iovial companions. Fol. 14.) No. 41 in M.CAB.I.18
Also to be found in The Pleasant musical companion.

Once, twice, thrice. A catch a 3 voc. (*In* The Iovial companions. Fol. 12.) No. 34 in M.CAB.I.18

Orpheus Britannicus. A collection of all the choicest songs for one, two and three voices. Together with such symphonies for violins or flutes, as were by him design'd for any of them: and a thoroughbass to each song; figur'd for the organ, harpsichord, or theorbolute. [Book 1.] London: Printed by J. Heptinstall, for Henry Playford. MDCXCVIII. M.396.76

Same. 3d edition. MDCCXXI. 2 v. Portrait. M.432.44

Contents. — 1. Ah! how sweet it is to love. — Ah! me to many deaths. — Ah! Belinda I am prest with torment. — And in each track of glory. — As soon as the chaos. — And now the renown'd Nassaw. —

Purcell, Henry. *(Continued.)*

Britains strike home. — Bacchus is a pow'r divine. — Blow Boreas blow. — Behold the man. — Celia has a thousand charms. — Charon the peaceful shade invites. — Cinthia frowns when e're I woe her. — Celebrate this festival. — Come let us leave the town. — Celemene pray tell me. — Corinna is divinely fair. — Dear, dear, pritty, pritty youth. — Dulcibella when e're I sue for a kiss. — For love ev'ry creature is form'd. — Fairest isle. — From rosie bow'rs. — Fair Cloe my breast so alarms. — From silent shades. — Fly swift ye hours. — For folded flocks. — Go tell Amintor. — Great love I know thee now. — Hark my Doridear. — Here the deities approve. — High on a throne. — Happy realm beyond expressing. — Hither this way. — If musick be the food of love. — I look'd and saw within the book of fate. — I see she fly's me. — I sigh'd and own'd my love. — In vain 'gainst love I strove. — I'll sail upon the dog star. — I attempt from love's sickness to fly. — I call you all to Wooden's hall. — In all our Cinthia's shining sphear. — In these delightful pleasant groves. — Leave these useless arts in loving. — Love thou art best of humane joys. — Lucinda is bewitching fair. — Lovely Albina's come a shore. — Lost is my quiet for ever. — Let Hector, Achilles and each brave commander. — Love arms himself in Celia's eyes. — Let Caesar and Urania live. — Love thou can'st hear. — Let the dreadful engines. — Let sullen discord smile. — No, resistance is but vain. — Nestor who did to thrice man's age. — Now the maids and the men. — Nymphs and shepherds. — Oh! lead me to some peaceful gloom. — O, O let me weep. — Return fond muse. — Seek not to know. — Sweeter than roses. — Since the toils. — Sing all ye muses. — Sound a parley ye fair. — Since times are so bad. — Strike the viol. — See, see where repenting Caelia. — Since from my dear Astrea's sight. — See how the fading glories. — Shepherd leave decoying. — Sound the trumpet. — Sound trumpet sound. — The cares of lovers. — Two daughters of this aged stream. — Tho' my mistress be fair. — Tell me why my charming fair. — To arms, your ensigns straight display. — There ne're was so wretched a lover. — This poet sings the Trojan wars. — Thy genius lo. — The fife and all the harmony. — 'Tis natures voice. — Turn then thine eyes. — Thou tun'st this world below. — The airy violin. — Thou doating fool. — They did no storms. — The sparrow and the gentle dove. — Whilst I with grief. — When Teucer from his father. — Why then will mortals dare. — When first I saw. — When Myra sings. — What a sad fate. — Were I to chuse the greatest bliss. — While bolts and bars. — While for a righteous cause. — With him he brings the partner of his throne. — What ho! thou genious of this isle. — What power art thou. — You twice ten hundred deities. — You say 'tis love creates the pain. 2. Ah! cruel nymph. — April who till now has mourn'd. — As Amoret and Thirsis. — Ah! how happy are we. — A prince of glorious race. — And lo a sacred fury. — Britain now thy cares beguile. — Beneath a poplers shadow. — But ah! how much are our delights. — Brigantium honour'd. — Crown the year. — Crown the altar. — Come all ye songsters. — Come all to me. — Come let us agree. — For tho' the sun. — Fair Iris and her swain. — Genius of England. — Hark! how all things. — Hark! the ecchoing air. — Here's the summer sprightly gay. — Hark! how the songsters of the grove. — Hence with your triffling deity. — Here ye gods of Britain. — Hark each tree it's silence breaks. — I lov'd fair Celia. — I spy Celia. — Julia, Julia, your unjust disdain. — If so your goodness. — In vain the amourous flute. — Let the fifes and the clarions. — Love in their little veins inspires. — Let us dance. — Let all mankind the pleasure share. — May the god of witt. — My prayers are heard. — Musick for a while. — Many, many days may she behold. — May her blest example. — Next winter comes slowly. — On the brow of Richmond hill. — Oh! fair Cederia. — Oh! the sweet delights of love. — Pious Celinda goes to prayers. — Return revolting rebells. — Scorned envy. — Sound the trumpet. — See my many colour'd fields. — Sing ye Druids. — So when the glittering queen of night. — Sound fame thy brazen trumpet. — Thrice happy lovers. — Thus the gloomy world. — Thus the ever grateful spring. — The fatal hour. — To arms, heroick prince. — Their looks are such. — They tell us that you mighty pow'rs. — The father brave. — The bashfull Thames. — Tbe pale and the purple rose. — 'Tis wine was made to rule the day. — To Woden thanks we render. — They shall be as happy. — Underneath this mirtle shade. — What can we poor females do. — Wake Quivera, wake. — Why shou'd men quarrel here. — When a cruel long winter. — Who can from joy refrain. — When my Acmelia smiles. — When lovely Phillis thou art kind. — Wonderous machine. — Why my Daphne. — We the spirits of the air. — What flattering noise is this. — When the cock begins to crow. — With this sacred charming wand. — Young Thyrsis fate ye hills and groves. — Ye gentle spirits of the air. — Yes Daphne in your face.

Pale faces stand by. A catch a 4 voc. (*In* The Iovial companions. Fol. 18.) No. 53 in M.CAB.I.18
Also to be found in The Pleasant musical companion.

Pièces pour le clavecin. Paris. Farrenc. 1861. [Le trésor des pianistes. Vol. 2.] No. 3 in M.450.48.2

Pox on you. A catch a 3 voc. (*In* The Iovial companions. Fol. 11.) No. 29 in M.CAB.I.18

Prithee ben't so sad. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 11.) No. 21 in M.CAB.I.53

Roger Hewet's health. [Here's a health.] Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 33.) No. 64 in M.CAB.I.53

Room for th' express. A catch a 3 voc. (*In* The Iovial companions. Fol. 17.) No. 46 in M.CAB.I.18

Purcell, Henry. *(Continued.)*

Scornful Julia. [Once, twice, thrice.] Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 25.) No. 49 in M.CAB.I.53

Soldier, take off thy wine. A catch a 3 voc. (*In* The Iovial companions. Fol. 18.) No. 54 in M.CAB.I.18
Also to be found in The Pleasant musical companion.

Sum up all the delights. A catch a 3 v. (*In* The Iovial companions. Fol. 9.) No. 25 in M.CAB.I.18

Thy way, O God, is holy. Anthem for two voices [T. B.]. (*In* Boyce. Cathedral music. Vol. 2, pp. 270–275.) M.444.20

Tis too late for a coach. A catch a 3 voc. (*In* The Iovial companions. Fol. 12.) No. 32 in M.CAB.I.18
Also to be found, with the title Staggering Tom, in The Pleasant musical companion.

'Tis women makes us love. Catch a 4 voci. (*In* The Pleasant musical companion. Fol. 36.) No. 71 in M.CAB.I.53

To arms & Britons strike home. [Song, T.] Set in compass of ye Ger. flute. (*In* Clio and Euterpe. Vol. 1, pp. 4, 5.) No. 4 in M.376.31.1

Tom making a manteua. [Catch.] A 3 voci. (*In* The Iovial companions. Fol. 11.) No. 31 in M.CAB.I.18

True English men. A catch a 3 voc. (*In* The Iovial companions. Fol. 13.) No. 38 in M.CAB.I.18

Under a great elm. Catch a 4 voci. (*In* The Pleasant musical companion. Fol. 32.) No. 63 in M.CAB.I.53

Under this stone lies Gabriel John. An old epitaph. A 3 voc. (*In* The Iovial companions. Fol. 14.) No. 40 in M.CAB.I.18
Also to be found in The Pleasant musical companion.

The wanton maid. [To thee, & to a maid.] Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 34.) No. 66 in M.CAB.I.53

Was ever nymph like Rosamond. [Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 116, 117.)
Also to be found in Universal harmony. M.409.37

Were I to chuse [T. B.]. (*In* Gow. Edinburgh collection. Vol. 1, pp. 32, 33.) No. 11 in M.377.22
Also to be found in The Pleasant musical companion.

When V and I. Catch [for three voices]. (*In* Gow. Edinburgh collection. Vol. 1, p. 45.) No. 19 in M.377.22
Also to be found in The Pleasant musical companion.

Who comes there. [Catch.] A 3 voc. (*In* The Iovial companions. Fol. 8.) No. 20 in M.CAB.I.18

Wine in a morning. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 20.) No. 38 in M.CAB.I.53

Would you know. A catch a 3 voc. (*In* The Iovial companions. Fol. 7.) No. 18 in M.CAB.I.18
Also to be found in The Pleasant musical companion.

You twice ten hundred deities. A favourite song [T., in The Indian queen. With figured bass]. (*In* Clio and Euterpe. Vol. 3, pp. 3–5.) No. 2 in M.376.31.3
This song is here entitled The croaking of the toad.

Young Collen cleaving of a beam. A catch a 3 voc. (*In* The Iovial companions. Fol. 12.) No. 33 in M.CAB.I.18

Young John, the gard'ner. A catch a 4 voci. (*In* The Pleasant musical companion. Fol. 15.) No. 30 in M.CAB.I.53

Purcell, Henry, *alleged author.*

Mad Tom. [Song, BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 182–191.) No. 48 in M.370.2.2
A manuscript note gives Henry Lawes as the author of this song.

Purcell, Henry, *editor.*

An introduction to the art of descant: or, composing musick in parts. With the additions of the late Mr. Henry Purcell. (*In* Playford, John. Introduction to the skill of musick. 18th edition. Pp. 101–170. London. 1724.) M.129a.28
This is not to be confused with Campion's article of the same title.

Purdy, S. S.

Paul Pry songster and black joker. Containing all the latest and most popular comic songs, banjo solos, songs and dances, eccentric refrains. Compiled by E. Byron Christy. New Yorw. Munro & Co. [1865.] M.129.57

Push about the bottle. *Catch.* ATTERBURY, L. No. 47 in M.430.1.7

Push about the brisk bowl. *Song.*
BOYCE, W. No. 29 in M.376.31.3
OSWALD, J. M.409.37

Push about the flowing brimmer. *Catch.* DANBY, J. No. 17 in M.430.1.27

Push the rosy goblet. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 71–78.) No. 37 in M.430.1.18

Push the rosy goblet. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 144–151.) No. 51 in M.430.1.14

Push the rosy goblet. *Glee.* BATES, W. No. 69 in M.430.1.9

Pushkin, Aleksandr Sergievitch.

Анчаръ. Аріозо для баса съ сопровожденіемъ оркестра Н. Римскаго-Корсакова. [Antchar. Arioso pour voix de basse avec accompagnement d'orchestre. Par N. Rimsky-Korsakov.] No. 1 in M.417.75

Ballad of the doom of Oleg. Set for male chorus by N. A. Rimsky-Korsakov. No. 3 in M.417.13

Пророкъ. Аріозо для баса и хора ad libitum съ сопровожденіемъ оркестра Н. Римскаго-Корсакова. [Le prophète. Arioso pour voix de basse et chœur ad libitum avec accompagnement d'orchestre. No. 2 in M.417.75

„Скупой рыцарь." Опера. Музыка С. Рахманинова. „Der geizige Ritter." Oper. In Musik gesetzt von S. Rachmaninow. M.432.40; etc.

Put me not to rebuke. *Anthem.* CROFT, W. M.444.20

Putti, ——.

The melodious songstress. [Beauty and wit. Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 137.) No. 135 in M.CAB.I.50
Also to be found in The Universal musician.

Puyol, P. L.

Messalinette, ou le tour du demi-monde en 80 nuits. Opérette-bouffe. Musique de Rodolphe Berger. No. 1 in M.240.18

Pygmalion. *Opera.* For the MUSIC see Rameau, J. P. Œuvres complètes. Tome 17. For the LIBRETTO see Ballot de Sovot.

Pyrame et Thisbé. *Opera.* For the MUSIC and LIBRETTO see Trémisot, É.

Q

Qu' un amant éloigné. Vaudeville sur un air ancien [T.]. (*In* Dessert, Le, des petits soupers. P. 5.) No. 1 in M.148.42

Qu' un amant est embarrassé. *Song.* BAISER, Le, flateur. No. 1 in M.148.42

Quaff your cups. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 27.) No. 15 in M.430.1.6

Quaker girl, The. *Opera.* For the MUSIC see Monckton, L. For the LIBRETTO see Ropes, A. R.

Quaker's opera, The. *Opera.* For the MUSIC see Walker, Thomas.

Quaker's wedding. *Catch.* HARINGTON, H. No. 31 in M.430.1.14

Qval trascorrendo per gli eterei campi. *Song.* CACCINI, G. Le nvove mvsiche. No. 2 in M.396.74

Quam dilecta. *Anthem.* BERNIER, N. Motets. M.398.1

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Quand je regarde dans tes yeux. *Song.* LABORI, M. Mélodies. Vol. 1. M.442.24.1
Quand je vois, Marie. *Song.* MOULLÉ, E. 52 chants anciens. M.441.90
Quand la lumière s'en est allée. *For pianoforte.* ROPARTZ, J. G. M. Dans l'ombre de la montagne. No. 2 in M.450.36
Quand la lune brille. *Song.* MOULLÉ, É., *editor.* 52 chants anciens. Vol. 2. M.441.90.2
Quand même. *Song.* JAQUES-DALCROZE. Chansons romandes. No. 1 in M.203.37
Quand nous serons vieux. *Song.* DELMET, P. Chansons de femmes. M.442.45
Quand sonne l'angélus lointain. *Song.* MOULLÉ, E. 52 chants anciens. M.441.90
Quand tu passes, ma bien-aimée. *Song.* MESSAGER, A. C. P. Amour d'hiver. No. 2 in M.441.56
Quand tu voulais. *Song.* VERSEPUY, M. Chansons d'Auvergne. M.417.55
Quand vous passez. *Song.* DEUTSCH DE LA MEURTHE, H. Mélodies. M.440.10
Quando avvolto. *Song.* ALARY, J. E. A. M.157.14.2
Quando col mio s'incontra. *Duet.* CLARI, G. C. M. Madrigali o duetti. M.441.13
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Quatre veillées, Les. *Song.* DUPIN, P. Recueil de mélodies. M.442.19
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Also to be found in Stevenson & Bishop's Moore's Irish melodies.
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Same. Ballet royal. [Paroles de I. de Benserade et P. Quinault.] Mis en musiqve par Monsieur de Lvlly. M.431.29

Quinze ans. Pastorale [s.]. (*In* Loix, Les, de l'amour. Pp. 14, 15.) No. 3 in M.148.42

Quis sicut Dominus. *Canon.* Webbe, S. No. 13 in M.430.1.5

Quit not yet the shady bow'r. New words to the old Irish melody of Mary, do you fancy me. [Duet, A. B. Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 2 in M.441.54

Quo cunque. *Motet.* Palestrina. No. 23 in M.414.43.2

Quo vadis? *Opera.* For the Music see **Nouguès, J.** For the Libretto see **Cain, H.**

Quo vadis? *Oratorio.* For the Music see **Novovieiski, F.** For the Libretto see **Juengst, A.**

Quoth Hodge, my fortune's made. *Catch.* Wright, J. No. 12 in M.430.1.18

Quoth Hodge to Sue. *Catch.* Cooke, B. No. 12 in M.430.1.29

Quoth Jack on a time. *Catch.* Morgan, ——. No. 13 in M.cab.1.18

Quoth Richard in jest. *Glee.* Holder, J. W. No. 45 in M.430.1.28

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R

R., I. See **Reid, John.**

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Libretto, with music to the songs.

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Œuvres complètes. Publiées sous la direction de C. Saint-Saëns. Paris. Durand. 1896–1913. 19 parts in 17 v. Illus. Portraits. Plates. M.402a.25
Volume 1 is of the second edition.
Contents.—1. Premier livre de pièces de clavecin: Prélude; Allemande; Deuxième allemande; Courante; Gigue; Première sarabande; Deuxième sarabande; Vénitienne; Gavotte; Menuet. — Pièces de clavecin (ou second livre): Menuet en rondeau; Allemande; Courante; Gigue en rondeau; Deuxième gigue en rondeau; Le rappel des oiseaux; Premier rigaudon; Deuxième rigaudon; Double du deuxième rigaudon; Musette en rondeau; Tambourin; La villageoise (rondeau); Les tendres plaintes (rondeau); Les niais de Solange; Premier double des Niais; Deuxième double des Niais; Les soupirs; La joyeuse (rondeau); La follette (rondeau); L'entretien des muses; Les tourbillons (rondeau); Les cyclopes (rondeau); Le lardon (menuet); La boiteuse. — "Nouvelles suites de pièces de clavecin" (ou troisième livre): Allemande; Courante; Sarabande; Les trois mains; Fanfarinette; La triomphante; Gavotte; Premier double; Deuxième double; Troisième double; Quatrième double; Cinquième double; Sixième double; Les tricotets (rondeau); L'indifférente; Menuet; Deuxième menuet; La poule; Les triolets; Les sauvages; L'enharmonique; L'égyptienne; La dauphine. — Cinq pièces extraites des Pièces en concert: La livri (rondeau); L'agaçante; La timide (1er rondeau); La timide (2e rondeau); L'indiscrète (rondeau). 2. Pièces de clavecin en concerts: Premier concert: La coulicam: La livri (rondeau gracieux); Le vézinet; Deuxième concert: La laborde; La boucon (air gracieux); L'agaçante; Premier menuet; Deuxième menuet; Troisième concert: La poplinière; La timide (1er rondeau); La timide (2e rondeau); Premier tambourin; Deuxième tambourin en rondeau; Quatrième concert: La pantomime; L'indiscrète (rondeau); La rameau; Cinquième concert: La forqueray (fugue); La cupis; La marais. — Appendice: Six concerts transcrits et sextuor. 1–5 as above. Sixième concert: La poule; Premier menuet; Deuxième menuet; L'enharmonique; L'égyptienne. 3. Cantates: Les amants trahis; Aquilon et Orithie; Le berger fidèle: L'impatience; La musette; Orphée; Thétis; Diane et Actéon. 4. Motets: In converrendo; Quam dilecta. 5. Motets: Laboravi; Deus noster refugium; Diligam Te, Domine. 6. Hippolyte et Aricie. 7. Les Indes galantes. 8. Castor et Pollux. 9. Les fêtes d'Hébé. 10. Dardanus. 11. La princesse de Navarre. — Les fêtes de Ramire. — Nélée et Myrthis. — Zéphyre. 12. Platée. 13. Les fêtes de Polymnie. 14. Le temple de la gloire. 15. Les fêtes de l'Hymen et de l'Amour ou les dieux d'Égypte. 16. Zaïs. 17. Partie 1: Pygmalion. — Les surprises de l'amour. Partie 2: Anacréon. — Les sybarites. — Appendices généraux.

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Ramirez de Arellano, Alonso.
Alleluya. Canon [for eight voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 77.) No. 40 in M.430.1.3
Alleluya. Canon [for four bass voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 105.) No. 50 in M.430.1.3
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Alleluya. Retrograde canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 103.) No. 48 in M.430.1.3
Amen. Canon [for three tenor voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 102.) No. 46 in M.430.1.3
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Salvator mundi. Canon per arsin & thesin [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 107.) No. 52 in M.430.1.3
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A bibliography is appended to each song.

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Ravenscroft, John.
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Raziella. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Reading, John.
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Let chrystal white wine. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 29.) No. 57 in M.CAB.1.53

Reading ends in mellancholly. *Duet.* Travers, J. Eighteen canzonets. M.442.10

Realm, The, of fancy. *Cantata.* For the Music see **Paine**, J. K. For the Libretto see **Keats**, J.

Reason for loving, address'd to Salinda. See **Festing**, M. C. If beauty's lure alone.

Reason for ranging. *Song.* Carey, H. No. 341 in M.CAB.1.50

Reason ne'er in fetters bind. *Glee.* Nares, J. No. 63 in M.430.1.6

Reasonable libertine, The. *Song.* Arne, T. A. The agreeable musical choice. M.440.21.2

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Contents. — Pomone. — Les peines et les plaisirs de l'amour. — Les festes de l'Amour et de Bachus. — Cadmus. — Alceste. — Thesée. — Le carnaval. — Atys. 2. Isis. — Psyché. — Bellérophon. — Proserpine. — Le triomphe de l'amour. — Persée. — Phaéton. — Amadis. 3. Roland. — L'idyle sur la paix. — L'églogue de Versailles. — Le temple de la paix. — Armide. — Acis et Galatée. — Achille. — Zéphire et Flore. — Thétis et Pelée. 4. Orphée. — Énée et Lavinie. — Coronis. — Astrée. — Ballet dansé à Villeneuve Saint Georges. — Alcide. — Didon. — Medée. — Céphale et Procris. 5. Circé. — Théagène et Cariclée. — Les amours de Momus. — Les saisons. — Jason ou la toison d'or. — Ariadne et Bachus.—La naissance de Vénus.—Méduse. 6. Vénus et Adonis. — Aricie. — L'Europe galante. — Issé. — Les festes galantes. — Le carnaval de Venise. — Amadis de Grèce. — Marthésie. 7. Le triomphe des arts. — Cancnte. — Hésione. — Aréthuse. — Scylla. — Omphale. — Médus. — Fragments de Mr de Lully. 8. Tancrède. — Ulysse. — Les muses. — Amarillis. — Le carnaval et la folie. — Iphigénie. — Télémaque. — Alcine. — La vénitienne. 9. Philomèle. — Alcione. — Cassandre. — Polixène et Pirrhus. — Bradamante. — Hippodamie. — Issé. — Sémélé. 10. Méléagre. — Diomède. — Les festes vénitiennes. — Manto. — Idomenée.—Créuse.

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— Les amours de Vénus. — Callirhoé. — Médée et Jason. 11. Les amours déguisez. — Arion. — Télèphe. — Les festes de Thalie. — Télémaque. — Les plaisirs de la paix. — Théonoé. — Ajax. 12. Les festes de l'été. — Hypermnestre. — Ariane. — Camille. — Le jugement de Paris. — Ballet des âges. — Sémiramis. — Les plaisirs de la campagne. 13. Polidor. — Les amours de Protée. — Renaud ou la suite d' Armide. — Pirithous. — Les festes grecques et romaines. — La reine des péris. — Les élémens. — Télégone. 14. Les stratagèsmes de l'amour. — Pyrame et Thisbé. — Les amours des dieux. — Orion. — La princesse d'Élide. — Tarsis et Zélie. — Les amours des déesses. — Pirrhus. 15. Endimion. — Jephté. — Le ballet des sens. — Biblis. — L'empire de l'amour. — Hippolyte et Aricie. — Les festes nouvelles. — Achille et Déidamie. 16. Les graces. — Les Indes galantes. — Scanderberg [sic]. — Les voyages de l'amour. — Les romans. — Les génies. — Le triomphe de l'harmonie. — Castor et Pollux.
Librettos only. There is a separate title-page to each opera.

Same. À Amsterdam. Chez Henri Schelte. MDCCXII. 3 v. Plates. M.128.46
The contents of these volumes differ in arrangement from those in the first three volumes of the preceding set, and contain one libretto not to be found in the earlier edition: Ballet de la jeunesse.

Red Cross knight, The. *Glee.* CALLCOTT, J. W. No. 59 in M.377.22

Red widow, The. *Opera.* For the MUSIC see **Gebest, C. J.** For the LIBRETTO see **Pollock, C.**

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Redemption, The. *Oratorio.* For the MUSIC and LIBRETTO see **Gounod, C. F.**

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The galley slave. [Oh think on my fate. Song, T., in his entertainment called The purse. Accomp. for piano.] New York. Hewitt. [1798?] No. 22 in M.441.49
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The wealth of the cottage. [A blessing unknown to ambition. Song, M.-S. or BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 13–15.) No. 5 in M.370.2.1

Reeves, John.
New campanalogia, or a key to the art of ringing. With considerable additions by William Jones, John Reeves & Thomas Blakemore. London. [1796.] M.127.62

Refardt, Edgar.
Hans Huber. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 11–21. Leipzig. 1906.) M.376.33.1

Refus d'une maitresse à son amant. [Je n'aime que le badinage. Song, A. or BAR.] (*In* Dessert, Le, des petits soupers. Pp. 22, 23.) No. 1 in M.148.42

Regenlied. *For strings.* SINIGAGLIA, L. Zwei Charakterstücke. No. 3 in M.357.30

Reger, Max.
„Aus der Kinderwelt." Acht kleine Lieder für eine Singstimme und Klavier. Op. 76, No. 44–51. Berlin. Bote & Bock. [1910. Schlichte Weisen. Band 5.] No. 2 in M.137.30
Contents. — Klein Marie. — Lutschemäulchen. — Soldatenlied. — Schlaf' ein. — Zwei Mäuschen. — Ein Tänzchen. — Knecht Ruprecht. — Die fünf Hühnerchen.

Chaconne (G moll) für die Violine allein. Op. 117, No. 4. Berlin. Bote & Bock. [1910.] No. 3 in M.434.45

Episoden. Klavierstücke für grosse und kleine Leute. Op. 115. Berlin. Bote & Bock. [1910.] M.137.37

Der 100. Psalm. Für gemischten Chor. Orchester und Orgel. Op. 106. Klavier-Auszug [mit Text]. Englische Übersetzung von John Bernhoff. Leipzig. Peters. [1909.] M.126.93

Konzert (A dur) für Violine mit Begleitung des Orchesters oder Pianoforte. Op. 101. Partitur. Leipzig. Peters. [1908.] M.411.60

Konzert (F-moll) für Klavier und Orchester. Op. 114. Partitur. Berlin. Bote & Bock. [1910.] M.444.119

Same. Fur zwei Klavier zu vier Händen. Berlin. Bote & Bock. [1910.] M.136.44

Reger, Max. *(Continued.)*
Konzert im alten Stil für Orchester. Op. 123. Orchester-Partitur. Berlin. Bote & Bock. 1911. M.407.46

Eine Lustspielouverture für Orchester. Opus 120. Orchester-Partitur. Berlin. Bote & Bock. [1911.] M.407.44

Die Nonnen (The nuns). Dichtung von Martin Boelitz. Für Chor und grosses Orchester [von] Max Reger. Op. 112. Klavierauszug vom Komponisten. [English version by Mrs. Bertram Shapleigh.] Berlin. Bote & Bock. [1910.] No. 2 in M.137.29
The instrumentation is indicated.

Präludium und Fuge (E moll) für die Violine allein. Op. 117, No. 3. Berlin. Bote & Bock. [1910.] No. 2 in M.434.45

Quartett, Es dur, für 2 Violinen, Viola und Violoncell. Op. 109. [Partitur.] Berlin. Bote & Bock. [1909. Payne's Kleine Partitur-Ausgabe. 293.] No. 3 in M.412a.23

Quartett (D moll) für Violine, Bratsche, Violoncell und Klavier. Op. 113. Partitur und Stimmen. Berlin. Bote & Bock. [1910.] M.434.60

Schlichte Weisen. Opus 76. Folge 1. [Für eine Singstimme mit Pianoforte Begleitung.] Berlin. Bote & Bock. [1904–1909.] 36 parts in 1 v. M.450.61
The text is in German and English.
Contents. — Du meines Herzens Krönelein. — Daz iuwer min engel walte. — Waldeinsamkeit. — Wenn die Linde blüht. — Herzenstausch. — Beim Schneewetter. — Schlecht' Wetter. — Einen Brief soll ich schreiben. — Am Brünnele. — Warte nur. — Mei Bua. — Mit Rosen bestreut. — Der verliebte Jäger. — Mein Schätzelein ist ein gar köstliches Ding. — Maiennacht. — Glück. — Wenn alle Welt so einig wär'. — In einem Rosengärtelein. — Hans und Grete. — Es blüht ein Blümlein rosenrot. — Minnelied. — Des Kindes Gebet. — Zwiesprach. — Abgeguckt. — Friede. — Der Schwur. — Kindeslächeln. — Die Mutter spricht. — Schmeichelkätzchen. — Vorbeimarsch. — Gottes Segen. — Von der Liebe. — Das Wölklein. — Reiterlied. — Mittag. — Schelmenliedchen.

Serenade für Flöte, Violine und Viola. Op. 77a. Partitur. Leipzig. Lauterbach & Kuhn. [1904.] No. 1 in M.412a.11.1

Sextett (F dur) für 2 Violinen, 2 Bratschen und 2 Violoncelli. Op. 118. [Partitur.] Berlin. Bote & Bock. [1911.] M.138.20

Sonate (B dur) für Klarinette (Bratsche) oder Violine und Klavier. Op. 107. [Partitur und Stimmen für Klarinette und Klavier.] Berlin. Bote & Bock. [1909.] No. 1 in M.434.45

Sonate (E moll) für Violine und Klavier. Op. 122. [Partitur und Stimme.] Berlin. Bote & Bock. [1911.] M.434.46

Trio für Violine, Violoncello und Klavier. Op. 102. [Partitur und Stimmen.] Leipzig. Lauterbach & Kuhn. [1908.] M.411.88

Vier Tondichtungen für grosses Orchester nach A. Böcklin. Op. 128. Orchester-Partitur. Berlin. Bote & Bock. [1913.] M.444.47
Contents. — Der geigende Eremit. — Im Spiel der Wellen. — Die Toteninsel. — Bacchanal.

Die Weihe der Nacht. (Fr. Hebbel.) Für Altsolo, Männerchor und Orchester. [Musik] von Max Reger. Op. 119. Grosse Orchester-Partitur. Berlin. Bote & Bock. [1911.] M.137.49

Same. Klavierauszug [mit Text]. M.442.99

Reger, Max. *Works about.*
BRAUNGART, R. Max Reger. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 197–214. Leipzig. 1907.) M.376.33.2

FLEISCHMANN, B. Max Reger, Der 100. Psalm für gemischten Chor, Orchester und Orgel. Op. 106. Erläutert. Berlin. 1910. M.217.12.368

GRAENER, G. Max Reger, Variationen und Fuge für grosses Orchester über ein Thema von J. Adam Hiller (1770). Erläutert. Berlin. [1908?] M.217.12.356

Régina. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Regina coeli. *Anthem.* BERNIER, N. Motets. M.398.1
CALDARA, A. No. 2 in M.414.43.3
DUCASSE, J. J. A. R. Trois motets. M.450.41
LASSUS. No. 4 in M.414.43.7

Regina, La, di Leone, ossia una legge spagnola. *Opera.* For the Music see **Villanis**, A. For the Libretto see **Giacchetti**, G.

Régnez, régnez, dieu du silence. *Song.* Moullé, É. Chansons tendres. M.442.97

Regret, Le. *Song.* Labarre, T. Album lyrique. M.123.16

Versepuy, M. Chansons d'Auvergne. M.417.55

Reicha, Anton Josef.

Traité de mélodie. Abstraction faite de ses rapports avec l'harmonie; suivi d'un supplément sur l'art d'accompagner la mélodie, lorsque la première doit être prédominante: le tout appuyé sur les meilleurs modèles mélodiques. Paris. L'auteur. 1814. 2 v. Illus. M.433.8

Reid, John.

A second sett of six solos for a German flute or violin with a thorough bass for the harpsicord by I. R. London. Printed for Wm. Randall. [1770?] M.430.27

Reigen. *For pianoforte.* Jensen, A. Hochzeitsmusik. M.444.190

Reigerbaize, Die. *Ballad.* Loewe, J. C. G. Werke. Band 4. No. 9 in M.384.67.4

Reinages, Les. *Song.* Versepuy, M. Chansons d'Auvergne. M.417.55

Reinagle, Alexander.

A selection of the most favorite Scots tunes with variations for the piano forte or harpsichord. Philadelphia. Printed for the Author. [1787?] M.445.51

Reine. *Opera.* For the Music see **Soyer**, A. For the Libretto see **Choudens**, P. de.

Reine, La, de Golconde. *Opera.* For the Music see **Le Rey**, F. For the Libretto see **Mouézy-Éon**, A.

Reine, La, des péris. *Opera.* For the Libretto see **Fuzelier**, L.

Reine du monde. *Song.* Legay, M. Chansons rouges. M.377.51

Reinecke, Carl Heinrich Carsten.

Concert für das Violoncell mit Begleitung des Orchesters oder des Pianoforte. Op. 82. Partitur. Mainz. Schott. [187–?] M.407.39

Traumfriedel. Märchen-Oper für die Jugend in drei Akten nebst einem Vorspiel. Op. 278. Klavier-Auszug zu vier Händen mit Text. Leipzig. Reinecke. [190–?] M.440.15

The libretto is inserted.

Reinhold, Theodor Christlieb.

Alle eure Sorgen. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 4, pp. 33–37.) No. 27 in M.443.23

Herr, gebe nicht ins Gericht. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Pp. 5–8.) No. 2 in M.443.23

Reinthaler, Carl Martin.

Eile, Gott, mich zu erreten. Der 70ste Psalm. [Doppelchor.] (*In* Musica sacra. Band 10, pp. 304–314.) No. 8 in M.414.43.10

Reissiger, Carl Gottlieb.

Der Herr ist mein Licht. Der 27ste Psalm. [Doppelchor. Coro und Quartette.] (*In* Musica sacra. Band 9, pp. 233–246.) No. 14 in M.414.43.9

Trios für Piano, Violine und Violoncell revidirt von Fr. Hermann. [Partitur und Stimmen.] Leipzig. Peters. [188–?] M.407.50

Contents. — Op. 164, G dur. — Op. 175, D moll.

Reiter, Josef, *editor.*

Dunkle Wolken. (Altdeutsches Lied.) [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. P. 98.) M.417.40

Todestrost. Gedicht von Stephan Milow [Pseud.]. Für Männerchor mit Hornquartett componirt von Josef Reiter. Op. 29. Partitur mit unterlegtem Clavierauszug. Leipzig. Leuckart. [190–?] No. 3 in M.450.37

Reiter, Josef. *Works about.*

Morold, M. Josef Reiter. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 121–127. Leipzig. 1906.) M.376.33.1

Reiterlied. *Song.*

Loewe, J. C. G. Werke. Band 17. No. 61 in M.384.67.17

Reger, M. Schlichte Weisen. M.450.61

Rejoyce brave boys. *Catch.* Atterbury, L. No. 44 in M.430.1.6

Rejoyce in the Lord. Canon [A. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 22, p. 15.) No. 9 in M.430.1.22

Rejoyce, our brethren. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 47–53.) No. 13 in M.430.1.10

Relfe, John.

Mary's dream. [The moon had climb'd. Duet, T. B.] (*In* American musical miscellany. Pp. 195–198.) No. 76 in M.129.111

Also to be found for T. in Boston musical miscellany.

Relief, The. [Now ye busy day is o'er. Song, T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 102.) No. 283 in M.CAB.1.50

Rembrandt, Hermanszoon van Rijn.

Imbert, H. Rembrandt et Richard Wagner. Le clair-obscur dans l'art. Paris. 1897. M.453.59

Remember in your ways. *Catch.* Webbe, S. No. 35 in M.430.1.21

Remember not, O Lord. *Canon.* Webbe, S. No. 64 in M.430.1.20

Remember now thy Creator. *Canon.* Churchill, G. S. No. 52 in M.430.1.31

Remember the glories of Brian the brave. War song [Bar. With accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 12, 13.) M.441.48.1

Also to be found in Stevenson & Bishop's Moore's Irish melodies.

Remember thee! [Song, A. or B. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 7, pp. 27–29.) M.441.48.2

Also to be found in Stevenson & Bishop's Moore's Irish melodies.

Remick, Bertha.

In my love's garden. Song cycle. Six songs for a medium voice [with pianoforte accompaniment]. The music and words by Bertha Remick. New York. Schirmer. [1907.] M.442.100

A romance for pianoforte. Boston. Thompson & Co. [1900.] No. 1 in M.445.43

Valse caprice for the pianoforte. Boston. Thompson & Co. [1911.] No. 2 in M.445.43

Renard, ——.

Le carnaval de Venise. Ballet. Les paroles sont de M. Renard & la musique de M. Campra. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 6, pp. 291–354.) M.128.47.6

Libretto only.

Renard, Paul.

Ah! le divorce. Opérette. Paroles de V. Couailhac et Paul Renard. Musique de Joseph Darcier. No. 3 in M.240.32

Renaud, Armand.

Nuit persane. Musique de C. Saint-Saëns. M.434.10

Les nuits persanes. [Musique de] Y. K. Nazare-Aga. M.443.33

Renaud. *Opera.* For the Libretto see **Pellegrin**, S. J.

Renaud d'Arles. *Opera.* For the Music see **Desjoyeaux**, N. For the Libretto see **Fourcaud**, L. de B. de.

Rencontre. *Song.* Coquard, A. Joies & douleurs. No. 3 in M.417.58

Rend your heart. *Anthem.* Gladstone, F. E. Cathedral music. No. 1 in M.444.91

Rendano, Alfonso.

Consuelo. Dramma lirico in un prologo e tre atti di Francesco Cimmino. Deutsch von August Harlacher. Musica di Alfonso Rendano. [Riduzione per canto e pianoforte.] Stuttgart. Luckhardt. 1903. M.442.9

Rendez-vous strasbourgeois, Les. *Opera.* For the Music see **Cuvillier**, C. For the Libretto see **Coolus**, R.

Rends-moi mes roses. *Song.* Jumel, P. Trois mélodies. No. 3 in M.450.35

René, Charles.

Les lendemains de la vie. Ode-symphonie pour soli (deux sopranos, un ténor), choeur et orchestre. Poésie de Ed. Guinand. Musique de Charles René. Partition pour chant et piano. Paris. Ollivier. [190–?] M.415.45

Sonate en mi mineur pour piano et violon. [Partition et partie.] Paris. Quinzard & cie. [190–?] M.434.61

René, Charles, *editor.*
HÉROLD, L. J. F. La duchesse de la Vallière. No. 2 in M.432.12

Renegade, The. *Incidental music.* For the MUSIC see **Bishop, H. R.** For the WORDS see **Reynolds, F.**

Rengaine. *Song.* JAQUES-DALCROZE. Chansons romandes. No. 1 in M.203.37

Renouveau, Le. *Song.* HUBERT, J. Les saisons et les heures. M.443.5

Rentre affreuse discorde. *Canon.* WARREN, E. T. No. 65 in M.430.1.1

Repos, Le, du soir. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Reproach, The. *Song.* LEVERIDGE, R. No. 133 in M.CAB.1.48

Request, The. [Come Roger. Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, p. 140.) No. 43 in M.430.1.12

Requiem. *For organ.* CHADWICK, G. W. No. 5 in M.451.2.7

Requiem eternam. *Canon.* CALLCOTT, J. W. No. 6 in M.430.1.28

Résistance. *Song.* LEROUX, X. H. N. L'amour d'aimer. M.441.47

Resolution. *Song.* LASSEN, E. Song album. M.443.84

Resonate Jovam. *Canon.* HAYES, W. No. 27 in M.430.1.2

Resound ye hills. *Glee.* CALLCOTT, J. W. No. 91 in M.430.1.23

Respice in me. *Canon.* WEBBE, S. No. 72 in M.430.1.23

Ressource comique, La. *Opera.* For the MUSIC see **Mereaux, J. N. A. Le F. de.** For the LIBRETTO see **Anseaume, L.**

Rest my ain bairnie. *Song.* LAWSON, M. L. Songs of the North. M.442.106

Rest warrior rest. *Glee.* WELLESLEY, G. C. No. 39 in M.430.1.12

Resting-place. *Part-song.* MENDELSSOHN-BARTHOLDY, J. L. F. A selection of 8 Mendelssohn's four-part songs. No. 2 in M.415.89

Restlessness. *Song.* GOLTERMANN, G. E. Songs. M.417.15

Restons lourdauds. *Song.* JAQUES-DALCROZE. Des chansons. No. 2 in M.203.37

Resurrexit. *Anthem.* BERLIOZ, L. H. Werke. Serie 4, Abtheilung 1. No. 1 in M.440.3.4.1

Retour, Le. *Opera.* For the MUSIC and LIBRETTO see **Ollone, M. P. M. F. d'.**

Retour, Le. *Song.* BÉRAT, F. Chansons. M.376.48
BRUNEAU. Les chants de la vie. M.441.85
GEORGES, A. Chants de guerre. M.442.22

Retour, Le. *Songs.* For the MUSIC see **Letocart, H.** For the WORDS see **Silvestre, P. A.**

Retour, Le, à Paris. *For pianoforte.* DUSSEK, J. L. Trois grandes sonates pour le piano-forte. No. 4 in M.450.48.17

Retour, Le, des muletiers. *For pianoforte.* SÉVÉRAC, D. de. Cerdaña. M.440.9

Retour du pardon de Landévennec. *For pianoforte.* RHENÉ-BATON. En Bretagne. M.434.64

Retour, Le, du petit Savoyard. *Song.* BÉRAT, F. Chansons. M.376.48

Return, Alpheus. *Glee.* CALLCOTT, J. W. No. 36 in M.430.1.30

Return blest days. *Glee.* SMITH, J. S. No. 27 in M.430.1.15; etc.

Return, enraptur'd hours. *Song.* ANDRÉ, J. No. 77 in M.129.111

Return fond muse. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Return, The, from the chace. See **Leveridge, R. The sweet rosy morn.**

Return my lovely maid. *Madrigal.* HUTCHESON, F. No. 47 in M.377.22

Return my lovely nymph. *Song.* BROWN, T. No. 176 in M.CAB.1.50

Return, revolting rebels. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Rety-Darcours, Charles.
Maïda. Conte musical. Musique de André Bloch. M.126.57

Reuchsel, Amédée.
Daniel. Oratorio en 4 parties. Livret de Henri Brody. Musique de Amédée Reuchsel. English translation by R. H. Cheatle. Deutsche Übersetzung von J. Goux. Partition piano et chant. Paris. Lemoine & cie. 1911. M.443.85

Reuchsel, Amédée. *(Continued.)*
Sonate, 2me, pour piano et violon. [Partition et partie.] Paris. Lemoine & cie. [1911.] M.444.121
Sonate pour piano et violoncelle. [Partition et partie.] Paris. Lemoine & cie. [1907.] M.444.120

Reuss, August.
Quartett, D moll, für 2 Violinen, Viola und Violoncell. Op. 25. Partitur. Leipzig. Eulenburg. [190–? Payne's Kleine Partitur-Ausgabe. 283.] No. 3 in M.412a.6

Reuss, Eduard, *editor.*
WAGNER, S. R. Banadietrich. [Oper.] M.125.36

Reuss, Heinrich XXIV, *Prinz von Reuss-Köstritz.*
Quintett (C dur) für Pianoforte, zwei Violinen, Viola und Violoncell. Op. 15. [Partitur.] Hamburg. Rahter. 1902. M.434.35

Reutter, Georg.
6 Cappriccii; 2 Canzonen; Fuga; Ricercar; Toccata. [Für Klavier oder Orgel.] (*In* Wiener Klavier- und Orgelwerke aus der zweiten Hälfte des 17. und 18. Jahrhunderts. Pp. 60–95. Wien. 1906.) M.414.19

Reutter, Johann Adam Carl Georg von.
Servizio di Tavola. [Für Orchester und Cembalo.] (*In* Wiener Instrumentalmusik von und um 1750. Band 1, pp. 1–15. Wien. 1908.) M.414.26.1

Revanche, La, d'Iris. *Opera.* For the MUSIC see **Diet, E.** For the LIBRETTO see **Ferrier, P.**

Rêve. *For pianoforte.* INDY, P. M. T. V. d'. "Tableaux de voyage." M.417.81

Rêve angélique. *For orchestra.* RUBINSTEIN, A. G. No. 3 in M.133.37

Rêve d'un soir. *Song.* CHAMINADE, C. L. S. Twenty melodies. M.417.7

Rêve, Le, que j'ai rêvé. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Rêve, Le, sur le sable. *Songs.* ROPARTZ, J. G. M. M.440.40

Reveil, Le, de la mariée. *Song.* RAVEL, J. M. Douze chants. M.137.35

Reveillez-vous, la belle. *Song.* LECOCQ, A. C. Les chansons d'amour. M.126.48

Réveillon, Le, de Paris. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Revenés, revenés, doux plaisirs. Ariette [T.] sur la convalescence du roy. (*In* Loix, Les, de l'amour. Pp. 40–43.) No. 3 in M.148.42
With figured bass and accomp. for harpsichord or flute.

Revered shade. *Elegy.* WORGAN, J. No. 125 in M.430.1.25

Reverie. *For organ.* LUTKIN, P. C. No. 13 in M.451.2.4

Reverie. *For violin and orchestra.* STRUBE, G. No. 2 in M.434.69

Rêverie. *Song.* CRAS, J. Six mélodies. M.441.87
RHENÉ-BATON. Chansons douces. M.137.39

Rêverie et Caprice. *For violin and orchestra.* BERLIOZ, L. H. Werke. Serie 3. No. 3 in M.440.3.3

Rêverie et Caprice. *For violin and pianoforte.* BERLIOZ, L. H. Werke. Serie 3. No. 3a in M.440.3.3

Révéroni Saint-Cyr, Jacques Antoine, *Baron* **de.**
Héléna. Opéra. Paroles de J. N. Bouilly [et Révéroni Saint-Cyr]. Mis en musique par Méhul. M.416.5

Rêves, Les. *Song.* CHAMINADE, C. L. S. Twenty melodies. M.417.7

Revivals. *Namely:*
BACH, W. H. Dramatic fantasia (in C major) for the pianoforte. No. 2 in M.444.64
—— Grand fantasia (in E and A minor and major) for the pianoforte. No. 1 in M.444.64
—— Sonata in C major for the pianoforte. No. 3 in M.444.64
—— Sonata in E flat major for the pianoforte. No. 5 in M.444.64
—— Sonata in E minor for the pianoforte. No. 4 in M.444.64

Revoir, Le. *Song.* RHENÉ-BATON. Chansons douces. M.137.39

Revolt, The. *Part-song.* DAVIES, H. W. Noble numbers. M.443.89

Rey, Jean Étienne.
Au port. Opéra comique en un acte. Paroles de Jules Ruelle et Gaston Escudier. Musique de Étienne Rey.

Rey, Jean Étienne. *(Continued.)*
[Partition piano et chant.] Paris. Escudier. [1868.] No. 3 in M.379.73

Reyer, Louis Étienne Ernest.
Ballet de "La statue." Opéra en trois actes de J. Barbier et M. Carré. Musique de E. Reyer. Partition. Paris. Choudens. 1902. No. 2 in M.407.22
Maître Wolfram. Opéra comique en un acte. Paroles de Méry. Musique de E. Reyer. [Partition d'orchestre.] Paris. Ledentu. [1854.] M.418.34
Pierre Dupont, musicien. (*In* Dupont, P. Chants et chansons. Vol. 2, pp. 1–4. Paris. 1852.) M.377.42

Reynolds, Frederick.
[The renegade.] The overture, marches, songs & quartetto in the historical play, The renegade. The music composed & arranged for the piano forte by Henry R. Bishop. No. 2 in M.391.11

Řezníček, Emil Nikolaus Josef, *Freiherr* von.
Schlemihl. Symphonisches Lebensbild für grosses Orchester und Tenor-Solo. Partitur. Berlin. Bote & Bock. [1913.] M.421.4

Řezníček, Emil Nikolaus Josef, *Freiherr* von. *Works about.*
Taubmann, O. E. N. von Reznicek. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 215–230. Leipzig. 1907.) M.376.33.2

Rhapsodies. *For clarinet and orchestra.*
Debussy, A. C. Rhapsodie, Première, pour orchestre avec clarinette principale en si ♭. M.434.76

Rhapsodies. *For clarinet and pianoforte.*
Debussy, A. C. Rhapsodie, Première. Pour clarinette en si ♭ avec accompagnement de piano. No. 1 in M.443.96

Rhapsodies. *For oboe, viola and piano.*
Loeffler, C. M. Deux rapsodies pour hautbois, alto et piano. No. 2 in M.434.56

Rhapsodies. *For orchestra.*
Anrooij, P. G. van. Piet Hein. Hollandsche rhapsodie. M.421.11
Delius, F. A dance rhapsody. No. 1 in M.434.51
Enesco, G. Trois rhapsodies. [No. 1, 2.] Op. 11. M.434.14
Gilbert, H. F. B. Negro rhapsody. M.444.170
Hadley, H. K. The culprit fay. M.434.9
Hammer, H. American Indian rhapsody, First. M.444.95
Herbert, V. Irish rhapsody. No. 2 in M.136.42
Itasse, L. Rhapsodie espagnole pour orchestre. No. 2 in M.407.59
Karłowicz, M. Rapsodja litewska (Litauische Rapsodie). No. 1 in M.444.149
Le Borne, F. Fête bretonne. No. 1 in M.411.41
Schmitt, F. Rapsodie viennoise. M.431.8

Rhapsodies. *For organ.*
Saint-Saëns, C. C. 3 rhapsodies sur des cantiques bretons. (Pèlerinage au pardon de Ste Anne-La-Palud.) M.444.155

Rhapsodies. *For pianoforte and orchestra.*
Liapunov, S. M. Rapsodie sur des thèmes de l'Oukraïne. No. 2 in M.136.43

Rhapsodies. *For violin and pianoforte.*
Woyrsch, F. von. Skaldische Rhapsodie. M.434.73

Rhea. *Opera.* For the Music see **Samara**, S. For the Libretto see **Milliet**, P.

Rhein, Der. *Part-song.* Panny, J. No. 2 in M.431.18

Rheinberger, Franziska.
Der Stern von Bethlehem. Eine Weihnachts-Cantate. Componirt von Josef Rheinberger. M.444.49

Rheinberger, Josef Gabriel.
Akademische Ouverture. In Form einer Fuge zu sechs Themen für Orchester. Op. 195. Partitur. Hamburg. Rahter. [1908?] No. 2 in M.357.30
Requiem für Chor, Soli und Orchester. Op. 60. [Partitur.] Mainz. Schott. [187–?] M.444.48
Sextett für Pianoforte, Flöte, Oboe, Clarinette, Fagott und Horn (nach dem Clavier-Trio Nr. 4 in F dur). Op. 191b. [Partitur und Stimmen.] Leipzig. Leuckart. [1899?] M.404.63
Der Stern von Bethlehem. Eine Weihnachts-Cantate für Chor, Soli und Orchester oder Pianoforte. Gedicht von F. v. Hoffnaass [Pseud.]. Componirt von Josef Rheinberger. Op. 164. Orchester-Partitur. English version by Mrs. John P. Morgan. Leipzig. Forberg. 1891. M.444.49
Thema mit Veränderungen, für zwei Violinen, Viola und Violoncello. Op. 93. Partitur. Leipzig. Forberg. [187–?] No. 2 in M.407.81
The valley of the Espingo. Poem by Paul Heyse. English version by Alice C. Jennings. Ballad for chorus of men's voices and orchestra, by Josef Rheinberger. Op. 50. Vocal score arranged by J. N. Cavallo. Edited by Horatio Parker. New York. Schirmer. [1908.] No. 2 in M.417.17
Zwölf Fughetten strengen Styls für die Orgel. Op. 123. Leipzig. Kahnt. [188–?] M.430.28

Rheinmorgen. *Song.* Dietrich, A. H. No. 2 in M.441.88

Rhena. *Opera.* For the Music see **Eeden**, J. B. van den. For the Libretto see **Carré**, M.

Rhené-Baton.
Chansons douces. Sur des poésies de Georges Champenois. [Musique de] Rhené-Baton. [Op. 7. Partition chant et piano.] Paris. Astruc & cie. [1911?] M.137.39
Contents. — Soyons unis. — Un bruit de rames. — Je ne me souviens plus. — Soir d'hiver. — Je veux. — Silence. — Ce que j'aime. — Crépuscule. — Le revoir. — Rêverie.
Cinq mélodies sur des poésies de Jean Lahor [pseud.]. Musique de Rhené-Baton. [Op. 16. Partition piano et chant.] Paris. Durand. [1911.] M.442.101
Contents. — Nuit d'autrefois. — Nocturne. — Au désert. — Sérénade mélancolique. — Tendresse.
En Bretagne. Suite de six pièces pour le piano. Op. 13. Paris. Durand. 1909. M.434.62
Contents. — Crépuscule d'été sur le grand bassin de Saint-Nazaire. — Retour du pardon de Landévennec. — Dimanche de Pâques, sur la Place de L'Église de Pont-Aven. — Sur la grève déserte de Trez-Rouz. — Fileuses près de Carantec. — Vieille diligence sur la route de Muzillac.
Les heures d'été, d'Albert Samain. Mises en musique par Rhené-Baton. [Op. 14. Pour une voix avec accomp. de piano.] Paris. Durand. 1908. M.125.74
Contents. — Apporte les cristaux dorés. — Frêle comme un harmonica. — Lune de cuivre. — Les grands jasmins. — Ton menton pose dans ta main. — Il pleut des pétales de fleurs.

Rhodes, William Barnes.
Artaxominous ye Great. A dreadful tragic operetta. (Words adapted from W. B. Rhodes' burlesque, "Bombastes furioso".) Music composed by Thomas Anderton. M.415.49

Rialo, Lo. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Ribbing, Adolphe, *Comte* de.
Maître Pathelin. Opéra-comique. Poème imité de la pièce du XVme siècle par MM. de Leuven [pseud.] et F. Langlé. Musique de François Bazin. M.418.7
Le roi d'Yvetot. Opéra comique. Paroles de Mrs de Leuven [pseud.] et Brunswick [pseud.]. Mis en musique par Ad. Adam. M.416.3

Ribeyre, Félix.
Les Roussalki. Divertissement russe. [Musique] par Firmin Bernicat. No. 2 in M.240.33

Riccati, Giordano, *Conte.*
Delle corde ovvero fibre elastiche schediasmi fisico-matematici. In Bologna M DCC LXVII. Nella stamperia di San Tommaso d' Aquino. Illus. Diagrams. Table.
A study of musical acoustics. M.388.24

Ricci, Federigo.
Il carrettiere del vomero. Canzonetta napoletana. [Accomp. di piano.] (*In* Échos d'Italie. Vol. 2, pp. 176, 177.)
Also to be found in Meglio's Eco di Napoli. M.157.14.2
Griselda. Melodramma serio in quattro atti di F. M. Piave. Posto in musica dal Mo Federico Ricci. Canto con accompto di piano forte. Milano. Lucca. [1847? Opere teatrali complete per canto e per piano-forte.] M.140.13

Ricci, Luigi.
Canzone della fritola. Veneziana. [Accomp. di piano.] (*In* Échos d'Italie. Vol. 2, pp. 178–181.) M.157.14.2
From Crispino e la comare.

Ricciolella, La. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Riccionisi, A.
Caporal Mimì. Opera comica. Musica di Oronzio Mario Scarano. M.125.47

Rice, N. H.
Quintett für Klavier, Hoboe, Clarinette, Horn and Fagott. Op. 2. [Partitur und Stimmen.] Berlin. Simrock. 1898. M.444.122
Serenade für Streich-Orchester (A-dur). Op. 3. Partitur. Berlin. Simrock. 1899. No. 4 in M.407.80

Rich and rare were the gems she wore. [Song, s. Also] Harmonized for four voices [s.s.t.b. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 48–55.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

Richard Trommelfell. *Satire.* Kuerbis, L. A. R. M.128.77

Richemont, E. de.
Vampire et loup-garou [ou le violon de voyage]. Opérette. [Paroles de MMrs E. de Richemont et Frank. Musique de Ate Blangy.] No. 2 in M.379.66

Richepin, Jean.
Le carillonneur. Pièce lyrique d'après le roman de G. Rodenbach. Musique de Xavier Leroux. M.442.33
Le chemineau. Drame lyrique. Musique de Xavier Leroux. M.378.55
La glu. Drame musical populaire de Jean Richepin & Henri Cain. Musique de Gabriel Dupont. M.135.19

Richepin, Tiarko.
La marchande d'allumettes. Conte lyrique en 3 actes de Rosemonde Gérard [Rostand] et Maurice Rostand. Musique de Tiarko Richepin. Partition chant et piano. Paris. Heugel & cie. [1914.] M.443.86

Riches chance may take. *Glee.* Alcock, J. No. 43 in M.430.1.18

Richte mich, Gott. *Anthem.* Mendelssohn-Bartholdy, J. L. F. No. 6 in M.414.43.9

Richter, Ernst Friedrich Eduard.
Gross ist der Herr. Der 48ste Psalm [s. a. t. b.]. (*In* Musica sacra. Band 10, pp. 283–291.) No. 5 in M.414.43.10

Richter, Ferdinand Tobias.
Suite, D-moll; Suite, D-moll; Suite, F-dur; Toccata (primi toni). Für das Pianoforte. (*In* Wiener Klavier- und Orgelwerke aus der zweiten Hälfte des 17. und 18. Jahrhunderts. Pp. 40–59. Wien. 1906.) M.414.19

Rickard, T.
The family Bible. [This book is all that's left me now. Song, a. or bar.] (*In* Annie Laurie melodist. P. 21.) No. 18 in M.129.52

Ricordati, oh bella. *Song.* Handel, G. F. 10 Altarien aus Opern und Oratorien. M.450.10

Ricordi, Tito, *editor.*
Annunzio, G. d'. Francesca da Rimini. Tragedia. M.442.52

Riedel, Carl, *editor.*
Wiener Instrumentalmusik vor und um 1750. Vorläufer der Wiener Klassiker. Bearbeitet von Karl Horwitz und Karl Riedel. 2 v. M.414.26

Riedl, Peter.
Der Graf von Gleichen. Deutsche Volksoper. Componirt von Franz Mohaupt. M.443.79

Rieffler, Tony Henri.
Anastase et Anastasie. Opérette en 1 acte. Paroles de Louis Gabillaud. Musique par Tony Rieffler. Partition d'orchestre. Manuscript. [Paris.] 1877. No. 1 in M.135.39
Une folie espagnole. Opérette bouffe en 1 acte. Paroles de Mrs Lemirre et Sujol [pseud.]. Musique de Tony Rieffler. Partition d'orchestre. Manuscript. [Paris. 187–?] No. 2 in M.135.39

Riemann, Hugo.
The nature of harmony. Translated by John C. Fillmore. Philadelphia. Presser. 1886. M.128.74

Riemann, Hugo, *editor.*
Aspelmeyer, F. Quartett in D dur. Op. 2, Nr. 2. No. 1 in M.444.142

Riemann, Hugo, *editor. (Continued.)*
Beethoven, L. van. 11 Wiener Tänze (4 Walzer, 5 Menuetten und 2 Lænderer) für 7 Streich- und Blasinstrumente. No. 1 in M.136.18
Fasch, J. F. Sonata a 4 in D moll für 2 Violinen, Viola und Violoncell. No. 4 in M.133.16
Foerster, C. Suite in G dur für Streichorchester. No. 3 in M.434.86

Rien n'est si beau que mon village. *Song.* Bérat, F. Chansons. M.376.48

[Rienzi.] Grosse Fantasie aus der Oper Rienzi. *For orchestra.* Wagner, W. R. M.133.32

Ries, Ferdinand.
L'infortunée. Grande sonate fantaisie pour le piano. Œuvre 26. Paris. Farrenc. 1871. [Le trésor des pianistes. Vol. 19.] No. 6 in M.450.48.19
[The sorceress. Opera. Act 2. Full score.] Manuscript. [1831.] M.140.14
A German edition may be found under the title of Liska on shelf-number M.264.12.

Riesen, Die, und die Zwerge. *Song.* Loewe, J. C. G. Werke. Band 17. No. 35 in M.384.67.17

Rietz, Julius.
Arioso für die Violine mit Begleitung der Orgel. Op. 48. [Partitur und Stimmen.] Leipzig. Heinze. [189–?] No. 2 in M.444.142

Rifaut, Louis Victor Étienne, *editor.*
Carafa, M. E. F. A. V. P. Le nozze di Lammermoor. Dramma semi serio. M.125.31

Rifaut, V. de. See **Rifaut,** Louis Victor Étienne.

Riffaud, Léon.
Nocturne en ut dièze mineur pour violoncelle et piano, ou alto et piano. Op. 7. [Pour violoncelle et piano. Partition et partie.] Paris. Costallat & cie. [1912.] No. 3 in M.444.192

Riflemen form. *Song.* Tennyson, E. S. Songs by Lord Tennyson. No. 3 in M.379.12

Rigel, Henri Jean.
Fantaisie avec variations sur la Romance des petits oiseaux, pour violoncelle et piano, composée par Rigel et Duport. [Partition.] Paris. Érard. [181–?] No. 7 in M.210.2
Same. [Partie de violoncelle.] No. 22 in M.210.11

Righini, Vincenzo.
La selva incantata. Dramma con musica di Vincenzo Righini. Aggiustato per il cembalo. Der Zauberwald, eine Oper in Musik gesezt [sic] von Vincent Righini. Im Klavierauszug von G. B. Bierey. Leipzig. Breitkopf & Härtel. [1802?] M.420.1
The text is in Italian and German.
[Il trionfo d'Arianna.] Ouverture della opera: Il trionfo d'Arianna. [Partitura.] Manuscript. [181–?] M.445.24

Righteous, The, shall rejoice. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 168, 169.) No. 91 in M.430.1.25

Rikiki. *Opera.* For the Music see **Hellmesberger,** J. For the Libretto see **Genée,** F. F. R.

Riley, William.
Cupid's mistake. [As afternoon, one summer's day. Duet, t. b.] The words by Mattw Prior. Set to musick by Willm Riley. [With continuous bass.] (*In* Clio and Euterpe. Vol. 1, pp. 108, 109.) No. 83 in M.376.31.1
Three mortal enemies. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 222.) No. 88 in M.430.1.10
'Tis my will. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 162.) No. 62 in M.430.1.9
Ye gentle winds yt fan the sea. [Song, s. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 40.) No. 23 in M.376.31.2

Rimes tendres. *Songs.* Aubert, L. F. M. No. 1 in M.417.1; etc.

Rimski-Korsakov, Nicolai Andreievitch.
Анчаръ. (А. С. Пушкинъ.) Аріозо для баса съ сопровожденіемъ оркестра Н. Римскаго-Корсакова. Соч. 49, № 1. Партитура. [Antchar. Arioso pour voix de basse avec

Rimski-Korsakov, Nicolai Andreievitch. *(Continued.)*
accompagnement d'orchestre. Op. 49, No. 1. Partition d'orchestre.] Лейпцигъ. Бѣляевъ. 1907. No. 1 in M.417.75
The text is in Russian.

Ballad of the doom of Oleg. Words by Pouschkin. Set for male chorus and orchestra by N. A. Rimsky-Korsakov. English version by Mrs. Rosa Newmarch. [Op. 58. Vocal score.] London. Breitkopf & Härtel. 1909. No. 3 in M.417.13

Le coq d'or. See his Золотой пѣтушокъ.

Deux mélodies pour soprano avec accompagnement d'orchestre. Paroles de Maïkow. Composées par N. Rimsky-Korssakow. Op. 56. Nouvelle édition avec paroles russes, françaises et allemandes. Tome 1. Partition d'orchestre. Leipzig. Belaïeff. 1908. No. 3 in M.417.75
Contents. — 1. La nymphe.

„Дубинушка." Русская пѣсня для оркестра съ хоромъ ad libitum Н. Римскаго-Корсакова. Соч. 62. Партитура. Chanson russe pour orchestre avec choeur ad libitum. Op. 62. Partition d'orchestre. Leipzig. Belaïeff. 1907. No. 1 in M.133.37

Музыкальныя картинки. Сюита для оркестра къ сказкѣ о Царѣ Салтанѣ. Musikalische Bilder. Suite für Orchester zum Mährchen von dem Zaren Saltan. Op. 57. Partitur. St. Petersburg. Bessel & Cie. [1901.] M.421.5

Пророкъ. Стихотвореніе А. С. Пушкина. Аріозо для баса и хора ad libitum съ сопровожденіемъ оркестра Н. Римскаго-Корсакова. Соч. 49, № 2. Партитура. [Le prophète. Arioso pour voix de basse et chœur ad libitum avec accompagnement d'orchestre. Op. 49, No. 2. Partition d'orchestre.] Лейпцигъ. Бѣляевъ. 1899.
The text is in Russian, French and German. No. 2 in M.417.75

Quintuor (si b) pour piano, flûte, clarinette, cor et basson. Œuvre posthume. (1876.) [Partition et parties.] Leipzig. Belaïeff. 1911. M.434.19

Садко. Опера-былина. Sadko. Légende lyrique. Paroles françaises de Michel Delines. Partition pour chant et piano. Leipzig. Belaïeff. [1908?] M.378.69
The text is in French and Russian.

Same. Эпизодъ изъ былины „Садко." Музыкальная картина для оркестра. [Sadko. Tableau musical pour orchestre.] 2me version. Partition. Москва. Юргенсонъ. [1893.] M.407.91

Сказаніе о невидимомъ градѣ Китежѣ и дѣвѣ Февроніи. Либретто В. И. Бѣльскаго. Die Legende von der unsichtbaren Stadt Kitesh und von der Jungfrau Fewronia. Text von W. I. Bielsky. [Musik von] N. Rimsky-Korssakow. Klavierauszug. Leipzig. Belaïeff. 1906. M.378.36

Сказка. Conte féerique pour grand orchestre. Op. 29. Partition. Leipzig. Belaieff. 1886. No. 1 in M.407.23

Царская невѣста. Die Zarenbraut. Oper in vier Aufzügen. [Nach der Komödie von Leo Meï. Musik von] N. Rimski-Korssakow. Clavierauszug [mit Text]. Leipzig. Belaïeff. 1890. M.441.16

[Золотой пѣтушокъ.] Le coq d'or. Conte-fable. Opéra en 3 actes. Paroles russes (d'après Pouchkine) de V. Bielsky. Paroles françaises de M. D. Calvocoressi. [Musique de] N. Rimsky-Korsakow. Partition pour chant et piano. Moscou. Jurgenson. [1907.] M.379.57

Same. [Introduction et cortège de noces. Partition d'orchestre.] Moscou. Jurgenson. [1907?] No. 2 in M.133.37

Rimski-Korsakov, Nikolai Andreievitch, *editor.*
Chants nationaux russes. Сборникъ русскихъ народныхъ пѣсенъ составленный Н. А. Римскимъ-Корсаковымъ. Op. 24 (1876). [Переложеніе для фортепьяно и голосовъ.] St. Pétersbourg. Bessel & cie. [189–?] M.433.25
A collection of folk-songs. The text is in Russian.

Glinka, M. I. Caprice brillant sur le thème de la Jota aragonesa. No. 3 in M.407.13

—— Valse-fantaisie pour orchestre. No. 2 in M.412a.22

Musorgski, M. P. Борисъ Годуновъ. [Boris Godunov. Musical folk-drama.] M.378.33; etc.

—— [Chowantchina.] Introduction de l'opéra „Chowantchina." No. 1 in M.407.20

Ring ring the bells. *Catch.* Ayrton, E. No. 35 in M.430.1.15

Ringeltanz im Freien. Volkslied [s.a. Mit Klavierbegleitung]. (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. Pp. 10, 11.) M.128.66

Rinuccini, Ottavio.
L'Euridice. [Opera.] Composta in musica in stile rappresentatiuo da Givlio Caccini. No. 1 in M.396.74

Rip van Winkle. *Opera.* For the Music see Leoni, F. For the Libretto see Akerman, W.

Rip Van Winkle, Junr. *Opera.* For the Music see Blatch, H. For the Libretto see Emlyn, C. W.

Rise, Columbia. [When first the sun.] An occasional song [s. or t.] written by Thomas Paine. (*In* American musical miscellany. Pp. 103–109.) No. 37 in M.129.111

Rise, my Delia. [Serenade, bar., with continuous bass.] (*In* American musical miscellany. Pp. 247–249.) No. 93 in M.129.111

Rise my joy. *Glee.* Webbe, S. No. 16 in M.430.1.15

Rise pensive muse. *Glee.* Pring, J. C. No. 22 in M.430.1.32

Riso dell' idol mio. *Part-song.* Clari, G. C. M. Madrigali o terzetti. M.441.14

Risposta, La, a Retella. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Risque, W. H.
Miss Mariana or the thirty thieves. A musical extravaganza. The music by Edward Jones. M.442.53

Ritornello delle lavandare del vomero. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Ritournelle. *Song.* Chaminade, C. L. S. Twenty melodies. M.417.7

Ritter Pasmán. *Opera.* For the Music see Strauss, J. *1825–1899.* For the Libretto see Dóczi.

Ritters Abschied. *Song.* Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Ritters Treulieb. *Song.* Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Ritterschwur, Der. *Song.* Loewe, J. C. G. Werke. Band 2. No. 47 in M.384.67.2

Ritzau, Hermann.
Die Liebesjagd. Operette in 3 Akten von Theodor Fisher. Musik von Hermann Ritzau. Klavierauszug mit Text. Hannover. "Niedersachsen." 1911. M.137.43

Rival candidates, The. *Opera.* For the Music see Carter, T.

Rival or desponding lover, The. See Boyce, W. The desponding lover.

Rival poets, or the love charm. *Opera.* For the Music see German, J. E. For the Libretto see Scott, W. H.

Rivière, La. *Song.* Dupont, P. Chants et chansons. Vol. 3. M.377.42.3

Rivoire, André.
Il était une bergère. Conte mélodique. Musique de Marcel Lattès. M.442.32

Rizzio, D.
The lass of Pattie's mill. [Song, bar. With thorough bass.] (*In* Apollo's cabinet. P. 152.) M.409.37
Also to be found, with slight variations, in Calliope, 2d edition.

My love was once a bonny lad. [Song, m.-s. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 135.) M.409.37
This song is here entitled The flower of Edinburgh. Also to be found, with the title Darling swain, in Clio and Euterpe.

Roar, A, thro' the tall twin elm trees. *Duet.* Heffner, C. Six vocal duets. No. 1 in M.137.30

Roast beef song. See Leveridge, R. When mighty roast beef was the Englishman's food.

Rob Roy. *Overture.* Berlioz, L. H. Werke. Serie 2, Abtheilung 1. No. 4 in M.440.3.2.1

Robe, La, de soie. *Song.* Versepuy, M. Chansons d'Auvergne. M.417.55

Roberday, François.
Fugues et caprices [à quatre parties mises en partition pour l'orgue]. Plate. (*In* Archives des maîtres de l'orgue des XVIe, XVIIe et XVIIIe siècles. Vol. 3, pp. i–xvi, 1–49.) M,432,43,3

Roberto Devereux. *Opera.* For the Music see Donizetti, G. For the Libretto see Cammarano, S.

Roberts, John Varley.
Advent. A sacred cantata for choir and congregation. The words selected by the Rev. H. E. Clayton. The music by J. Varley Roberts. [With organ accomp.] London. Weekes & Co. 1897. No. 1 in M.415.78

Roberts, *Mrs.* M. A.
Woodland fairies. An operetta for children. Music by Edmund Rogers. No. 1 in M.415.63

Roberts, Richard, *editor.*
Cambrian harmony; being a collection of Welch airs arranged as they were originally performed; adapted for the harp & pianoforte by Richard Roberts. Dublin. The Author. [1840.] M.380.36

Robertson, J. A.
Butterflies. A musical play in three acts by William J. Locke. Lyrics by T. H. Read. Music by J. A. Robertson. Vocal score. London. Ascherberg, Hopwood & Crew. 1908. No. 1 in M.240.28

Robillard, Victor.
Amour et spiritisme. Opéra-comique en un acte. Paroles de Léon Quentin et Gédhé. [Musique] de Victor Robillard. [Partition piano et chant.] Paris. Chatot. [187–?] No. 2 in M.379.74
Stores et jalousie. Opérette en un acte. Paroles de G. Marot & L. Jonathan. Musique de Victor Robillard. [Partition chant et piano.] Paris. Fenchot. [187–?] No. 3 in M.379.74
Un ténor pour tout faire. Opérette bouffe en un acte. Paroles de MM. Varin et Michel Delaporte. Musique de Victor Robillard. [Partition piano et chant.] Paris. Petit aîné. [187–?] No. 1 in M.134.23

Robin et Marion. *Song.* MICHIELS, G. Chansons anciennes du pays de France. M.432.48

Robin Hood borne on his bier. *Song.* BROWN, E. A. Elizabethan lyrics. M.126.82

Robin, The, sings in the apple-tree. *Song.* MACDOWELL, E. A. Eight songs. No. 1 in M.417.24

Robine, René.
Les deux routes. Poème. [Musique de] Marc Delmas. No. 2 in M.450.35

Robinson, Mary A., *translator.*
DIETRICH, A. H. Rheinmorgen. (Morning on the Rhine.) No. 2 in M.441.88
FRANZ, R. 35 Lieder und Gesänge. M.443.110

Rock, Michael.
Beneath a church yard yew. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 40–43.) No. 21 in M.430.1.22
Beneath those rugged elms. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 113–120.) No. 46 in M.430.1.24
Fruit of Aurora's tears. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 129–133.) No. 34 in M.430.1.28
Health to my friend. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 195–197.) No. 77 in M.430.1.23
How sweet the calm. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 209, 210.) No. 100 in M.430.1.25
Isis. [Far from her hallow'd grot.] Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 107–112.) No. 45 in M.430.1.24
Last of his kindred. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 223–226.) No. 58 in M.430.1.30
Lesbia live to love and pleasure. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 146–151.) No. 38 in M.430.1.28
Let the sparkling wine. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 121–124.) No. 31 in M.430.1.32
Like as the hart. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 184, 185.) No. 64 in M.430.1.31

Rock, Michael. *(Continued.)*
Man's feeble race. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 48–55.) No. 30 in M.430.1.24
No more the sweet roses. Glee [A. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 115–119.) No. 43 in M.430.1.27
O give thanks. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, p. 38.) No. 21 in M.430.1.31
O you that bathe. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 192–195.) No. 76 in M.430.1.23
When gen'rous wine. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 184–188.) No. 57 in M.430.1.27
Whence comes my love. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 57–63.) No. 23 in M.430.1.26
Wine prudently us'd. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 15–20.) No. 8 in M.430.1.26

Rock, William.
Ah! hills belov'd. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 113–117.) No. 74 in M.430.1.25
Alone thro' unfrequented wilds. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 170–172.) No. 92 in M.430.1.25
Answer me quick. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 28, p. 206.) No. 64 in M.430.1.28
As when the moon. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 131–146.) No. 50 in M.430.1.27
Dear is my little native vale. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 235–241.) No. 65 in M.430.1.27
Gentle zephyr. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 5–8.) No. 4 in M.430.1.27
Happy the man. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 166–173.) No. 43 in M.430.1.28
How sweet is the primrose. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 202–204.) No. 81 in M.430.1.23
It was a lover and his lass. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 64–69.) No. 34 in M.430.1.24
Lawless o'er the yielding wire. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 184–191.) No. 97 in M.430.1.25
My sheep I've forsaken. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 191–197.) No. 98 in M.430.1.25
No riches from his scanty store. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 54–57.) No. 22 in M.430.1.26
O thou whom love and fancy lead. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 169–172.) No. 70 in M.430.1.23
O'er moorlands and mountains. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 68–76.) No. 26 in M.430.1.26
Pale primrose. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 106–113.) No. 29 in M.430.1.32
Sacred pow'rs of love. Glee [T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 173–179.) No. 55 in M.430.1.27
Since Michael Hunt. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 22, 23.) No. 14 in M.430.1.24
A thick twisted brake. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 218–224.) No. 72 in M.430.1.28

Rock, William. *(Continued.)*
Thy altar gen'rous god. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 26, 27.) No. 11 in M.430.1.26
The vigil of Venus. [Let those love now.] Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 124–133.) No. 39 in M.430.1.26
Why should two hearts. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 50–53.) No. 21 in M.430.1.26
Ye shepherds so careless. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 229–232.) No. 88 in M.430.1.23

Rock, William, *Jr.*
Go lovely rose. Glee [T. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 189–193.) No. 51 in M.430.1.30
Hail solitude. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 224–228.) No. 71 in M.430.1.31
Shou'd I join. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 313–318.) No. 72 in M.430..1.30

Roddaz, Camille de.
L'étoile. Ballet-pantomime de Adolphe Aderer et Camille de Roddaz. Musique de André Wormser. M.442.51

Rodenbach, Georges.
Le carillonneur. For an opera based on this work see Leroux, Xavier Henri Napoléon.

Rodenberg, Julius.
Das verlorene Paradies. Oratorium. Text frei nach J. Milton. Musik von Anton Rubinstein. M.450.22

Roeckel, Joseph Leopold.
The hours. Cantata or operetta for female voices. Written by Shapcott Wensley. Composed by Joseph L. Roeckel. [Vocal score.] London. Novello & Co., Ltd. 1895. No. 5 in M.379.24

Roeder, Ewald.
Vaterunser für Sopran-Solo und Orchester. Op. 12. [Partitur.] Bunzlau. Neudecker. [188–?] No. 3 in M.444.28

Roentgen, Julius.
Altniederländische Kriegs- und Siegeslieder nach Adrianus Valerius (1626). Eine vaterländische Folge für Tenor- und Basssolo, Männerchor, Orchester und Orgel von Julius Röntgen. Op. 43. Deutsche Übertragung von Karl Budde. Partitur. Leipzig. Breitköpf & Härtel. 1902. M.434.28
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Lithographic script.

Roerich, Nicolas.
Le sacre du printemps. Tableaux de la Russie païenne d'Igor Strawinsky et Nicolas Roerich. [Musique d'] Igor Strawinsky. M.441.84

Roger, Étienne.
Catalogue des livres de musique nouvellement imprimez à Amsterdam chez Estienne Roger, marchand libraire, ou dont il a nombre, avec les prix. [Amsterdam. Roger. 1704.] M.128.52

Roger, Jean François.
Le billet de loterie. Opéra comique. Paroles de MM. [J. F. Roger et Creuzé de Lesser]. Musique de Nicolo de Malte [pseud.]. M.450.19
Le magicien sans magie. Opéra comique. Paroles de [Roger et Creuzé de Lesser]. Musique de Nicolo de Malte [pseud.]. M.441.32
[Nouveau seigneur de village.] Partition du Nouveau seigneur de village. Opéra comique. Paroles de MM. [Creuzé de Lesser et Roger. Mis en musique] par Adrien Boieldieu. M.416.7

Roger and Dolly. *Song.* Carey, H. No. 52 in M.cab.1.48; etc.

Roger and Sue. *Ballad.* Hasse, J. A. P. No. 358 in M.cab.1.50

Roger-Ducasse, Jean Jules Amable. See Ducasse, Jean Jules Amable Roger.

Roger Hewet's health. *Catch.* Purcell, H. No. 64 in M.cab.1.53

Rogers, Benjamin.
Behold now, praise the Lord. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 102–104.) M.444.20
Teach me, O Lord. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 105–107.) M.444.20

Rogers, Clara Kathleen.
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Scherzo [for pianoforte]. Op. 32. Autograph manuscript. [189–?] No. 26 in M.451.2.4
Sonata in D minor for piano and violin. Op. 25. [Score and part.] Boston. Schmidt. 1893. M.444.123

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Woodland fairies. An operetta for children. Words by Mrs. Alexander Roberts. Music by Edmund Rogers. [Vocal score.] London. Forsythe. [1896.] No. 1 in M.415.63

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Roi, Le, de la Roche. *Song.* Dupont, P. Chants et chansons. Vol. 3. M.377.42.3

Roi, Le, des aulnes. *Song.* Schubert, F. P. No. 5 in M.440.3.9.1

Roi, Le, des étoiles. *Song.* Stravinski, I. M.421.8

Roi, Le, des montagnes. *Opera.* For the Music see Lehár, F. For the Libretto see Hirschfeld, V.

Roi Lear, Le. *Overture.* Berlioz, L. H. Werke. Serie 2. Abtheilung 1. No. 3 in M.440.3.2.1

Roi Plutus, Le. *Song.* Legay, M. Chansons rouges. M.377.51

Roille, Il. *Song.* Jaques-Dalcroze. Chez nous. No. 3 in M.203.37

Rois, Les. *Song.* Moullé, É., *editor.* 52 chants anciens. M.441.90.2

Roitelets, Les. *Opera.* For the Music see Humperdinck. Königskinder. For the Libretto see Bernstein.

Roland, Claude.
Arlette. Opérette. Paroles de Claude Roland et L. Bouvet. Musique de Jane Vieu. M.379.8
Madame Tallien (Thérésia Cabarrus). Pièce historique de Paul Berthelot et Claude Roland. Musique de Jane Vieu. M.396.67

Roland. *Opera.* For the Libretto see Quinault, P.

Rolande. *Opera.* For the Music see Hirschmann, H. For the Libretto see Choudens, P. de.

Rolfsen, Nordahl.
Hans Unverzagt (Svein Uraed). Märchenspiel von Nordahl Rolfsen übersetzt und bearbeitet von Wilhelm Henzen. Musik von Ole Olsen. No. 3 in M.379.29

Roll on sweet stream. *Glee.* Dupuis, T. S. No. 1 in M.430.1.21

Rolle, Johann Heinrich.
Gott der Herr ist Sonn und Schild. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 5, pp. 15–24.) No. 34 in M.443.23
Die Güte des Herrn. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 2, pp. 29–35.) No. 10 in M.443.23
Der Herr behüte dich. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 3, pp. 13–19.) No. 15 in M.443.23
Der Herr ist König. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Pp. 15–26.) No. 4 in M.443.23
Morgengesang. [Lobt den Herrn, s. a. Mit Klavierbegleitung.] (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. P. 3.) M.128.66
Nun danket alle Gott. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 4, pp. 15–22.) No. 24 in M.443.23

Rolle, Johann Heinrich. *(Continued.)*
Recitativen und Arien aus der Passion. 1. Noch ringt im Todesschweisse. 2. Weh seh' ich dort am Kreuze. [Mit Begleitung des Pianoforte.] (*In* Musica sacra. Band 4, pp. 64–69.) No. 19, 20 in M.414.43.4

Rolleston, Thomas William Hazen.
Deirdre. Prize cantata by Michael Esposito. No. 2 in M.379.16

Rollicking girl, The. *Opera.* For the Music see **Francis**, W. T. For the Libretto see **Rosenfeld**, S.

Rolt, Richard.
Almena. An English opera containing the songs composed by Mr. Battishill. No. 1 in M.420.2
Same. The overture, songs, & duets in the opera of Almena. Composed by Mich[l] Arne. M.420.3

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Roman Catholic Church. *Liturgy and ritual.*
Antiphonarium Romanum, officio vesperarum accommodatum. Antiphoonen en vesperen, voor tyden des jaars. Te Amsterdam. 1769. Plates. M.149a.52
Cantus monastici formula nouiter impressa: ac in melius redacta: cui aliqua que deerant: consilio multorū adiūcta: nōnulla vero q̄ supflua videbant dempta sūt: cuj tono lamētationis hieremie pphete ꝛ aliqbus alijs cātibus mēsuratis ipsi tempori congruis. [Venetiis. 1523.] M.149a.76; etc.
Coferati, M. Cantore addottrinato in tutte le regole del canto corale; ovvero modo facile e breve par la pratica de' precetti più necessarj del canto fermo, per mantenere il coro alla medesima altezza di voce, e di ripigliarla dove resta l'organo. In specie di tutti gl'inni, antifone, e responsi da cantarsi nelle processioni della Purificazione di Maria e delle Palme. In Firenze. 1710. M.128.54
Compendiū musices confectū ad faciliorē instructionē cantum choralē dicentiū: necnō ad introductionē huius libelli: qui Cātorinus intitulatur: omnibus diuino cultui deditis putilis necessarius. [Colophon: Venetijs: anno dñi millesimo qngentesimo tertiodecimo.] M.149a.59
Cōmunes prose totius anni nouissime emendate. [Venūdātur Parisijs.] Anno dñi mill'o quin genteno. xvxi. No. 3 in M.149a.47
Mettenleiter, J. G., *editor.* Enchiridion chorale, sive selectus locupletissimus cantionum liturgicarum juxta ritum sanctae Romanae ecclesiae per totius anni circulum praescriptarum. Organum. M.430.25

Roman romand, Le. *Song.* Jaques-Dalcroze. Chez nous. No. 3 in M.203.37

Romance. *For bassoon and piano.* Elgar, E. W. No. 2 in M.434.33

Romance. *For horn and piano.* Sinigaglia, L. No. 1 in M.357.35

Romance. *For organ.* Clarke, J. H. S. Two original movements for the organ. No. 1, 2 in M.451.2.2
Coerne, L. A. No. 4 in M.451.2.2
Remick, B. No. 1 in M.445.43
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Smith, W. G. No. 11 in M.451.2.5

Romance. *For viola and pianoforte.* Sitt, H. No. 1 in M.445.45

Romance. *For violin and piano.* Fauré, G. U. No. 2 in M.434.86
Saint-Saëns, C. C. No. 2 in M.445.42
Strube, G. No. 3 in M.434.69
Svendsen, J. S. No. 3 in M.445.45; etc.

Romance. *For violoncello and pianoforte.* Becker, H. J. O. E. No. 1 in M.445.28

Romance. *Song.* Lassen, E. Song album. Vol. 2. M.443.84.2

Romance, La, du peuplier. *Song.* Dupont, P. Chants et chansons. Vol. 2. M.377.42.2

Romance impossible, La. *Opera.* For the Music see **Desormes**, L. For the Libretto see **Bataille**, P.

Romance italienne. *For pianoforte.* Dessauer, J. No. 3 in M.440.17

Romance, The, of the roses. *Cantata.* For the Music see **King**, O. A. For the Libretto see **Walton**, E.

Romance sans paroles. *For pianoforte.* Thalberg, S. No. 4 in M.440.17

Romanitza. *Opera.* For the Music see **Jacquet**, H. M. For the Libretto see **Magre**, M.

Romans, Les. *Ballet.* For the Words see **Bonneval**, M. de.

Romantique, Un, sous Louis Philippe. *Biography.* Boschot, A. M.377.26

Rome. *Music.*
Fétis, F. J. Mémoire sur cette question: les Grecs et les Romains ont-ils connu l'harmonie simultanée des sons? En ont-ils fait usage dans leur musique? [Bruxelles. 1859.] Illus. M.137.58

Roméo et Juliette. *Symphony.* Berlioz, L. H. Werke. Serie 1, Abtheilung 4. M.440.3.1.4

Romeo und Julie auf dem Dorfe. *Opera.* For the Music see **Delius**, F.

Romping rosy Nell. [Let ev'ry pagan muse be gone. Song, T. Accomp. for piano.] (*In* American musical miscellany. Pp. 155–157.) No. 59 in M.129.111

Ronald, Landon.
Little Miss Nobody. A new musical comedy. Music by Arthur Godfrey. Additional numbers by Landon Ronald. M.393.20

Ronde. *For pianoforte.* Ropartz, J. G. M. Dans l'ombre de la montagne. No. 2 in M.450.36

Ronde, La, des blanches. *Criticism.* Gauthier-Villars. M.375.19

Ronde, La, des paysannes. *Song.* Dupont, P. Chants et chansons. Vol. 2. M.377.42.2

Ronde populaire. *Song.* Périlhou, A. Chants de France. M.137.34

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Rondeau de printemps. *Song.* Hubert, J. Les saisons et les heures. M.443.5

Rondel pour ma fontaine. *Song.* Doret, G. Airs et chansons. No. 1 in M.417.12

Rondels mélancoliques. *Songs.* Vuillemin, L. No. 2 in M.442.83

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Debussy, A. C. No. 2 in M.412.19

Rondos. *For organ.*
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Rondos. *For pianoforte.*
Brown, W. Three rondos for the piano forte or harpsichord. M.cab.1.25
Hummel, J. N. Introduction et rondeau pour le piano-forte. Œuvre 19. No. 3 in M.450.48.12
—— Rondeau brillant. Œuv. 109. No. 5 in M.450.48.14
Jongen, J. Deux rondes wallonnes. M.444.98
Mendelssohn-Bartholdy, J. L. F. Rondo capriccioso. Œuv. 14. No. 9 in M.450.48.20

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Ropartz, Joseph Guy Marie.
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Contents. — Prélude. — Sur la route. — Paysage. — Vieille église. — Ronde. — Quand la lumière s'en est allée. — Postlude.
Le pays. Drame en musique en trois actes et quatre tableaux. Poème de Charles Le Goffic. [Musique de] J. Guy Ropartz. Partition pour chant et piano réduite par l'auteur. Nancy. Dupont-Metzner. 1910. M.125.72
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Contents. — Ton image. — Prière du matin. — Le vent est doux. — Soir d'adieu. — Ah! s'en aller.

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Sonate (en ré mineur) pour violon et piano. [Partition et partie.] Paris. Durand. 1908. No. 1 in M.434.63
Sonate (en sol mineur) pour violoncelle et piano. [Partition et partie.] Paris. Durand. 1904. No. 2 in M.434.63
Symphonie, Quatrième, en ut majeur. Partition d'orchestre. Boston. Boston Music Co. 1914. M.431.63

Ropes, Arthur Reed.
Biarritz. A musical farce. Words by Jerome K. Jerome and Adrian Ross [pseud.]. Music by F. Osmond Carr. M.443.87
The dancing mistress. A new musical play. Lyrics by Adrian Ross [pseud.] and Percy Greenbank. Music by Lionel Monckton. M.442.42
The dashing little duke. A musical play. Lyrics by Adrian Ross [pseud.]. Music by Frank E. Tours. M.443.98
The dollar princess. A musical play. Lyrics by Adrian Ross [pseud.]. Music by Leo Fall. M.379.40
Havana. A musical play. Lyrics by Adrian Ross [pseud.]. Music by Leslie Stuart [pseud.]. M.379.59
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My girl. A musical play. Written by Adrian Ross [pseud.] and James T. Tanner. Composed by F. Osmond Carr. No. 1 in M.378.42
The Quaker girl. A new musical play. Lyrics by Adrian Ross [pseud.] and Percy Greenbank. Music by Lionel Monckton. M.126.68

Roques, Jean Léon, *editor.*
Dukas, P. A. La péri. Poème dansé. M.125.55
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Rore, Cipriano de.
Alma Susana. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. Pp. 28, 29.) M.149a.37
Contains the part for the fifth voice only.
Cantai mentre ch'io arsi. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. Pp. 10, 11.) M.149a.37
Contains the part for the fifth voice only.

Rory O'Moore. *Song.* Lover, S. No. 34 in M.129.52

Rosa, Salvator.
Vado ben spesso cangiando loco. Aria [M.-s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 135–137.) M.157.14.2

Rosa, La. *Song.* Mercadante, G. S. R. M.379.17.1
Roxas, E. de. M.379.17.2

Rosa, La, del cielo. *Song.* Marras, G. Italia. M.450.15

Rosa Lee. *Opera.* For the Music and Libretto see Grieve, J. C.

Rosalba. *Opera.* For the Music see Pizzi, E. For the Libretto see Illica, L.

Rosalind. *Song.* Arne, T. A. M.409.37

Rosary, The. [Tho' oft we meet severe distress. Song, T.] (*In* American musical miscellany. Pp. 98, 99.) No. 35 in M.129.111

Rose, The. [Go rose my Clo'es bosom grace. Song, bar. Accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 30.) No. 220 in M.CAB.1.50

Rose, The. *Canon.* Essex, T. Collection of original compositions. No. 18 in M.441.100

Rose, Die. *For pianoforte.* Schubert, F. P. Lieder für das Piano-Forte. M.452.5.2

Rose, Die. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Rose and gold and blue of the skies. *Song.* Hopkins, F. Twenty songs. M.137.41

Rose Bradwardine's song or St. Swithin's chair. *Song.* Flower, E. Musical illustrations of the Waverley novels. M.441.29

Rose, Die, duftet. *Song.* Overeem. Neuer Frühling. M.415.83

Rose, The, of Sharon. *Oratorio.* For the Music see Mackenzie, A. C. For the Words see Bennett, J.

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Rosemonde. *Song.* Chaminade, C. L. S. Twenty melodies. M.417.7

Rosen, Egor Fedorovitch, *Baron.*
Жизнь за Царя. Das Leben für den Zaren. Oper. Musik von M. Glinka. M.379.64

Rosenfeld, Sydney.
The rollicking girl. A musical comedy. Music by W. T. Francis. M.126.61

Rosenkavalier, Der. *Opera.* For the Music see Strauss, R. For the Libretto see Hofmannsthal, H. von.

Rosenmüller, Johann.
Welt, adc, ich bin dein müde. Choral [s. s. a. t. b.]. (*In* Musica sacra. Band 15, pp. 94, 95.) No. 19 in M.414.43.15

Rosenstein, Leo.
Das Garnisonsmädel. Operette von Alexander Landesberg und Leo Stein [Pseud.]. Musik von Raoul Mader. M.442.6
Die Lachtaube. Opérette von Alex. Landesberg & Leo Stein [Pseud.]. Musik von Eugen von Taund. M.126.53
Lady Charlatan. Operette von Paul von Schönthan und Leo Stein [Pseud.]. Musik von Adolf Müller, Jun. M.441.4
Die Schützenliesel. Operette von Leo Stein [Pseud.] und Carl Lindau. Musik von Edmund Eysler. M.442.123

Roses ardentes. *Song.* Fauré, G. U. La chanson d'Ève. M.442.85

Roses, Les, du calife. *Opera.* For the Music see Polignac, A. de. For the Libretto see Dubor, G. de.

Rosier blanc, Le. *Children's song.* Gounod, C. F. Six mélodies enfantines. M.440.13

Rosmer, Ernst, *pseud.* See Bernstein, Elsa.

Rossetti, Christina Georgina.
The months. A pageant. The music by Herman T. Koerner. M.442.17

Rossetti, Dante Gabriel.
Autumn song. [Music by] Henry Eichheim. No. 5 in M.432.41

Rossi, Lauro.
Il borgomastro di Schiedam. Melodramma in tre atti di G. Peruzzini. Posto in musica dal Mº Lauro Rossi. [Riduzione per canto e pianoforte.] Milano. Lucca. [1844.] M.140.15
Cellini a Parigi. Melodramma semiserio in 4 giornate di Giovanni Peruzzini. Posto in musica dal Mº Lauro Rossi. [Per canto e pianoforte.] Milano. Lucca. [1845?] M.140.16

Rossignol. *Opera.* For the Music see Stravinski, I. For the Libretto see Mitusov, S.

Rossignol, Le, et les roses. *Song.* Dupont, P. Chants et chansons. Vol. 3. M.377.42.3

Rossignuolo. *Song.* Alieneff, ——. M.157.14.3

Rossini, Gioacchino Antonio.
Ah! quel giorno. Scena e cavatina [a. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 59–70.) M.157.14.3
From Semiramide.
Ah! se giusto. Quartetto [s. t. t. b. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 116–118.) M.157.14.4
From Tancredi.
Assisa a piè d'un salice. Romanza [s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 50–58.) M.157.14.3
From Otello.
Bel raggio lusinghier. Cavatina [s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 71–80.) M.157.14.3
From Semiramide.
Dal tuo stellato soglio. Preghiera [s. s. t. b. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 110–115.)
From Mosè in Egitto. M.157.14.4
Di piacer mi balza il cor. Cavatina [s. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 32–39.) M.157.14.3
From La gazza ladra.
Di tanti palpiti. Cavatina [a. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 94–101.) M.157.14.3
From Tancredi.
Guillaume Tell. Opéra en quatre actes. Paroles de MM. Jouy [pseud.] & Hypolite Bis. Musique de G. Rossini. [Partition chant] avec accompagnement de piano par L. Niedermeyer. 2e édition. Paris. Troupenas. [183–?] M.134.24

Rossini, Gioacchino Antonio. *(Continued.)*
In si barbara sciagura. Aria [A. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 81–93.) M.157.14.3
From Semiramide.
Incerta l'anima. Quintetto [S. S. T. B. B. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 142–147.) M.157.14.4
From Otello.
Ivanhoé. Opéra en trois actes d'après le roman de Sir Walter Scott. Musique par Pacini arrangée de plusieurs opéras de Rossini. Partition d'orchestre. Paris. Pacini. [1826?] M.416.2
Matilde di Sabrand ossia il corradino. [Opera in 2 atti di G. Ferretti. Musica] del Sig. Gioachino Rossini. [Partitura.] Manuscript. [1821?] 3 v. M.430.12
Mi manca la voce, de l'opéra Moise de G. Rossini. Pour piano de Sig. Thalberg. Boston. Oakes. [186–?] No. 5 in M.440.17
Same. Quartetto [S. S. T. T. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 102–109.) M.157.14.4
Morning its sweets is flinging. [Song, T., from] Cinderella. (*In* Annie Laurie melodist. P. 69.) No. 80 in M.129.52
Mosè in Egitto. For a pianoforte fantasy on themes from this opera see **Thalberg**, Sigismund. Fantaisie pour le piano sur les thèmes de l'opéra Moise.
Mura felici. Aria [T. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 21–31.) M.157.14.3
From La donna del lago.
Non più mesta [S.]. Rondò final [da] Cenerentola. [Accomp. di piano.] (*In* Échos d'Italie. Vol. 3, pp. 9–20.) M.157.14.3
Pensa alla patria! Rondo finale [M.-S. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 40–49.) M.157.14.3
From L'Italiana in Algieri.
Ti parli l'amore. Terzetto [S. T. B. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 49–54.) M.157.14.4
From Otello.
Una voce poco fà. Cavatina [S. Accomp. di piano]. (*In* Échos d'Italie. Vol. 3, pp. 1–8.) M.157.14.3
From Il barbiere di Siviglia.
L'usato ardir. Terzetto [S. A. B. Accomp. di piano]. (*In* Échos d'Italie. Vol. 4, pp. 55–58.) M.157.14.4
From Semiramide.

Rostand, Edmond. See **Rostand**, Eugène Alexis Edmond.

Rostand, Eugène Alexis Edmond.
Cyrano de Bergerac. For an opera based on this work see **Damrosch**, Walter Johannes. Cyrano.
Ruth. D'après la Bible. Oratorio en trois parties. Poème de Eugène Rostand. Musique de Alexis Rostand. Partition de piano et chant. Paris. Richault. [1872.] M.415.86
Weeping Pierrot and laughing Pierrot. Pierrot qui pleure et Pierrot qui rit. A comedy. Music by Jean Hubert [pseud.]. M.443.94

Rostand, Maurice.
La marchande d'allumettes. Conte lyrique de Rosemonde Gérard [Rostand] et Maurice Rostand. Musique de Tiarko Richepin. M.443.86

Rostand, Rosemonde Gérard.
La marchande d'allumettes. Conte lyrique de Rosemonde Gérard [Rostand] et Maurice Rostand. Musique de Tiarko Richepin. M.443.86

Rosy finger'd goddess. *Glee.* DANBY, J. No. 48 in M.430.1.20

Rosy morn, The, with golden tresses crown'd. *Song.* GALLIARD, J. E. No. 91 in M.CAB.1.47

Rote Gred, Die. *Opera.* For the MUSIC and LIBRETTO see **Bittner**, J.

Rouet, Le. *For violoncello and piano.* HOLLMAN, J. No. 2 in M.444.192

Rouget de Lisle, Claude Joseph.
Hymne des Marseillais. [Arrangé à grand orchestre et à double chœur par Hector Berlioz.] (*In* Berlioz. Werke. Serie 9, Abteilung 1, pp. 2–21.) No. 1 in M.440.3.9.1
Same. The Marseilles hymn [BAR.]. (*In* Annie Laurie melodist. P. 59.) No. 67 in M.129.52

Rough country priest, A. *Catch.* KING, J. No. 67 in M.430.1.25

Rougnon, Paul Louis.
Dictionnaire musical des locutions étrangères (italiennes, allemandes, etc.). Nouvelle édition complétée. Paris. Delagrave. [1910.] M.376.57

Round about a wood. *Part-song.* MORLEY, T. Madrigalls to foure voyces. M.452.4.2

Round the hapless André's urn. *Glee.* PAXTON, S. No. 44 in M.430.1.19; etc.

Round with the glass. *Catch.* ATTERBURY, L. No. 24 in M.430.1.15

Rouse, Britons. *Song.* BURGESS, H. Advice to Britain. No. 260 in M.CAB.1.50

Roussalka, La. *Ballet-pantomime.* For the MUSIC see **Lambert**, L. For the SCENARIO see **Le Roux**, H. R. C. H.

Roussalki, Les. *Ballet.* For the MUSIC see **Bernicat**, F. For the SCENARIO see **Ribeyre.**

Rousseau, Jean Baptiste.
Jason, ou la toison d'or. Tragédie. Les paroles sont de M. Rousseau & la musique de M. Collasse. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 5, pp. 233–290.) M.128.47.5
Libretto only.
Vénus et Adonis. Tragédie. Les paroles sont de M. Rousseau & la musique de M. Desmarets. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 6, pp. 1–62.) M.128.47.6
Libretto only.

Rousseau, Jean Jacques.
Le devin du village. Intermède. [Paroles et musique] par J. J. Rousseau. [Partition.] Paris. Dufant & Dubois. [181–?] M.409.31
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Rousseau, Samuel.
Leone. Drame lyrique en quatre actes. Poème de Georges Montorgueil d'après la nouvelle d'Emmanuel Arène. Musique de Samuel Rousseau. Partition chant et piano. Paris. Choudens. 1910. M.240.39
Mélodie et canon [pour l'orgue]. Autograph manuscript. [Paris. 1896.] No. 1 in M.451.2.5
Sonate pour violoncelle et piano. Paris. Durand. [190–?] M.444.125

Rousseau, Victor Arthur.
Dans les vignes. Tableau villageois. Paroles de MM. Brunswick [pseud.] et Arthur de Beauplan [pseud.]. Musique de Louis Clapisson. No. 2 in M.240.32

Roussel, Albert.
Évocations pour orchestre. [Op. 15.] Partition d'orchestre. Paris. Durand & cie. [1912.] M.412.28
Contents. — Les dieux dans l'ombre des cavernes. — La ville rose. — Aux bords du fleuve sacré.
Le festin de l'araignée. Ballet-pantomime de Gilbert de Voisins. Musique de Albert Roussel. Op. 17. Partition pour le piano réduite par l'auteur. Paris. Durand & cie. [1913.] M.137.50
Same. Fragments symphoniques. [Op. 17.] Partition d'orchestre. Paris. Durand & cie. [1913.] No. 2 in M.412.36
Sonatine pour le piano. [Op. 16.] Paris. Durand & cie. [1912.] No. 3 in M.444.145

Roussel-Despierres, *Madame* François.
Les heures de l'amour. [Pièce lyrique. Musique de] Marcel Bertrand. M.125.51

Rouvre, Philippe de.
Le dragon vert. Opéra de Philippe de Rouvre et Henry Gauthier-Villars. Musique de Émile Ratez. M.125.52

Rover, The. [In all the sex some charms I find. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 50, 51.) M.409.37
Also to be found in Clio and Euterpe.

Rover, The. *Song.* LAMPE, J. F. M.409.37; etc.

Rover, The, reclaim'd. *Song.* ARNE, T. A. No. 15 in M.376.31.3

Rowbotham, John Frederick.
Little Red Riding-Hood. Cantata for female voices. The music composed by J. Maude Crament. No. 1 in M.379.22

Roxas, Emanuele de.
La rosa. [Canzone, M.-S. o BAR. Accomp. di piano.] (*In* Meglio. Eco di Napoli. Vol. 2, pp. 86–88.) M.379.17.2

Roy, Camille.
Le temps des roses. Mélodie. Musique de Ch. Gounod. No. 5 in M.450.43

Roy, Pierre Charles.
Ariane. Tragédie. Paroles de Messieurs Roy & de Lagrange. Musique de M. Mouret. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 12, pp. 181–186.) M.128.47.12
Libretto only.
Le ballet des sens. Paroles de M. Roy. Musique de M. Mouret. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 15, pp. 121–204.)
Words only. M.128.47.15
Same. Le triomphe des sens. Ballet héroïque. Mis en musique par Mr. Mouret. M.120.7
Bradamante. Tragédie. Paroles de M. Roy & la musique de M. la Coste. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 9, pp. 227–278.) M.128.47.9
Libretto only.
Same. [Tragédie. Musique de Lacoste.] M.402b.16
Callirhoé. Tragédie. Les paroles sont de M. Roy & la musique de M. Destouches. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 10, pp. 481–544.) M.128.47.10
Libretto only.
Créuse l'Athénienne. Tragédie. Les paroles de M. Roy & la musique de M. la Coste. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 10, pp. 389–446.) M.128.47.10
Libretto only.
Les élémens. Troisième ballet dansé par le roy dans son palais des Tuilleries, l'an 1721. Musique de Lalande & Destouches. Paroles de M. Roy. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 13, pp. 393–452.) M.128.47.13
Words only.
Les Graces. Ballet-héroïque. Paroles de Mr Roy. Musique de Mr Mouret. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 16, pp. 1–75.)
Libretto only. M.128.47.16
Hippodamie. Tragédie. Les paroles de M. Roy & la musique de M. Campra. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 9, pp. 279–332.) M.128.47.9
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Philomèle. Tragédie. Les paroles de M. Roy & la musique de M. de la Coste. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 9, pp. 1–64.) M.128.47.9
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Sémiramis. Tragédie. Paroles de M. Roy. Musique de M. Destouches. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 12, pp. 377–448.)
Libretto only. M.128.47.12
Les stratagêmes de l'amour. Ballet. Musique de M. Destouches. Paroles de M. Roy. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 14, pp. 1–60.) M.128.47.14
Libretto only.
Le triomphe des sens. See his Le ballet des sens.

Royal College of Organists. *London.*
Calendar and annual report for 1904/05–1909/10. London. Jaques. 1904–1909. 6 v. Plates. M.377.59

Royal guest, A. *Part-song.* DAVIES, H. W. Noble numbers. M.443.89

Royal wooer, The. *Song.* BISHOP, H. R. Historical ballads and songs. M.380.39

Royauté, La. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Royer, Alphonse.
Histoire de l'Opéra. Paris. Bachelin-Deflorenne. 1875. Portraits. M.137.1

Royle, Edwin Milton.
Marrying Mary. A musical play. Music by Silvio Hein. No. 2 in M.240.21

Różycki, Ludomir.
Anhelli. Poème symphonique d'après J. Slowacki. [Op. 22.] Partition. Berlin. Stahl. [1910.] M.434.104
Lithographic script.
Boleslas le Hardi (Bolesław Śmiaty). Poème symphonique d'après St[anislas] Wyspiański. [Op. 8.] Partition. Berlin. Stahl. [1910.] M.434.105

Rubens, Paul Alfred.
After the girl. A revusical comedy in two acts and six scenes. Written and composed by Paul A. Rubens. Lyrics by Percy Greenbank and Paul A. Rubens. Vocal score. London. Chappell & Co., Ltd. 1914. M.443.82
The Balkan princess. A new musical play. Book by Frederick Lonsdale and Frank Curzon. Lyrics by Paul A. Rubens and Arthur Wimperis. Music by Paul A. Rubens. Vocal score. London. Chappell & Co., Ltd. 1910. M.126.45
Mr. Popple (of Ippleton). A new and original comedy, with music, in three acts. Written and composed by Paul A. Rubens. Vocal score. London. Chappell & Co., Ltd. 1905. M.443.96
The sunshine girl. New musical play in two acts. Book by Paul A. Rubens and Cecil Raleigh. Lyrics by Paul A. Rubens and Arthur Wimperis. Music by Paul A. Rubens. Vocal score. London. Chappell & Co., Ltd. 1912. M.443.15

Rubinstein, Anton Grigorievitch.
Concert, Premier, pour le piano. Op. 25. Partition d'orchestre. Leipzig. Peters. [188–?] M.445.60
Drei Salon-Stücke für Pianoforte und Violine oder Violoncell oder Viola. Op. 11. [Partitur für Pianoforte und Violoncell.] Leipzig. Schuberth & Co. [188–?] No. 3 in M.444.164
Kamennoi-Ostrow. Album de portraits pour piano. Op. 10. Série 1re, No 1 à 24. Nouvelle édition. Mainz. Schott. [189–?] 24 parts in 1 v. M.450.66
Nos. 2, 3, 8, 9, 15, 16, 17 are of an earlier edition.
Nero. Oper in vier Acten nach der französischen Dichtung von Jules Barbier. Für die deutsche Bühne bearbeitet. Musik von Anton Rubinstein. Partitur. Leipzig. Senff. [1879?] 3 v. M.432.27
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Contents. — 1. Die schlanke Wasserlilie. 2. Trinklied. 3. Meeresstille und glückliche Fahrt. 4. Jagdlust. 5. Die Rache. 6. Wiederhall.
Soirées à St. Pétersbourg. Six morceaux pour piano. Op. 44. London. Ashdown. [187–?] M.445.34
Contents. — Romance. — Scherzo. — Preghiera. — Impromptu. — Nocturne. — Appassionato.
Das verlorene Paradies. Oratorium in drei Theilen. Text frei nach J. Milton [von Julius Rodenberg]. Musik von Anton Rubinstein. Op. 54. Partitur. Leipzig. Senff. [1876.] M.450.22
Lithograhpic script.
Zwölf Lieder und Gesänge aus dem Russischen des Grafen Alexis K. Tolstoi, übersetzt von Caroline von Pawloff. Für eine Singstimme mit Begleitung des Pianoforte componirt von Anton Rubinstein. Op. 101. Heft 1, 2. Leipzig. Senff. [188–?] M.441.96
Contents. — Wie es sein muss. — Nebel und Gram. — Am Meeresstrande. — In stiller Nacht. — Frühling. — Die Wölfe. — Sanftes Walten. — Vergängliches. — Schlaf ein. — Hätt'ich das gewusst, hätt' ich das geahnt. — Fürst Rostislav. — Des Baches Geplauder.

Ruby ring, The. *Opera.* For the MUSIC see **Beaumont**, A. S. For the LIBRETTO see **Hamund**, St. J.

Rudnick, Wilhelm.
Dornröschen. Märchendichtung von Dr. O. F. Gensichen. Für gemischten Chor, Soli und Orchester komponiert von Wilhelm Rudnick. Op. 80. Klavierauszug. Regensburg. Gleichauf. [189–?] M.125.75
The libretto is inserted.

Rueberettig. *Song.* Loewe, J. C. G. Werke. Band 16. No. 82 in M.384.67.16

Ruebner, Cornelius.
Prinz Ador. Tanzmärchen in 3 Akten von E. Sievert. Musik von Cornelius Rübner. Klavierauszug. Karlsruhe i/B. Kuntz. [1903.] M.125.80

Rueckert, Friedrich.
Dass sie hier gewesen!; Du bist die Ruh; Lachen und Weinen. In Musik gesetzt für eine Singstimme [s. oder T.] mit Begleitung des Piano forte von Franz Schubert. No. 15 in M.140.33.3

Greisen-Gesang aus den östlichen Rosen. In Musik gesetzt für eine Bassstimme mit Begleitung des Pianoforte von Franz Schubert. No. 16 in M.140.33.3

Sey mir gegrüsst aus den oestlichen Rosen. In Musik gesetzt für eine Singstim̃e [s. oder T.], mit Begleitung des Piano-Forte, von Franz Schubert. No. 12 in M.140.33.1

Ruelle, Jules.
Au port. Opéra comique. Paroles de Jules Ruelle et Gaston Escudier. Musique de Étienne Rey. No. 3 in M.379.73

Baldassari. Opéra comique. Musique de Henri de Mortarieu. No. 2 in M.240.38

Ruhetal. *Song.* Schoeck, O. M.417.40

Ruhmvoll und mächtig. *Anthem.* Leo, L. No. 16 in M.414.43.4

Ruines d'un château. *For orchestra.* Tchaikovski, P. I. No. 4 in M.407.79

Ruisseau, Le. *Song.* Lecocq, A. C. Les chansons d'amour. M.126.48

Rule Britannia. *Overture.* Wagner, W. R. Vier Ouvertüren. M.411.66

Rule Britannia. *Song.* Arne, T. A. M.441.73

Rumfish, John, *pseud.*
Splenetick pills or mirth alamode. Being a collection of humorous songs. The words by the celebrated poet John Rumfish, Esq. Set to music by Dr Merriwagg [pseud.]. No. 1 in M.430.14

Rumpel, Franz, *editor.*
Mraczek, J. G. Der Traum. Oper. M.125.79

Rundgesang im Freien. *Song.* Loewe, J. C. G. Werke. Band 1. No. 43 in M.384.67.1

Runze, Maximilian. See **Runze, Paul Wilhelm Karl Maximilian.**

Runze, Paul Wilhelm Karl Maximilian, *editor.*
Loewe, J. C. G. Werke. M.384.67

Ruolz-Montchal, Henri Catherine Camille, *Comte* **de.**
Prost, J. C. A. Le comte de Ruolz-Montchal, musicien. Paris. Savine. 1890. M.128.73

Rural beauty, or Vaux-hall gardens. See **Boyce, W. Flora, goddess, sweetly blooming.**

Rural happiness. [Let the tempest of war. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 3, p. 65.) No. 37 in M.376.31.3

Rural invitation, The. *Song.* Broderip, R. M.409.37

Rural life. *Song.* Howard, H. No. 298 in M.cab.1.50; etc.

Rush, George.
The capricious lovers. An English comic opera. [Written by R. Lloyd.] Composed by George Rush. [Vocal score.] London. Printed by Welcker. [1764.] M.402b.21

Russel, D.
Cloe pursu'd. [When Cloe by your slave pursu'd. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 160.) No. 328 in M.cab.1.50

Female fortitude. [Young Daphne, brightest creature. Song, T., with accomp. for harpsichord or flute.] (*In* Apollo's cabinet. P. 87.) M.409.37
Also to be found in Calliope, 2d edition; Universal harmony.

The modest question. [Can love be controul'd by advice. Song, bar., with accomp. for harpsichord or flute.] (*In* Apollo's cabinet. P. 149.) M.409.37
Also to be found in Calliope, 2d edition; Universal harmony.

Russel, D. *(Continued.)*
Soft god of sleep. [Song, bar., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 138.) No. 310 in M.cab.1.50

Sweet were once the joys. [Song, T., with accomp. for harpsichord or flute.] (*In* Apollo's cabinet. P. 131.) M.409.37
This song is entitled The shepherd's complaint, and is also to be found in Universal harmony. Another edition entitled The jealous swain may be found in Calliope, 2d edition.

The truth. [To curb our will. Song, bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 106.) No. 287 in M.cab.1.50

Why Strephon, why. A new song [T. With thorough bass]. (*In* Clio and Euterpe. Vol. 3, p. 168.) No. 89 in M.376.31.3

Russell, *Rev.* **W.,** *translator.*
Weber, C. M. F. E. von. Communion service (in E flat). No. 2 in M.415.90

Russell's triumph. *Song.* Akeroyde, S. No. 55 in M.376.31.1

Russia. *Folk-songs.*
Rimski-Korsakov, N. A., *editor.* Chants nationaux russes. Сборникъ русскихъ народныхъ пѣсенъ составленный Н. А. Римскимъ-Корсаковымъ. Op. 24 (1876). [Переложеніе для фортепьяно и голосовъ.] St. Pétersbourg. [189–?] M.433.25

Russia. *Symphonic poem.* Balakirev, M. A. No. 1 in M.407.29

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L'exil de Rochester. Opéra-comique en un acte. Paroles de Mrs Moreau & Dumolard. Musique de Raphaël Russo. [Partition.] Paris. Roy. [1828.] M.431.58

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Prieger, E. Friedrich Wilhelm Rust, ein Vorgänger Beethoven's. Köln. 1894. M.453.31

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Ruty, Franz.
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Rythmes et rires. *Criticism.* Gauthier-Villars, H. M.453.51

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S., O.
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Sachs, Ed.
Water-lilies (Wasserlilien). A fairy song by Felicia Hemans. Deutsche Uebertragung von L. Klein. Set to music by Ed. Sachs. [Vocal score.] London. Novello, Ewer & Co. 1893. No. 1 in M.379.32

Sachs, Léo.
Babil d'oiseaux. [Intermède symphonique] pour orchestre. Partition. Paris. Hamelle. [189–?] No. 1 in M.444.50
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Sacre, Le, du printemps. *Ballet.* For the MUSIC and SCENARIO see **Stravinski.**

Sacred harmony. A selection of airs, duos, trios, &c. Arranged for the organ, piano forte or harp. [Baltimore. Printed and sold at Carr's Music Store. 179–?] M.450.28

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Sacrifice, The. *Opera.* For the MUSIC and LIBRETTO see **Converse, F. S.**

Sacrifice, The, of Freia. *Cantata.* For the MUSIC see **Creser,** W. For the LIBRETTO see **Hueffer, F.**

Sad is my day. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 9. No. 1 in M.137.31

Sad is my day. *Glee.* CALLCOTT, J. W. No. 48 in M.430.1.23

Sad Musidora. *Song.* CAREY, H. No. 90 in M.CAB.1.50; etc.

Sad shepherd's passion of love, The. *Song.* BROWN, E. A. Elizabethan lyrics. M.126.82

Sadko. *Opera.* For the MUSIC see **Rimski-Korsakov,** N. A. САДКО.

Sadko. *Symphonic poem.* RIMSKI-KORSAKOV, N. A. M.407.91

Sadler, ——.
The maid's resolution. [Since wedlock's in vogue. Song, M.-S. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 161.) M.409.37

Sae merry as we have been. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 3 in M.376.32.2

Saenger, Bertrand, *editor.*
MILLOECKER, C. Cousin Bobby. Operette. No. 1 in M.378.57

Saengers Gebet. *Hymn.* LOEWE, J. C. G. Werke. Band 15. No. 9 in M.384.67.15

Sag mir! *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110

Sag' mir, wer einst die Uhren erfund. *Song.* OVEREEM. Neuer Frühling. M.415.83

Sagesse. *Songs.* HERMANT, P. M.415.31

Saget mir, auf welchem Pfade. *Song.* SCHOENBERG, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62

Said buxom Nell. *Glee.* WEBBE, S. No. 54 in M.430.1.17

Said I that Amaryllis? *Part-song.* MORLEY, T. Canzonets to five and sixe voices. M.452.4.3

Said S^r John to his lady. *Catch.* BROWN, R. No. 2 in M.CAB.1.18

Sail on, thou fearless bark. [Song, A. or B. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 8, pp. 72–75.) M.441.48.2
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Sailor boy, The, capering ashore. [Poll, dang' it. Song, BAR.] (*In* American musical miscellany. Pp. 135, 136.) No. 52 in M.129.111

Sailor's complaint, The. [Come and listen to my ditty. Song, BAR. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 98 in M.CAB.1.48

Sailor's consolation, The. [Spanking Jack was so comely. Song, T.] (*In* American musical miscellany. Pp. 137–139.) No. 53 in M.129.111
Also to be found in Boston musical miscellany.

Sailor's life, A. *Song.* DIBDIN, C. The flowing can. No. 2 in M.129.111

Sailors' songs.
WHIM, The, of the day. The merry companion. M.129.94

Sainctonge, Louise Geneviève de.
Circé. Tragédie. Les paroles de M^ad Xaintonge & la musique de M. Desmarets. (*In* Recueil général des opéra représentez par l'Académie royale de musique. Vol. 5, pp. 1–66.) M.128.47.5
Libretto only.
Didon. Tragédie en musique. Suivant la copie imprimée à Paris. [Musique de M. Desmarets. Anon. Amsterdam?] clo loc XCIV. Illus. Plate. No. 2 in M.374a.9
Words only. Also to be found in Recueil général des opéra représentez à l'Académie royale de musique.

St. Barbara-blossoms. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

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HATTON, J. L. Ode for St. Bartholomew's Hospital, written by W. H. Bellamy. The music composed . . . by J. L. Hatton. London. 1855. M.442.127

Saint François d'Assise (Fioretti). *Oratorio.* For the MUSIC see **Pierné,** H. C. G. For the LIBRETTO see **Nigond,** G.

Saint Georges, Jules Henri Vernoy de.
Cagliostro. Opéra comique. Paroles de MM. E. Scribe et de St Georges. Musique de Ad. Adam. M.432.1
Les diamants de la couronne. Opera by Auber. [The words by Scribe and St Georges.] M.255.9
La fiancée du roi de Garbe. Opéra-comique. Paroles de Scribe et de Saint Georges. Musique de D. F. E. Auber. M.418.1
Le fidèle berger. Opéra comique. Paroles de Scribe et de S^t Georges. Mis en musique par Adolphe Adam. M.432.2
Guise, ou les états de Blois. Drame lyrique de MM. de Planard et de Saint Georges. Mis en musique par G. Onslow. M.134.21
Les mousquetaires de la reine. Opéra comique. Musique de F. Halévy. M.441.61

Saint Georges de Bouhélier.
Les chants de la vie. Poëmes de Henry Bataille, Saint-Georges de Bouhélier et Fernand Gregh. Musique de Alfred Bruneau. M.441.85

Saint Germain, *Comte* de, *pseud.* See **Giovannini,** ——.

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Goncourt, E. L. A. H. de. Madame Saint-Huberty. D'après sa correspondance et ses papiers de famille. Paris. 1885. M.377.57

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St. Johannes und das Würmlein. *Ballad.* Loewe, J. C. G. Werke. Band 13. No. 5 in M.384.67.13

St John Chrysostom, Liturgy of.
Tchaikovski, P. I. Liturgy of St. John Chrysostom set to four-part choral music for mixed voices. Words translated and adjusted to music by G. Frederick Wright. Op. 41. [Vocal] score. Moscow. [1905.] No. 2 in M.417.9

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Saint Léon, Charles Victor Arthur.
Coppélia, ou la fille aux yeux d'émail. Ballet de MM. Ch. Nuitter [pseud.] et Saint-Léon. Musique de Léo Delibes. M.126.54

St. Louis Symphony Orchestra.
Programmes. 28th, 30–34th season. 1907/08, 1909/10–1913/14. St. Louis. 1907–1914. 6 v. M.453.3

St. Louis Symphony Society. See St. Louis Symphony Orchestra.

St. Paul Symphony Orchestra.
Descriptive programmes. 1906/07–1913/14. Programme notes arranged by Arthur Prescott Lothrop. St. Paul. 1907–1914. 8 v. M.371.45
The programme notes for the season of 1907/08 are by E. C. Murdock. The orchestra was disbanded in 1914.

St. Peter's cock. *Catch.* Woodward, R. No. 10 in M.430.1.7

Saint-Saëns, Charles Camille.
Allegro appassionato. Pour piano seul ou avec accompagnement d'orchestre. Op. 70. Partition d'orchestre. Paris. Durand. 1905. M.444.10
[Andromaque.] Musique pour Andromaque, tragédie de Racine. Partition d'orchestre. Extraits. Paris. Durand. [189–?] M.406.27
[Ascanio.] Ballet d'Ascanio. Opéra. Partition d'orchestre. Paris. Durand & Schœnewerk. [1890?] M.136.46
Barcarolle. (Op. 108.) Transcription par l'auteur pour violon, alto, violoncelle et piano. [Partition et parties.] Paris. Durand. 1909. No. 1 in M.434.64
Caprice d'après l'étude en forme de valse, Op. 2, no. 6 de C. Saint-Saëns. Pour violon avec acct d'orchestre par Eug. Ysaÿe. Partition. Paris. Durand. [190–?] No. 2 in M.407.37
Coronation march. Marche du couronnement. Op. 117. Full orchestral score. London. Augener & Co. [1902?] No. 2 in M.357.25
Déjanire. Tragédie lyrique en 4 actes. Poème de Louis Gallet et C. Saint-Saëns. Musique de C. Saint-Saëns. Partition pour chant et piano réduite par l'auteur. Paris. Durand. 1910. M.125.46
[Le déluge.] Prélude du Déluge. Transcrit pour grand orgue par Alex. Guilmant. Paris. Durand, Schoenewerk & cie. [188–?] No. 4 in M.444.189
La gloire de Corneille. Cantate pour soli, choeur et orchestre. [Poésie de Sébastien Charles Leconte, avec fragments de tragédies de Corneille, intercalés. Musique de C. Saint-Saëns.] Op. 126. Partition chant et piano. Paris. Durand. 1908. M.415.47
The heavens declare. (Cœli enarrant. Psalm XIX.) For soli, chorus, and orchestra. Composed by Camille Saint-Saëns. (Op. 42.) The English adaptation by the Rev. J. Troutbeck. [Vocal score.] London. Novello, Ewer & Co. [188–?] M.417.50
The words are in English and Latin.
Henry VIII. Opéra en 4 actes. Poème de Léonce Détroyat & Armand Silvestre. Musique de Camille Saint Saëns. [Partition d'orchestre.] Paris. Durand, Schœnewerk & cie. [1883.] 2 v. M.432.49

Saint-Saëns, Charles Camille. *(Continued.)*
Same. Ballet-divertissement pour orchestre. Partition d'orchestre. Paris. Durand. [190–?] M.136.45
Contents. — 1. Introduction. — Entrée des clans. 2. Idylle écossaise. 3. Danse de la gipsy. 4. Gigue et finale.
Mazurka, 1ère, pour le piano. Op. 21. Paris. Durand, Schœnewerk & cie. [1868.] No. 1 in M.444.127
Mazurka, 2me, en sol mineur pour piano. Op. 24. Paris. Durand, Schœnewerk & cie. [1872.] No. 2 in M.444.127
La muse et le poète. Duo pour violon et violoncelle avec accompagnement d'orchestre (ou de piano). Op. 132. Partition violon, violoncelle et piano [et parties de violon et violoncelle]. Paris. Durand. 1910. No. 2 in M.434.64
Nuit persane. Poème de Armand Renaud. Musique de C. Saint-Saëns. [Op. 26bis.] Partition d'orchestre. Paris. Durand. [1892.] M.434.10
Arranged from Mélodies persanes, Op. 26, which may be found on shelf-number No. 4 in M.155.48.
Ouverture de fête. Op. 133. Partition d'orchestre. Paris. Durand & cie. 1910. M.431.6
Écrite pour l'inauguration du Musée océanographique de Monaco.
Romance pour violon solo. Avec accompagnement d'orchestre ou de piano. Op. 48. [Partition et partie] piano et violon. Paris. Durand, Schœnewerk & cie. [187–?] No. 2 in M.445.42
Le timbre d'argent. Drame lyrique en 4 actes de J. Barbier et M. Carré. Musique de Camille Saint-Saëns. Partition chant & piano arrangée par Georges Bizet. Paris. Choudens. [1877.] M.CAB.2.35
This volume was once the property of Albert Vizentini of Paris, under whose direction the opera was produced at the Théâtre national lyrique. He has inserted autograph letters, original water-color drawings for costumes, and designs for stage settings.
Triptyque. Pour violon & piano. Op. 136. Paris. Durand & cie. [1912.] M.444.128
Contents. — Prémice. — Vision congolaise. — Joyeuseté.
3 rhapsodies sur des cantiques bretons. (Pèlerinage au pardon de Ste Anne-La-Palud.) Op. 7. Pour grand orgue. Paris. Durand, Schoenewerk & cie. [187–?] M.444.155
Trois tableaux symphoniques d'après La foi, drame de Brieux. Op. 130. Partition d'orchestre. Paris. Durand. 1909. M.431.7
Valse gaie. Pour le piano. Op. 139. Paris. Durand & cie. 1913. No. 4 in M.444.145
"Wedding cake." Caprice-valse pour le piano. Op. 76. Avec acct d'instruments à cordes. [Partition.] Paris. Durand. [189–?] No. 2 in M.444.50

Saint-Saëns, Charles Camille, *editor.*
Rameau, J. P. Œuvres complètes. 19 parts in 17 v. M.402a.25

St. Senanus and the lady. [Oh! haste and leave this sacred isle. Song, s. b., and trio, s. s. b. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 64–67.) M.441.48.1
Also to be found in Stevenson & Bishop's Moore's Irish melodies.

Saint-Valentin, La. *Song.* Doret, G. Jardin d'enfants. M.137.57

Sainte. *Song.* Ravel, J. M. Douze chants. M.137.35

Saintonge, Louise Geneviève de. See Sainctonge, Louise Geneviève de.

Saison, La, d'aimer. *Song.* Lecocq, A. C. Les chansons d'amour. M.126.48

Saison, La, des roses. *Song.* Hubert, J. Les saisons et les heures. M.443.5

Saison riante. Air tendre nouveau [T.]. (*In* Dessert, Le, des petits soupers. Pp. 65–68.) No. 1 in M.148.42

Saisons, Les, du cœur. *Songs.* Pfister, H. M.417.49

Saisons, Les, et les heures. *Songs.* Hubert, J. M.443.5

Salieri, Antonio.
[La calamita de' cuori.] The favourite songs in the opera call'd La calamita de' cuori. [Written by Goldoni. Composed by Salieri. Score.] London. Printed for I. Walsh. [1774?] M.442.107

Salieri, Antonio. *(Continued.)*
Les Danaïdes. Tragédie lirique en cinq actes. [Paroles de Durollet et Baron de Tschudy.] Mise en musique par Salieri. [Partition.] Paris. Boieldieu. [1784.] M.134.25
Tarare. Opéra en cinq actes avec un prologue. Paroles de Mr de Beaumarchais. Musique de Mr Salieri. 2d edition. [Partition.] À Paris, Chez Imbault. [1790?] M.416.4
Salinas, Franciscus.
De musica libri septem, in quibus eius doctrinæ veritas tam quæ ad harmoniam, quàm quæ ad rhythmum pertinet, iuxta sensus ac rationis iudicium ostenditur & demonstratur. Salmanticæ. M. Gastius. 1577. Illus. Plates. M.388.13
Salis, J. G. von. See Salis-Seewiss, Johann Gaudenz Gubert, *Freiherr* von.
Salis-Seewiss, Johann Gaudenz Gubert, *Freiherr* von.
Fischerlied. In Musick gesetzt für eine Tenor-Solo-Stimme, Sopran-Alt-Tenor-Bass-Chor-Stimmen und vollständiger Orchester-Begleitung von Joseph Panny. No. 4 in M.431.18
Sally. *Song.* Arne, T. A. The agreeable musical choice. M.440.21.2
Sally of ye dale. *Song.* Jackson, J. No. 115 in M.376.31.1
Salomé, Théodore César.
Dix pièces pour orgue. Op. 48. Boston. Schmidt. 1892. M.442.102
Contents. — Marche gothique. — Prière. — Rapsodie pastorale. — Églogue écossaise. — Fugue. — Offertoire. — Épithalame. — Minuetto. — Andantino. — Allégro symphonique.
Dix pièces pour orgue ou piano à pédale. 3e édition. Paris. Leduc. [188–?] 2 v. M.417.52
Contents. — 1. Offertoire (en mi ♭). — Grand chœur (en sol). — En forme de canon (en fa ♯ mineur). — Offertoire (en fa mineur). — Invocation (en fa majeur). — Mélodie (en ut). — Offertoire (en fa). — En forme de canon (en ut mineur). — Cantilène (en la mineur). — Grand chœur (en la majeur). 2. Pastorale (en sol). — Absoute (en ré mineur). — Verset (en la). — Offertoire (en ré majeur). — Offertoire (en fa majeur). — Fugue (en si ♭). — Pastorale (en sol). — Andantino (en la). — Verset (en sol). — Marche (en mi ♭).
Sonate, Ire, pour orgue. Op. 25. Paris. Schott. [188–?] M.444.129
Trois canons pour orgue. Op. 21. Paris. Schott. [188–?] M.442.103
Villanelle pour orgue. Op. 64. Autograph manuscript. [Paris. 189–?] No. 2 in M.451.2.5
Salomée. *For orchestra.* Glazunov, A. K. Introduction et la danse de Salomée d'après le drame „Salomée" de Oscar Wilde. No. 2. No. 2 in M.431.30
Salomon, ——.
Médée et Jason. Tragédie en musique. [Paroles de M. La Roque. Musique] par Monsieur Salomon. [Partition.] À Paris. Chez Pierre Ribou. [1713?] M.402b.24
Salomon, Hector, *editor.*
Hartog, É. de. Le mariage de Don Lope. Opéra-comique. No. 2 in M.135.21
Massé, F. M. V. Paul et Virginie. Opéra. M.cab.2.32
Salomon. *Oratorio.* For the Music see Handel, G. F.
Saltarello. *For orchestra.* Gounod, C. F. No. 3 in M.411.34
Salter, Norbert, *editor.* Bach, J. S. 6 Sonaten für Violoncell. No. 1 in M.444.164
Salut, demeure chaste et pur. *Song.* Gounod, C. F. Quinze airs de concours. M.417.16
Salut, tombeau! *Song.* Gounod, C. F. Quinze airs de concours. M.417.16
Salvador-Daniel, Francisco. See Daniel, Francisco Salvador.
Salvation belongeth unto the Lord. *Canon.* Webbe, S. No. 63 in M.430.1.28
Salvator mundi. *Canon.* Hayes, P. No. 53 in M.430.1.2
Ramirez de Arellano, A. No. 52 in M.430.1.3
Salvatori, Fausto.
Das Fest der Ernte. Tragisches Gedicht. Musik von Giocondo Fino. M.442.20
Salvayre, Gervais Bernard.
Solange. Opéra comique en trois actes de Adolphe Aderer. Musique de G. Salvayre. Partition chant et piano transcrite par L. Narici. Paris. Choudens. 1909. M.379.58
Salve pæoniæ. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 4, 5.) No. 6 in M.430.1.6
Salve Regina. *Anthem.* Bernabei, G. E. No. 5 in M.414.43.14
Bernier, N. Motets. M.398.1
Durante, F. No. 10 in M.414.43.2
Hubert, J. Les encensoirs. M.125.54
Pergolesi, G. B. No. 10, 11 in M.414.43.4
Salvum fac. *Anthem.* Loewe, J. C. G. No. 31 in M.414.43.5; etc.
Salzburg, *Austria. Music.*
Benevoli, O. Festmesse und Hymnus zur Einweihung des Domes in Salzburg 1628. Mit 53 Stimmen (16 Vocal- und 34 Instrumentalstimmen) nebst 2 Orgeln und Basso continuo. [Bearbeitet von Guido Adler.] Wien. 1903. M.414.12
Samain, Albert.
Élégies. 4 poèmes pour chant et orchestre. Musique de Jean Cras. M.442.18
Les heures d'été. Mises en musique par Rhené-Baton. M.125.74
Polyphème. Musique de scène de Raymond Bonheur pour le drame d'Albert Samain. No. 3 in M.240.33
Le sommeil de Canope. For a symphonic poem based on this work see Samazeuilh, Gustave Marie Victor Fernand.
Trois poèmes. [Pour voix avec accompagnement de piano.] Musique de Léon Jongen. No. 1 in M.432.37
Samara, Spiro.
Rhea. Dramma musicale in tre parti di Paul Milliet. Musica di Spiro Samara. Riduzione per canto e pianoforte del Maestro Raffaele Delli Ponti. Milano. Sonzogno. 1908. M.442.25
Samazeuilh, Gustave.
Une étude symphonique d'après "La nef." Partition d'orchestre. Paris. Durand. 1909. No. 1 in M.412.29
Fantaisie élégiaque pour violon et piano. [Partition et partie.] Paris. Durand & cie. [1914.] No. 2 in M.444.171
Le sommeil de Canope. Poème pour orchestre d'après Albert Samain. Partition d'orchestre. Paris. Durand & cie. [1912.] No. 2 in M.412.31
Samet, Emil E.
Was der Bach erzählt. Characteristisches Tonstück für Streichquartett oder Streich-Orchester. Op. 117. Partitur. Offenbach a/Main. André. [189–?] No. 2 in M.444.30
Sammartini, Giovanni Battista.
Concerti grossi con due violini, viola e violoncello obligati con due altri violini e basso di ripieno. Opera sesta di Gio: Batta. St Martini. Questi concerti sono composti da diversi notturni del St Martini da Francesco Barsanti. [Parts.] London. Printed for I. Walsh. [175–?] 7 v. No. 1 in M.416.8
Eight overtures in eight parts for violins, hoboys, French horns, &c., with a through bass for the harpsichord or violoncello. [Op. 7.] And six grand concertos for violins, &c. [Op. 8. Parts.] London. Printed for I. Walsh. [1745?] 8 v. No. 5 in M.416.8
The concertos have separate title-pages and pagination.
VI concerti grossi con due violini, alto-viola, e violoncello obligati; e due violini e basso di rinforzo. Opera seconda. London. Printed for, & sold by J. Simpson. [1746?] 6 v. M.445.7
Samson, Charles.
Miss Cravache. Opérette. Paroles de Ch. Samson et G. Maurens. Musique de Léo Pouget. M.443.81
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3 mélodies [pour chant et piano]. Paris. "Édition mutuelle." [1913?] No. 2 in M.450.21
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Anerio, F. No. 16 in M.414.43.6
Lotti, A. No. 11 in M.414.43.5
Palestrina. No. 2 in M.414.43.5

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Save me O God. *Anthem.* ALCOCK, J. No. 13 in M.430.1.14
BLOW, J. M.444.20
Save us O King of Heav'n. *Canon.* CALLCOTT, J. W. No. 50 in M.430.1.24
Save us, O Lord. *Canon.* WEBBE, S. No. 45 in M.430.1.11
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Saviour of sinners (Ave Maria). *Anthem.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 3 in M.417.3
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Saw you the nymph. *Song.* CAREY, H. The musical century. M.414.46
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Say, Thomas.
The address to a bottle. [Could'st thou give me a pleasure. Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 118.) No. 117 in M.CAB.1.50
Say cruel Iris. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 172, 173.) No. 71 in M.430.1.23
Say, dear, will you not have me? *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.
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Say, gentle nymphs. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.
Say, good master Bacchus. A catch a 3 voci. (*In* The Iovial companions. Fol. 19.) No. 58 in M.CAB.1.18
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Say, lovely peace. A loyal song for two voices [T. B.]. (*In* Clio and Euterpe. Vol. 2, pp. 82, 83.) No. 50 in M.376.31.2
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Say shepherds since Corydon's dead. *Glee.* BERG, G. No. 26 in M.430.1.12
Say, Silvia, shall I speak or die. *Song.* ORME, R. The sincere lover. M.409.37
Say what flow'r. *Glee.* BERG, G. No. 24 in M.430.1.2
MURPHY, S. No. 39 in M.430.1.11
Say what you please. *Catch.* TURNER, W. No. 15 in M.CAB.1.53
Say, which had you rather. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 137.) No. 51 in M.430.1.10
Say why are beauties. *Glee.* ALCOCK, J. No. 1 in M.430.1.17
Say why should I. *Song.* CAREY, H. The musical century. M.414.46
Sayōnara. *Songs.* CADMAN, C. W. M.432.38
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Says Jack. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 108, 109.) No. 52 in M.430.1.5
Says Jenny to Roger. *Part-song.* WELLESLEY, G. C. No. 65 in M.430.1.11
Says Mac to Rum. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 139–141.) No. 45 in M.430.1.19
Says my lady. *Catch.* ATTERBURY, L. No. 15 in M.430.1.21
Says my lord. *Catch.* BAILDON, J. No. 36 in M.430.1.4
Says Nan. *Catch.* ATTERBURY, L. No. 47 in M.430.1.23
Says Ned to Sal. *Catch.* BERG, G. No. 48 in M.430.1.8
Says Plato, why should man be vain. *Song.* PLATO'S advice. No. 5 in M.129.111; etc.
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Says Richard to Joe. *Catch.* BERG, G. No. 23 in M.430.1.3
Says Richard to Thomas. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 162, 163.) No. 57 in M.430.1.19
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Says Sir John. *Catch.* PEGGE, S. No. 18 in M.430.1.16
VALTON, P. No. 28 in M.430.1.10
Says Thomas laid on his death bed. *Catch.* HUTCHESON, F. No. 10 in M.430.1.11
Says Tom to Richard. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 67.) No. 29 in M.430.1.19
Scagno, Lu. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Scandelli, Antonio.
Ach Herr, strafe mich nicht. Psalm 6, v. 1–5. [S. A. T. B.] (*In* Musica sacra. Band 11, pp. 5–9.) No. 2 in M.414.43.11
Auf Dich trau' ich mein Herr. [Motet, S. S. A. T.] (*In* Musica sacra. Band 11, pp. 10, 11.) No. 3 in M.414.43.11
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From thee, Eliza, I must part. [Song, bar. Accomp. for piano.] Poetry by Burns. Music by W^m^ Scharfenberg. New York. Firth & Hall. [1847.] No. 7 in M.431.54
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Wolkenstein, O. von. Geistliche und weltliche Lieder ein- und mehrstimmig. Bearbeitet: der Text von Josef Schatz, die Musik von Oswald Koller. M.414.27

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Contents. — 1. Winterwelt, ihre Sehnsucht, ihre Not. 2. Ein Frühlingstraum. 3. Erwachen und kämpfen. 4. Der Sieger. — Frühlingsland. 5. Frühlings- und Werdenächte. 6. Der Sonne entgegen!

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Dubitzky, F. Paul Scheinpflug. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 231–244. Leipzig. 1907.) M.376.33.2

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Richard Wagner. Breslau. Schottlaender. [1882.] Portrait. Vignettes. [Deutsche Bücherei. 10.] M.453.68

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Scherer, Sebastian Anton.
Œuvres d'orgue. Paris. Durand. 1907. Facsimiles. [Archives des maîtres de l'orgue des XVI^e, XVII^e et XVIII^e siècles. Vol. 8.] M.432.43.8
Schering, Arnold, *editor.*
Schuetz, H. Weihnachts-Oratorium. M.434.21
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Scherzos. *For orchestra.*
Ducasse, J. J. A. R. Le joli jeu de furet. No. 2 in M.412.24
Kui, T. A. Trois scherzos pour orchestre. Op. 82. M.407.55
Pfitzner, H. E. Scherzo für Orchester. No. 1 in M.357.30
Stravinski, I. Scherzo fantastique. [Op. 3.] M.444.57
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Wareing, H. W. Scherzo pastorale. No. 14 in M.451.2.7
Scherzos. *For pianoforte.*
Bird, A. Scherzando. Op. 35, No. 2. No. 11 in M.451.2.1
Brahms, J. Scherzo, Es moll. Op. 4. No. 1 in M.133.10
Rogers, C. K. Scherzo. Op. 32. No. 26 in M.451.2.4
Whiting, G. E. Scherzino. No. 10 in M.451.2.6
Scheurleer, D. F., *editor.*
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Schiller, Johann Christoph Friedrich von.
Dythyrambe. In Musik gesetzt für eine Bassstimme mit Begleitung des Pianoforte von Franz Schubert. No. 16 in M.140.33.3
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Der Pilgrim und Der Alpenjäger. In Musik gesetzt für eine Singstimme [T.] mit Begleitung des Pianoforte von Franz Schubert. No. 11 in M.140.33.2
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Schaefer, A. Historisches und systematisches Verzeichnis sämtlicher Tonwerke zu den Dramen Schillers, Goethes, Shakespeares, Kleists und Körners. Nebst einleitendem Text und Erläuterungen für Darsteller, Dirigenten, Spieler und Hörer der Werke, unter besonderer Berücksichtigung der Zwischenaktsmusik. Leipzig. 1886. M.453.69
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Sonnwendglut. Dramatische Ballade in drei Aufzügen. Dichtung von Felix Baumbach. Musik von Hans Schilling-Ziemssen. Klavierauszug mit Text vom Komponisten. Berlin. „Harmonie." 1909. M.125.62
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Schattmann, A. Max Schillings, Das Hexenlied von Ernst von Wildenbruch mit begleitender Musik für Orchester oder Pianoforte. Op. 15. Erläutert. Berlin. [1910?] M.217.12.330
Schindler, Kurt.
Arnold-Schönberg's Quartet in D major. Op. 7. An introductory note followed by an index of musical themes. New York. Schirmer. [1914.] No. 1 in M.412.37
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Schlaf' ein. *Children's song.* Reger, M. „Aus der Kinderwelt." No. 2 in M.137.30
Schlafe, holder, süsser Knabe. *Song.* Schubert, F. P. Wiegenlied. M.417.40
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Schlanke Wasserlilie, Die. *Song.*
Loewe, J. C. G. Werke. Band 2. No. 30 in M.384.67.2
Overeem. Neuer Frühling. M.415.83
Schlaraffenland. *Opera.* For the Music see Weinberger. For the Libretto see Schurz.
Schlechte Vertröstung. *Song.* Meyer, A. Aus des Knaben Wunderhorn. M.137.33
Schlechte Wein, Der. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47
Schlecht' Wetter. *Song.* Reger, M. Schlichte Weisen. M.450.61
Schlegel, August Wilhelm von.
Lob der Thränen. Für eine Singstime [BAR.], mit Begleitung des Piano-forte, in Musik gesetzt von Franz Schubert. No. 10 in M.140.33.1
Der Schmetterling; Die Berg. In Musik gesetzt für eine Singstimme [S. oder T.] mit Pianoforte-Begleitung von Franz Schubert. No. 13 in M.140.33.3
Waldesnacht, „Windes Rauschen Gottes Flügel". Für eine Singstimme mit Klavierbegleitung von Franz Schubert. M.434.103
Der Wanderer. In Musick gesetzt für eine Singstimme [BAR.] mit Begleitung des Pianoforte von Franz Schubert. No. 17 in M.140.33.3
Schleier-Romanze. *Song.* Loewe, J. C. G. Werke. Band 2. No. 49 in M.384.67.2
Schlemihl. *Symphonic poem.* Řezníček, E. N. J. von. M.421.4
Schlichte Weisen. *Songs.* Reger, M. M.450.61
Schlittschuhlauf. *Song.* Loewe, J. C. G. Werke. Band 1. No. 54 in M.384.67.1
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Partita in B-dur [für zwei Violinen, Basso und Cembalo. Partitur]. (*In* Wiener Instrumentalmusik vor und um 1750. Band 1, pp. 86–93. Wien. 1908.) M.414.26.1
Schloss, Das, am Meer. *Song.* Raff, J. J. Raff-Album. M.443.104
Schluesselblume, Die. *Ballad.* Loewe, J. C. G. Werke. Band 7. No. 2 in M.384.67.7
Schlummerlied. *Song.* Schubert, F. P. Gruppe aus dem Tartarus. No. 3 in M.140.33.2
Schmeichelkätzchen. *Song.* Reger, M. Schlichte Weisen. M.450.61

Schmeling, Martin.
Ein Abend in Toledo. An evening in Toledo. Serenade & Tanz für Orchester. Orchester Partitur. Leipzig. Bosworth & Co. [1895.] No. 2 in M.407.36

Schmetterling, Der. *Opera.* For the Music see Weinberger, C. R. For the Libretto see Willner, A. M.

Schmetterling, Der. *Song.* Schubert, F. P. No. 13 in M.140.33.3

Schmetterling, Der, ist in die Rose verliebt. *Song.*
Franz, R. 35 Lieder und Gesänge. M.443.110
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Schmid, Joseph.
Fest-Messe in C für Chor, grosses Orchester und Orgel. Op. 32. Orgel Partitur [mit Text]. Leipzig. Leuckart. [1904.] M.417.53

Schmidt, A. W., *editor.*
Hammerschmidt, A. Dialogi oder Gespräche einer gläubigen Seele mit Gott. M.414.23

Schmidt, Georg Philipp.
Der Wanderer. Für eine Singstimme [a. oder bar.], mit Begleitung des Piano-forte, in Musik gesetzt von Franz Schubert. No. 4 in M.140.33.1

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Musorgski, M. P. 12 Lieder für eine Singstimme und Klavier. M.417.74

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Schmidt, Leopold, *editor.*
Offenbach, J. Die Heimkehr des Odysseus. Burleske Operette. M.441.70

Schmied, Der. *Song.* Loewe, J. C. G. Werke. Band 1. No. 61 in M.384.67.1

Schmitt, Florent.
Étude pour Le palais hanté d'Edgar Poe. [Op. 49.] Partition d'orchestre. Paris. Durand. 1910. No. 2 in M.412.29
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Trois mélodies pour chant et piano. (Voix moyenne.) Textes français et anglais. English text by Hermann Klein. Paris. Durand & cie. [1911.] No. 3 in M.442.81
Contents. — Lied. (Camille Mauclair.) — Il pleure dans mon cœur. (Paul Verlaine.) — Fils de la vierge. (Maurice Ganivet.)

Schneeflocke. *Song.* Loewe, J. C. G. Werke. Band 15. No. 12 in M.384.67.15

Schneider, F. H., *editor.*
Novovieiski, F. Quo vadis? Dramatische Szenen. M.415.34; etc.

Schneider, Johann Christian Friedrich.
Der Dessauer Marsch als Ouverture für das ganze Orchestre [sic] componirt. 50. Werk. Partitur. Autograph manuscript. [Dessau? 183–?] M.444.162
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Kyrie [s. s. a. t. b.]. (*In* Musica sacra. Band 14, pp. 132–136.) No. 22 in M.414.43.14

Schneider, Peter Joseph.
Die Musik und Poesie. Nach ihren Wirkungen historisch-kritisch dargestellt, oder: systematisch geordneter Versuch einer genauen Zusammenstellung und möglich richtigen Erklärung derselben. Eine auf Belehrung und Unterhaltung abzweckende Familien-Lektüre für die gebildete Welt. Bonn. Georgi. 1835. M.377.60
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Schneiderlied. *Song.* Loewe, J. C. G. Werke. Band 2. No. 43 in M.384.67.2

Schnitzer, Ignaz.
„Das Orakel." Operette. Musik von Jos. Hellmesberger jun. M.431.16

Schnitzler, Arthur.
Liebelei. For an opera based on this work see Neumann, Franz.

Schober, Franz von.
Schatzgräbers Begehr. In Musick gesetzt für eine Singstimme [s.] mit Begleitung des Pianoforte von Franz Schubert. No. 2 in M.140.33.2

Schoeck, Othmar.
Ruhetal. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 96, 97.) M.417.40

Schoen Aennchen. *Song.* Raff, J. J. Raff-Album. M.443.104

Schoen Elschen. *Song.* Raff, J. J. Raff-Album. M.443.104

Schoen Hedwig. *Incidental music.* Schumann, R. A. No. 2 in M.244.15.4

Schoenberg, Arnold.
Arnold Schoenberg, II. Streich-Quartett fuer zwei Violinen, Viola, Violoncell und eine Sopranstimme (im 3. u. 4 Satz: „Litanei" u. „Entrueckung." Gedichte von Stefan George). Opus 10. [Partitur.] Wien. Haslinger. [191–?] Lithographic script. M.407.82
Fünf Orchesterstücke. Opus 16. [Partitur.] Leipzig. Peters. [1912.] M.434.106
15 Gedichte aus „Das Buch der hängenden Gärten" von Stefan George. Für eine Singstimme und Klavier [von Arnold Schönberg]. Op. 15. Wien. Universal-Edition Aktiengesellschaft. 1914. M.445.62
Contents. — Unterm Schutz von dichten Blättergründen. — Hain in diesen Paradiesen. — Als Neuling trat ich ein. — Da meine Lippen reglos sind. — Saget mir, auf welchem Pfade. — Jedem Werke bin ich fürder tot. — Angst und Hoffen wechselnd. — Wenn ich heut nicht deinen Leib berühre. — Streng ist uns das Glück. — Das schöne Beet. — Als wir hinter dem beblümten Tore. — Wenn sich bei heilger Ruh. — Du lehnest wieder eine Silberweide. — Sprich nicht immer von dem Laub. — Wir bevölkerten die abenddüstern Lauben.
Gurre-Lieder von Jens Peter Jacobsen. (Deutsch von Robert Franz Arnold.) Für Soli, Chor und Orchester von Arnold Schönberg. Partitur. Wien. „Universal-Edition" Aktiengesellschaft. 1912. M.441.101 Lithographic script.
Same. Klavierauszug von Alban Berg. Wien. „Universal-Edition" Aktiengesellschaft. [1912.] M.442.60
Kammersymphonie für 15 Soloinstrumente. Op. 9. Partitur. Wien. Universal-Edition Aktiengesellschaft. 1912. M.444.133
Pelleas und Melisande. (Nach dem Drama von Maurice Maeterlinck.) Symphonische Dichtung für Orchester. Op. 5. [Partitur.] Wien. „Universal-Edition Aktiengesellschaft." 1911. M.444.54
Quartett für zwei Violinen, Viola und Violoncello. Op. 7. [Partitur.] Berlin. Verlag Dreililien. [191–?] No. 2 in M.412.37
Verklärte Nacht. Sextett für zwei Violinen, zwei Violen und zwei Violoncelli. Op. 4. Partitur. Berlin. Verlag Dreililien. [1912?] M.412.39

Schoenberg, Arnold. *Works about.*
Schindler, K. Arnold Schönberg's Quartet in D major. Op. 7. An introductory note followed by an index of musical themes. New York. [1914.] No. 1 in M.412.37

Schoene, Alfred Kurt Immanuel, *editor.*
Hauptmann, M. Briefe von Moritz Hauptmann an Franz Hauser. Leipzig. 1871. 2 v. Portrait. M.137.14

Schoene Beet, Das. *Song.* Schoenberg, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62

Schoene Muellerin, Die. *Songs.* Schubert, F. P. No. 4–8 in M.140.33.2

Schoenefeld, Henry.
Valse-élégante for piano-forte. Op. 16. Autograph manuscript. [189–?] No. 3 in M.451.2.5

Schoenen Augen, Die, der Frühlingsnacht. *Song.* Overeem. Neuer Frühling. M.415.83

Schoenes Licht du eilst vorüber. *Song.* Schroeter, C. E. W. Fünf und zwanzig Lieder. M.430.4

Schoenheit, Die. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Schoeniger, M., *editor.*
EYSLER, E. S. Die Schützenliesel. Operette. M.442.123

Schoenthan, Paul von.
Lady Charlatan. Operette von Paul von Schönthan und Leo Stein [Pseud.]. Musik von Adolf Müller, Jun. M.441.4

Scholar, Der. *Song.* WOLF, H. Gedichte von J. von Eichendorff. No. 2 in M.415.82

Scholar's relapse. *Song.* ARNE, T. A. No. 80 in M.376.31.1

Scholastica. *Song.* LOEWE, J. C. G. Werke. Band 14. No. 27 in M.384.67.14

Scholz, Hans.
Hermann Zilcher, Sinfonie in F moll (Nr. 2). Erläutert. Berlin. Schlesinger. [1910? Der Musikfuehrer. No. 365.] M.217.12.365

Schon schliessen sich die Wachen. *Aria.* JOMMELLI, N. No. 5 in M.414.43.4

Schon wieder bin ich fortgerissen. *Song.* OVEREEM. Neuer Frühling. M.415.83

School boys, The. *Catch.* WEBBE, S. No. 9 in M.430.1.21

School, The, of Anacreon. *Cantata.* For the MUSIC see Arne, T. A. Six cantatas.

Schopenhauer, Arthur.
HAUSEGGER, F. von. Richard Wagner und Schopenhauer. Eine Darlegung der philosophischen Anschauungen R. Wagners an der Hand seiner Werke. Leipzig. 1878. M.453.20

Schott, Richard.
Das kluge Felleisen. Komische Spiel-Oper (nach einem Andersen'schen Märchen). Musik von Waldemar Wendland. M.442.109

Schreck, Gustav E.
Nonett. Divertimento für Blasinstrumente (2 Flöten, Oboe, 2 Klarinetten, 2 Hörner und 2 Fagotte). Op. 40. [Partitur.] Leipzig. Breitkopf & Härtel. [1905. Breitkopf & Härtel's Partitur-Bibliothek.] M.444.56

Schreckenberger, Der. *Song.* WOLF, H. Gedichte von J. von Eichendorff. No. 1 in M.415.82

Schreder, Carl.
[Der Müller und sein Kind. Volksoper nach E. B. S. Raupach, von Karl Schreder und Robert M. Prose. Musik von Béla von Ujj.] M.125.76

Schriefer, Wilhelm.
Der Dusle und das Babeli. Volksoper. Dichtung von Wilhelm Schriefer und A. M. Kolloden. Musik von Karl v. Kaskel. M.418.21

Schroeder, Carl.
Quartett, D moll, für 2 Violinen, Viola und Violoncell. Op. 88. Partitur. Leipzig. Eulenburg. [190–? Payne's Kleine Partitur-Ausgabe. 279.] No. 4 in M.412a.16
Quartett, C dur, für 2 Violinen, Viola und Violoncell. Op. 89. Partitur. Leipzig. Eulenburg. [1908? Payne's Kleine Partitur-Ausgabe. 291.] No. 2 in M.412a.20

Schroeder, Hermann.
Sechs kleine, leichte und instructive Quartette für 2 Violinen, Bratsche und Violoncell. Op. 8, Heft 2. [No. 4–6. Partitur.] Mayence. Schott. [189–?] No. 3 in M.412.2

Schroeder, Johann Samuel. See Schroeter, Johann Samuel.

Schroeter, Corona Elizabeth Wilhelmine.
Fünf und zwanzig Lieder. In Musik gesetzt von Corona Schröter. Leipzig. Insel. 1907. M.430.4
Facsimile of the edition published by Hoffmann in Weimar, 1786. One of 225 copies.
Contents. — Als ich noch ein Knabe war. — Dass der Himmel dich schön geschmücket. — Die Freundschaft treue Gabe bringt. — Der süsse Schlaf der sonst stille alles wohl. — Die See war wild im Heulen. — Diese Erd' ist so schön. — Durch die dunkeln Myrtenwälder. — Es war ein Ritt'r. — Frühling währt nicht immer. — Hal blasser Winter bist du da. — Hast liebes Mädchen, frisch und jung. — Hört, wie die Wachtel im Felde. — Ich hab's gesaget schon meiner Mutter. — In säuselndem Winde. — Junges Volk man rufet euch. — Komm Aurore. — Manchen langen Tag. — Mein Sinn ist trübe. — O Mutter guten Rath mir leihe. — Schönes Licht du eilst vorüber. — Trübe Trauerstunden. — Wer reit't so spät durch Nacht und Wind? — Wer wollte sich mit Grillen plagen. — Wir schweben, wir wallen auf hallendem Meer. — Wollt meine Liebe lieben mich.

Schroeter, Johann Samuel.
The conquest of Belgrade. A sonata for the harpsichord or piano forte. By Schroetter. New-York, Printed for G. Gilfert & Co. [1795.] M.445.53

Schroeter, Leonhard.
Allein Gott in der Höh' sei Ehr! [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, p. 69.) No. 18 in M.414.43.11
Freut euch, ihr lieben Christen. [Motet, S. A. T. B.] (*In* Musica sacra. Band 6, p. 61.) No. 23 in M.414.43.6
Helft mir Gott's Güte preisen. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 67, 68.) No. 17 in M.414.43.11
Hört zu vnd seid getrost. Motetto. [S. A. T. B.] (*In* Musica sacra. Band 5, pp. 74–76.) No. 20 in M.414.43.5
Ein Kindelein so löbelich ist. Motetto [S. A. T. B.]. (*In* Musica sacra. Band 5, pp. 72, 73.) No. 19 in M.414.43.5

Schroetter, Johann Samuel. See Schroeter, Johann Samuel.

Schuback, Jakob.
Die Jünger zu Emaus. [Oratorio. Partitur.] Hamburg. Gedruckt bey Michael Christian Bock. 1779. Vignette.
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Schubart, Christian Friedrich Daniel.
Die Forelle. In Musik gesetzt, für eine Singstimme [s. oder T.] mit Begleitung des Pianoforte von Franz Schubert. No. 2 in M.140.33.3

Schubert, Franz Peter.
Die abgeblühte Linde, Der Flug der Zeit, vom Grafen Ludwig von Széchényi. Der Tod und das Mädchen von Claudius. Für eine Singstim̃e [s. oder T.], mit Begleitung des Piano-forte, in Musik gesetzt von Franz Schubert. 7. Werk. Wien. Diabelli & Comp. [182–?] No. 7 in M.140.33.1
An die Musik. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. P. 51.) M.417.40
An die untergehende Sonne. Gedicht von Kosegarten. In Musik gesetzt für eine Singstimme [s. oder T.] mit Begl. des Pianoforte von Franz Schubert. 44. Werk. Wien. Diabelli & Comp. [1826.] No. 8 in M.140.33.3
An Schwager Kronos. An Mignon. Ganymed. Gedichte von Goethe. In Musik gesetzt für eine Singstimme [s. oder T.] mit Begleitung des Pianoforte von Franz Schubert. 19. Werk. Wien. Diabelli & Comp. [1823.] No. 1 in M.140.33.3
Auf der Donau. Der Schiffer. Wie Ulfru fischt, von Johann Mayerhofer. Für eine Bassstim̃e, mit Begleitung des Pianoforte in Musick gesetzt von Franz Schubert. 21. Werk. Wien. Sauer & Leidesdorf. [1823.] No. 13 in M.140.33.1
Drey Lieder, in Musik gesetzt für eine Singstim̃e [s. oder T.], mit Begleitung des Piano-Forte, von Franz Schubert. 20. Werk. Wien. Sauer & Leidesdorf. [1823.] No. 12 in M.140.33.1
Contents. — Sey mir gegrüsst aus den oestlichen Rosen, von Rückert. — Frühlingsglaube, von Uhland. — Hänflings Liebeswerbung, von Fr. Kind.
Du bist die Ruh'. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 49, 50.) M.417.40
Der Einsame. Gedicht v. Carl Lappe. In Musik gesetzt für eine Singstimme [s. oder T.] mit Begleit: des Pianoforte von Franz Schubert. 41. Werk. Wien. Diabelli & Comp. [1826.] No. 6 in M.140.33.3
Erlkönig. Ballade [s. oder T.] von Göthe. In Musik gesetzt von Franz Schubert. [Mit Begleitung des Pianoforte.] 1. Werk. Wien. Diabelli & Comp. [182–?] No. 1 in M.140.33.1
Gesänge des Harfners aus Wilhelm Meister, von Goethe. Für eine Singstim̃e [T.] mit Begleitung des Pianoforte, in Musik gesetzt von Franz Schubert. 12. Werk. Wien. Diabelli & Comp. [182–?] No. 9 in M.140.33.1
Gesänge zum Drama Rosamunde. Gedichtet von Freyinn Wilhelmine v. Chezy. [Der Vollmond strahlt auf Bergeshöh'n.] In Musik gesetzt mit Klavierbegleitung von Franz Schubert. 26. Werk. Wien. Sauer & Leidesdorf. [182–?] No. 9 in M.140.33.2

Schubert, Franz Peter. *(Continued.)*

Greisen-Gesang aus den östlichen Rosen von F. Rückert, und Dythyrambe von F. v. Schiller. In Musik gesetzt für eine Bassstimme mit Begleitung des Pianoforte von Franz Schubert. 60. Werk. Wien. Cappi & Czerný. [1826.] No. 16 in M.140.33.3

Gretchen am Spinnrade [s.]. Aus Göthe's „Faust." In Musik gesetzt von Franz Schubert. [Mit Begleitung des Pianoforte.] 2. Werk. Wien. Cappi & Diabelli. [182–?] No. 2 in M.140.33.1

Gruppe aus dem Tartarus von Fr. Schiller. Schlummerlied von Mayerhofer. Zwey Gedichte in Musik gesetzt für eine Singstime [sic, A. oder BAR.], mit Pianofortebegleitung von Franz Schubert. 24. Werk. Wien. Sauer & Leidesdorf. [1823.] No. 3 in M.140.33.2

Hektors Abschied [M.-S., BAR.]. Emma [M.-S.]. Des Mädchens Klage [A.]. Gedichte von Fried. von Schiller. In Musik gesetzt für eine Singstimme mit Pianoforte-Begleitung von Franz Schubert. 58. Werk. Wien. Weigl. [1826.] No. 14 in M.140.33.3

Der Jüngling auf dem Hügel, von Heinrich Hüttenbrenner. Sehnsucht, Erlafsee, und Am Strome von Mayrhofer. Für eine Singstimme [s. oder T.], mit Begleitung des Pianoforte, in Musik gesetzt von Franz Schubert. 8. Werk. Wien. Diabelli & Comp. [182–?] No. 8 in M.140.33.1

Die junge Nonne, Gedicht von Craigher. Nacht und Träume, Gedicht von Fr. Schiller. In Musik gesetzt für eine Singstimme [s. oder T.] mit Begleitung des Pianoforte von Franz Schubert. 43. Werk. Wien. Pennauer. [1825.] No. 7 in M.140.33.3

Der Kreuzzug. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 45–47.) M.417.40

Die Liebe hat gelogen [von Graf v. Platten]. Die selige Welt, Schwanengesang [von J. Senn]. Schatzgräbers Begehr [von Franz v. Schober]. Vier Gedichte in Musick gesetzt für eine Singstimme [s.] mit Begleitung des Pianoforte, von Franz Schubert. 23. Werk. Wien. Sauer & Leidesdorf. [1823.] No. 2 in M.140.33.2

Lied eines Schiffers an die Dioskuren von J. Mayrhofer. Der Wanderer von A. W. Schlegel. Aus Heliopolis von J. Mayrhofer. In Musick gesetzt für eine Singstimme [BAR.] mit Begleitung des Pianoforte von Franz Schubert. 65. Werk. Wien. Cappi & Czerný. [1826.] No. 17 in M.140.33.3

Lieder für das Piano-Forte übertragen von F. Liszt. Wien. Haslinger. [186–?] 2 v. M.452.5

Contents. — 1. Lieder aus . . . Schwanengesang: Die Stadt; Das Fischermädchen; Aufenthalt; Am Meer; Abschied; In der Ferne; Ständchen; Ihr Bild; Frühlings-Sehnsucht; Liebesbotschaft; Der Atlas; Der Doppelgänger; Die Taubenpost. 2. Kriegers Ahnung. — Lieder aus . . . Winterreise: Gute Nacht; Die Nebensonnen; Muth; Die Post; Erstarrung; Wasserfluth; Der Lindenbaum; Der Leyermann; Täuschung; Das Wirthsbaus; Der stürmische Morgen; Im Dorfe. — Lob der Thränen. — Die Rose.
Each part has a separate title-page.

Der Liedler. Ballade von J. Kenner. In Musik gesetzt für eine Singstimme [T.] mit Begleitung des Pianoforte von Franz Schubert. 38. Werk. Wien. Cappi & Comp. [1825.] No. 4 in M.140.33.3

Litanei. (Auf das Fest: „Aller Seelen.") [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. P. 44.) M.417.40

Mélodies hongroises d'après Fr. Schubert. Pour piano seul par F. Liszt. Cah. 2. Vienne. Diabelli & Co. [186–?] M.442.92

Memnon, Antigone und Oedip von J. Mayrhofer, und Am Grabe Anselmo's von Claudius. Für eine Singstimme [s. oder T.] mit Begleitung des Piano-forte, in Musik gesetzt, von Franz Schubert. 6. Werk. Wien. Cappi & Diabelli. [182–?] No. 6 in M.140.33.1

Militärmarsch No. 2, 3, von Franz Schubert. Für 4 Violinen und Pianoforte eingerichtet von Joh. Harder. Partitur. Berlin. Vieweg. [191–?] No. 12 in M.445.35

Der Pilgrim und Der Alpenjäger, gedichtet von Friedrich von Schiller. In Musik gesetzt für eine Singstimme [T.] mit Begleitung des Pianoforte von Franz Schubert. 37. Werk. Wien. Cappi & Comp. [1825.] No. 11 in M.140.33.2

Rastlose Liebe, Nähe des Geliebten, Der Fischer, Erster Verlust, und Der König in Thule. Gedichte von Goethe. Für eine Singstime [s. oder T.] mit Begleitung des Pianoforte, in Musik gesetzt von Franz Schubert. 5. Werk. Wien. Cappi & Diabelli. [182–?] No. 5 in M.140.33.1

Le roi des aulnes. Ballade. Instrumentée par Hector Berlioz. (*In* Berlioz. Werke. Serie 9, Abteilung 1, pp. 32–51.) No. 5 in M.440.3.9.1

Der Schäfer u. der Reiter, von Friedr: B: de la Motte Fouqué; Lob der Thränen, von A. W. von Schlegel; und Der Alpenjäger von Joh: Mayerhofer. Für eine Singstime [BAR.], mit Begleitung des Piano-forte, in Musik gesetzt von Franz Schubert. 13. Werk. Wien. Diabelli & Comp. [182–?] No. 10 in M.140.33.1

Schäfers Klagelied. Heidenröslein. Jägers Abendlied. Meeres Stille, von Goethe. Für eine Singstime [s. oder T.] mit Begleitung des Pianoforte, in Musik gesetzt von Franz Schubert. 3. Werk. Wien. Diabelli & Comp. [182–?] No. 3 in M.140.33.1

Der Schmetterling; Die Berg, von Friedrich Schlegel. An den Mond von Fr. v. Hölty. In Musik gesetzt für eine Singstimme [s. oder T.] mit Pianoforte-Begleitung von Franz Schubert. 57. Werck. Wien. Weigl. [1826.] No. 13 in M.140.33.3

Die schöne Müllerin. Eine Cyclus von Liedern gedichtet von Wilhelm Müller. In Musik gesetzt für eine Singstimme [s. oder T.] mit Pianoforte Begleitung von Franz Schubert. 25. Werk. Wien. Sauer & Leidesdorf. [1824.] No. 4–8 in M.140.33.2

Contents. — 1. Das Wandern. — Wohin? — Halt. — Danksagung an den Bach. 2. Am Feyerabend. — Der Neugierige. — Ungeduld. — Morgengruss. — Des Müllers Blumen. 3. Thränenregen. — Mein. — Pause. 4. Mit den grünen Lautenbande. — Der Jäger. — Eifersucht und Stolz. — Die liebe Farbe. — Die böse Farbe. 5. Trockne Blumen. — Der Müller und der Bach. — Des Baches Wiegenlied.

Sinfonie von Franz Schubert. Nach Op. 140 instrumentirt von Joseph Joachim. Partitur. Wien. Schreiber. [186–?] M.407.47

Suleika und Geheimes aus dem westöstlichen Divan von Goethe. Für eine Singstime [s.], mit Begleitung des Pianoforte, in Musik gesetzt von Franz Schubert. 14. Werk. Wien. Cappi & Diabelli. [1821.] No. 11 in M.140.33.1

Suleika's IIter Gesang. Aus dem west-östlichen Divan von Göthe. In Musik gesetzt für eine Singstime [s.] mit Begleitung des Pianoforte von Franz Schubert. 31. Werk. Wien. Pennauer. [1825.] No. 3 in M.140.33.3

Vier Gedichte von Rückert und Graf Platen. In Musik gesetzt für eine Singstimme [s. oder T.] mit Begleitung des Piano forte von Franz Schubert. Op. 59. Wien. Sauer & Leidesdorf. [1826.] No. 15 in M.140.33.3

Contents. — Du liebst mich nicht, von Graf Plateu. — Dass sie hier gewesen I, von Rückert. — Du bist die Ruh, von Rückert. — Lachen und Weinen, von Rückert.

Waldesnacht, „Windes Rauschen Gottes Flügel" von F. Schlegel. Für eine Singstimme mit Klavierbegleitung von Franz Schubert. Instrumentirt von Felix Mottl. Partitur. Mainz. Schott. [189–?] M.434.103

Der Wanderer von Schmidt v. Lübeck. Morgenlied von Werner. Wandrers Nachtlied von Goethe. Für eine Singstimme [A. oder BAR.], mit Begleitung des Piano-forte, in Musik gesetzt von Franz Schubert. 4. Werk. Wien. Diabelli & Comp. [182–?] No. 4 in M.140.33.1

Wiegenlied. [Schlafe, holder, süsser Knabe.] Op. 98, No. 2. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. P. 48.) M.417.40

Willkomen und Abschied. Gedicht von Goethe. An die Leyer (nach Anacreon), Jm Haine. Gedichte von Bruchmann. In Musik gesetzt für eine Singstimme [T.] mit Begleitung des Piano-forte von Franz Schubert. 56. Werk. Wien. Pennauer. [1826.] No. 11, 12 in M.140.33.3

Words in German and Italian.

Schubert, Franz Peter. *(Continued.)*
Die zürnende Diana, und Nachtstück gedichtet von Joh: Mayerhofer. In Musik gesetzt für eine Singstimme [T.] mit Begleitung des Pianoforte von Franz Schubert. 36. Werk. Wien. Cappi & Comp. [1825.] No. 10 in M.140.33.2
Der Zwerg, und Wehmuth. Zwey Gedichte [von Herrn Mathaeus Edlen von Collin]. In Musick gesetzt für eine Singstime [sic, s. oder T.], mit Begleitung des Pianoforte von Franz Schubert. Op. 22. Wien. Sauer & Leidesdorf. [1823.] No. 1 in M.140.33.2

Schueler, Gustav.
An die grossen Toten. Für gemischten Chor und grosses Orchester. Komponirt von Wilhelm Berger. No. 1 in M.417.5

Schuetz, Heinrich.
Dank sei unserm Herrn. [Motet, S. A. T. B.] (*In* Musica sacra. Band 7, pp. 21–24.) No. 5 in M.414.43.7
Das ist je gewisslich wahr. Motetto [S. S. A. T. T. B.]. (*In* Musica sacra. Band 3, pp. 52–61.) No. 13 in M.414.43.3
Same. (*In* Same. Band 5, pp. 60–69.) No. 17 in M.414.43.5
Ehre sei Dir Christe. [Motetto, S. A. T. B.] (*In* Musica sacra. Band 5, pp. 70, 71.) No. 18 in M.414.43.5
O hilf Christe Gottes Sohn. [Motet, S. A. T. B.] (*In* Musica sacra. Band 7, pp. 25–27.) No. 7 in M.414.43.7
O lieber Herre Gott. [Motet, S. S. A. T. B.] (*In* Musica sacra. Band 7, pp. 28–34.) No. 8 in M.414.43.7
Psalm 19. (Die Himmel erzählen die Ehre Gottes.) [Anthem, S. S. A. T. T. B.] (*In* Musica sacra. Band 3, pp. 43–52.) No. 12 in M.414.43.3
Seelig sind die Todten. Motette [S. S. A. T. T. B.]. (*In* Musica sacra. Band 14, pp. 74–83.) No. 16 in M.414.43.14
Weihnachts-Oratorium. (Historia von der Geburt Jesu Christi. 1664.) Zum praktischen Gebrauch herausgegeben von A. Schering. Partitur. Leipzig. Breitkopf & Härtel. [1909.] M.434.21
Wer Gottes Marter in Ehren hat. [S. A. T. B.] (*In* Musica sacra. Band 7, pp. 23, 24.) No. 6 in M.414.43.7
Wer will vns scheiden. [Motet, S. A. T. B.] (*In* Musica sacra. Band 3, pp. 17–20.) No. 5 in M.414.43.3

Schuetzenliesel, Die. *Opera.* For the Music see **Eysler, E.** S. For the Libretto see **Rosenstein, L.**

Schuhmacherlied. *Song.* Weingartner, P. F. Album of songs. M.443.61

Schule, Die. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47
Loewe, J. C. G. Werke. Band 1. No. 60 in M.384.67.1

Schulz, Agnes.
Dargun. Zpěvohra. Díl II. opery „Pád Arkuna." Hudbu složil Zdenko Fibich. M.443.64
Hedy. Zpěvohra. Slova dle episody z Byronova „Dona Juana." Hudbu složil Zdenko Fibich. Oper. Dichtung nach einer Episode aus Byron's „Don Juan." Musik von Zdenko Fibich. M.415.26

Schulz, Ferdinand.
Singet Gott, lobsinget seinem Namen. Der 68ste Psalm. [Doppelchor.] Op. 39. (*In* Musica sacra. Band 9, pp. 247–261.) No. 15 in M.414.43.9

Schulz, Heinrich, *editor.*
Kirchner, T. Polonaise, Gavotte, Ungarisch. Für Orchester gesetzt. M.407.85

Schulz, Johann Abraham Peter.
[Athalie.] Choeurs d'Athalie. [Partition.] Hambourg. Hoffmann. 1786. M.430.10
The German text has been inserted in manuscript.

Schulz-Beuthen, H. See **Schulz, Heinrich.**

Schulz-Hencke, A.
Die Sibylle von Tivoli. Oper. Musik von A. Sormann. M.441.39

Schulzová, Anežka. See **Schulz, Agnes.**

Schumann, Georg Alfred.
Ruth. Für Soli, Chor und Orchester, von Georg Schumann. Op. 50. Klavierpartitur. [English words by John Bernhoff.] Leipzig. Leuckart. [1908.] M.417.54
Variationen und Doppelfuge über ein lustiges Thema. Für grosses Orchester. Op. 30. Partitur. Leipzig. Hofmeister. [1902.] M.411.51

Schumann, Georg Alfred. *Works about.*
Hielscher, P. Georg Schumann. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 166–178. Leipzig. 1906.) M.376.33.1

Schumann, Robert Alexander.
An den Sonnenschein. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 69, 70.) M.417.40
Du Ring an meinem Finger. [Für eine mittlere Stimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 71, 72.) M.417.40
The king's son. Ballad for soli, chorus and orchestra by R. Schumann. Op. 116. Translated from the German of Uhland by the Rev. John Troutbeck. [Vocal score.] London. Novello, Ewer & Co. [188–?] No. 3 in M.415.78
Die Lotosblume. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 64, 65.) M.417.40
Manfred. A dramatic poem in three acts, by Lord Byron. Music by Robert Schumann. [Accomp. for pianoforte.] London. Novello, Ewer & Co. [188–?] No. 3 in M.379.32
Schön Hedwig. Ballade von F. Hebbel. Für Declamation mit Begleitung des Pianoforte von R. Schumann. Leipzig. Senff. [186–?] No. 2 in M.244.15.4
Wanderlied. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 66–68.) M.417.40

Schuré, Édouard.
La veillée. Suite lyrique pour choeurs, soli et orchestre, sur un poème de Jeanne Thoiry et des textes de Jules Cougnard et Édouard Schuré. Der Winterabend. Oratorium von É. Jaques-Dalcroze. M.443.13

Schurz, Mathilde.
Schlaraffenland. Komische Oper. Mit Benutzung der gleichnamigen Dichtung Ludwig Fulda's. Componirt von Carl Weinberger. M.418.45

Schutter, Leopold.
Der Elephant. Komische Oper. Dichtung frei nach A. von Winterfeld's gleichnamigem Roman. Musik von Bruno Oelsner. M.389.67

Schwab, Gustav Benjamin.
Das Gewitter. Ballade. Für eine tiefe Stimme mit Pianoforte-Begleitung componirt von Robert Schwalm. No. 3 in M.407.36

Schwaegerschaft, Die. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Schwalbenmaerchen. *Ballad.* Loewe, J. C. G. Werke. Band 9. No. 14 in M.384.67.9

Schwalm, Robert.
Das Gewitter. Ballade von Gustav Schwab. Für eine tiefe Stimme mit Pianoforte-Begleitung componirt von Robert Schwalm. Op. 60. Zum Concert-Vortrag mit Orchesterbegleitung. Partitur. Mainz. Schott. [187–?] No. 3 in M.407.36

Schwanberg, Johann Gottfried. See **Schwanenberg, Johann Gottfried.**

Schwanenberg, Johann Gottfried.
Deux menuets pour le clavecin ou piano. Paris. Farrenc. 1861. [Le trésor des pianistes. Vol. 2.] No. 7 in M.450.48.2

Schwanenberger, Johann Gottfried. See **Schwanenberg, Johann Gottfried.**

Schwanengesang. *Song.* Schubert, F. P. Die Liebe hat gelogen. No. 2 in M.140.33.2

Schwanenjungfrau, Die. *Ballad.* Loewe, J. C. G. Werke. Band 9. No. 4 in M.384.67.9

Schwarzbraune Hexe, Die. *Song.* Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Schwarzen Augen, Die. *Ballad.* Loewe, J. C. G. Werke. Band 10. No. 5 in M.384.67.10

Schwedische Tänze. *For orchestra.* Bruch, M. No. 2 in M.407.11

Schweitzer, Julius, *translator.*
Fontana, F. Weihnachten. (Natale.) Oper. M.379.43

Schwelb, Carl.
Der Landsknecht. Operette. Musik von F. Werther. No. 1 in M.389.73

Schwencke, Ch. See Schwencke, Carl.

Schwencke, Carl, *editor.*
MEYERBEER, G. Les Huguenots. Opéra. M.450.18

Schwere Traum, Der. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33

Schwestern, Die. *Duet.* BRAHMS. Duette für Sopran und Alt. No. 1 in M.432.46

Schwestertreue. *Cantata.* For the MUSIC see Kleffel, A. For the LIBRETTO see Bluethgen, A. E. V.

Schwimmer, Der. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 52 in M.384.67.1

Schwob, Marcel, *translator.*
CRAWFORD, F. M. Francesca da Rimini. Drame lyrique. M.442.71

Schwül die Luft, die regungslose. *Song.* NOVÁČEK, O. E. Ten songs. M.432.34

Schwur, Der. *Song.* REGER, M. Schlichte Weisen. M.450.61

Scontrino, Antonio.
Quartett, A moll, für 2 Violinen, Viola und Violoncell. [Partitur.] Leipzig. Eulenburg. [1908? Payne's Kleine Partitur-Ausgabe. 290.] No. 3 in M.412a.20
Quartett, C dur, für 2 Violinen, Viola und Violoncell. [Partitur.] Leipzig. Eulenburg. [190–? Payne's Kleine Partitur-Ausgabe. 261.] No. 1 in M.412a.17
Sinfonia marinaresca per grande orchestra. Partitura. Milano. Carisch & Jänichen. 1897. M.444.55

Scorn'd envy here's nothing. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Scornful Julia. *Catch.* PURCELL, H. No. 49 in M.CAB.1.53

Scornfu' Nancy. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 13 in M.376.32.1

Scornuso, Lo. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Scotland, John.
Lightly tread, 'tis hallow'd ground. Glee [A. T. B.]. (*In* Gow. Edinburgh collection. Vol. 2, pp. 35, 36.) No. 42 in M.377.22

Scotland. *Music.*
BANTOCK, G. Scenes from the Scottish highlands. Bilder aus dem schottischen Hochland. Scènes des montagnes de l'Écosse. Suite für Streichorchester. No. 1 in M.444.165
LAWSON, M. L., *editor.* Songs of the North, gathered together from the Highlands and Lowlands of Scotland. Edited by A. C. Macleod [Lady Anne Campbell Wilson] and Harold Boulton. The music arranged by Malcolm Lawson. M.442.106
REINAGLE, A. A selection of the most favorite Scots tunes with variations for the piano forte or harpsichord. M.445.51
THOMSON, W. Orpheus Caledonius; or, a collection of Scots songs. 2 v. M.376.32

Scotland's burning. *Round.* (*In* Annie Laurie melodist. P. 57.) No. 65 in M.129.52

Scott, Clement William.
BATEMAN, S. The strange evolution of 'our illiterate national anthem' from a rebel song. [A proof copy presented to Clement Scott by the author. London. 1902.] M.127.74

Scott, W. Herbert.
Rival poets, or the love charm. An operetta. Composed by Edward German. M.379.71

Scott, *Sir* Walter, *Baronet.*
Alice Brand. Cantata. [Music by] Horatio Parker. No. 1 in M.417.48
The bridal of Triermain. A cantata. The music by Frederick Corder. No. 2 in M.285.30
Guy Mannering. For an opera based on this work see Bertin, Louise Angélique.
Ivanhoe. For an opera based on this work see Rossini, Gioacchino Antonio. Ivanhoé.
Lovely Rosabelle. Ballad. [Music] by G. W. Chadwick. No. 7 in M.194.8
Musical illustrations of the Waverley novels. [Songs.] By Eliza Flower. M.441.29

Scott, *Sir* Walter, *Baronet. (Continued.)*
Young Lochinvar. A ballad. The music composed by Archibald Davidson Arnott. No. 1 in M.409.30
Same. The music composed by Ethel M. Boyce. No. 4 in M.379.13
Yule-tide, or ye merrie and anciente Englyshe pastyme of Crystmasse eve. Sette to musicke by J. Morgan Bentley. No. 4 in M.204.2

Scottish chief, The. *Cantata.* For the MUSIC and LIBRETTO see Sangster, W. H.

Scribe, Augustin Eugène.
Cagliostro. Opéra comique. Paroles de MM. E. Scribe et de St. Georges. Musique de Ad. Adam. M.432.1
Les deux nuits. Opéra comique. Paroles de Mrs Bouilly & Scribe. Mis en musique par Mr A. Boieldieu. M.432.8
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L'étoile du nord. Opéra comique. Musique de G. Meyerbeer. M.443.78
La fiancée du roi de Garbe. Opéra-comique. Paroles de Scribe et de Saint Georges. Musique de D. F. E. Auber. M.418.1
Le fidèle berger. Opéra comique. Paroles de Scribe et de St Georges. Mis en musique par Adolphe Adam. M.432.2
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Haydée, ou le secret. Opéra-comique. Mise en musique par D. F. E. Auber. M.418.3
Les Huguenots. Opéra. Musique de Giacomo Meyerbeer. M.450.18
La juive. Opéra. Musique de F. Halévy. M.450.9
Le lac des fées. Opéra. Paroles de MM. E. Scribe et Mélesville [pseud.]. Musique de D. F. E. Auber. M.418.2
La maçon. Opéra comique. Paroles de MM. Scribe & Germain Delavigne. Musique de D. F. E. Auber. M.378.26
Manon Lescaut. Opéra comique. Musique de D. F. E. Auber. M.432.4
Polichinelle. Opéra-comique. Paroles de MMrs Scribe et Duveyrier. Musique de A. Montfort. M.378.58
Die zwei Prinzen. Oper. Nach dem Französischen des Scribe und Mélesville [Pseud.] von M. G. Friedrich. Musik von Heinrich Esser. M.418.14

Scylla. *Opera.* For the LIBRETTO see Duché de Vancy, J. F.

Se infido. *Catch.* COCCHI, G. No. 59 in M.430.1.6

Se mai turbo. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 7.) No. 5 in M.430.1.9

Se mi prestasse i vanni. *Part-song.* GARCIA, M. del P. V. M.157.14.4

Se mormora. *Song.* HANDEL, G. F. 10 Altarien aus Opern und Oratorien. M.450.10

Se per te moro. *Song.* ALARY, J. E. A. M.157.14.2

Se placar volete. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 6.) No. 4 in M.430.1.9

Se Romeo t'uccise. *Cavatina.* BELLINI, V. M.157.14.3

Se spuntan vezose. *Aria.* TERRADELLAS, D. M. B. M.409.37

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Sea, The. *Song.* MACDOWELL, E. A. Eight songs. No. 1 in M.417.24

Sea, The, hath its pearls. *Song.* MANSFIELD, R. One evening. M.417.44

Sea symphony, A. *Cantata.* For the MUSIC see Williams, R. V. For the LIBRETTO see Whitman, W.

Seaboards, The, are her mantle's hem. *Part-song.* MARTIN, G. C. M.398.2

Search, The. *Part-song.* DAVIES, H. W. Noble numbers. M.443.89

Search where ambition. *Glee.* CALLCOTT, J. W. No. 15 in M.430.1.23

Sea-side sonnet, The. *Song.* ESSEX, T. Collection of original compositions. No. 9 in M.441.100

Sea-wanderers. *Cantata.* For the MUSIC see Bantock, G. For the LIBRETTO see Bantock, H. F.

Secret, Le, de maître Cornille. *Opera.* For the MUSIC see Parès, G. P. C. For the LIBRETTO see Sivieude, E.

Secret kiss, The. *Song.* OSWALD, J. No. 301 in M.CAB.1.50
Secret, The, of the sea. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61
Sedaine, Michel Jean.
Le diable à quatre ou la femme accariâtre. Opéra. Mis en musique par Mr Solié [pseud.]. M.418.35
Ernelinde. Tragédie lyrique. [Paroles de Poinsinet et Sedaine.] Mis en musique par A. D. Philidor. M.432.11
On ne s'avise jamais de tout. Opéra-comique. Musique de Monsigny. M.443.53
See! Amanda, blooming nature. A new song [T.] set for the German flute. (*In* Universal harmony. Fol. 87.) No. 82 in M.CAB.1.47
See, brothers, see how the night comes on. *Song.* DEVEREAUX, L. Maltese boatman's song. No. 53 in M.129.52
See Cloe, how ye new blown rose. *Song.* HOWARD, S. Advice to Cloe. M.409.37; etc.
See Daphne, see Florellio. *Song.* HOWARD, S. Florellio and Daphne. No. 315 in M.CAB.1.50
See from afar. *Glee.* WEBBE, S. No. 9 in M.430.1.19
See Horace shaded. *Catch.* SMITH, J. S. No. 14 in M.430.1.15
See how the fading glories. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
See, I languish. *Song.* OSWALD, J. The borrow'd kiss. No. 93 in M.CAB.1.47
See in the morning. *Glee.*
CALLCOTT, J. W. No. 128 in M.430.1.25
HOOK, J. No. 52 in M.430.1.11
See mine own sweet jewel. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.
See my many colour'd fields. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
See now the blust'ring Boreas blows. *Part-song.* How cold it is! No. 105 in M.129.111
See, Phillis, yonder bow'r. *Catch.* BATTISHILL, J. No. 18 in M.430.1.3
See Phillis, yonder bower. *Song.* VINCENT, R. No. 154 in M.CAB.1.50; etc.
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See, smiling from the rosy east. *Glee.* SPOFFORTH, R. No. 28 in M.430.1.31
See Stella, as your health returns. A favourite song [T., with accomp. for flute]. (*In* Calliope. 2d edition. Vol. 2, p. 197.) No. 360 in M.CAB.1.50
See that insect proud and vain. *Song.* FLY, The. No. 29 in M.376.31.2
See the bowl. *Catch.* WELLESLEY, G. C. No. 31 in M.430.1.12
See the course throng'd with gazers. *Song.* RACE horse, The. No. 58 in M.129.111
See the cricketers. *Round.* CRICKETERS, The. No. 28 in M.430.1.21
See the jolly god. *Catch.* WEBBE, S. No. 61 in M.430.1.8
See the jolly god. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 120–128.) No. 42 in M.430.1.14
See, Die, war wild im Heulen. *Song.* SCHROETER, C. E. W. Fünf und zwanzig Lieder. M.430.4
See what horrid tempests. *Glee.* STEVENS, R. J. S. No. 74 in M.430.1.20
See where my dear Hamilla smiles. *Song.* GREENE, M. Hamilla. No. 76 in M.376.31.2
See where Phillis lies. *Glee.* JENNER, C. No. 38 in M.430.1.11
See while thou weepst. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 2, 3.) No. 2 in M.430.1.11
See with ivy chaplet. *Glee.* CALLCOTT, J. W. No. 38 in M.430.1.30
Seeboeck, W. C. E.
Gavotte à l'antique. Portrait du conte Contin. [Pour piano.] Autograph manuscript. [189–?] No. 4 in M.451.2.5
Portrait N. D. S. [Pour piano.] Autograph manuscript. [189–?] No. 5 in M.451.2.5
Seedo, ——.
Ye gods, ye gave to me a wife. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 11.) No. 203 in M.CAB.1.50
Seek not to know what must not be reveal'd. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
Seelenkranke, Der. *Song.* GOLTERMANN, G. E. Songs. M.417.15
Seelig sind die Todten. *Motet.* SCHUETZ, H. No. 16 in M.414.43.14
Seemanns Abschied. *Song.* WOLF, H. Gedichte von J. von Eichendorff. No. 2 in M.415.82
Seemorgen. *Symphonic poem.* SCHILLINGS. Meergruss. M.444.132
Segne, Vater, meinen Fleiss. *Song.* LOEWE, J. C. G. Werke. Band 1. No. 53 in M.384.67.1
Segnitz, Ernst Eugen.
Friedrich Smetana, Streichquartett E moll: "Aus meinem Leben." Erläutert. Berlin. Schlesinger. [1910? Der Musikführer. Nr. 244.] M.217.12.244
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Segnitz, Eugen. See **Segnitz, Ernst Eugen.**
Seguidillas manchegas. *Song.* LACOME D'ESTALENX, P. J. J. Échos d'Espagne. M.443.56
Seguidille de la Manche. *Song.* LACOME D'ESTALENX, P. J. J. Échos d'Espagne. M.443.56
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KJERULF, H. Songs. M.417.20
LOEWE, J. C. G. Werke. Band 1, 11. M.384.67.1,11
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Sehnsucht nach dem Moselland. *Duet.* NOEROTH, J. Moselieder. No. 2 in M.450.33
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Selbstgeständnis. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38
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[Helena in Troas.] Choruses and incidental music to Helena in Troas by John Todhunter. Composed by Bertram Luard Selby. [Vocal score.] London. Novello, Ewer & Co. [1890.] No. 2 in M.409.34
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Selby, William.
If beauty's pow'r. A new song [BAR. With thorough bass]. (*In* Clio and Euterpe. Vol. 2, p. 103.) No. 62 in M.376.31.2
When from my Sylvia I remove. A favourite song [BAR. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, p. 185.) No. 98 in M.376.31.3

Select songster, The. *Songs without music.* CARPENTER, J. E., editor. M.129.99

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- Finländische Festklänge. Für Orchester. Op. 31. Partitur. Christiania. Zapffe. [188–?] No. 1 in M.434.107
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- Hilf Herr, mein Gott, in dieser Noth. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 70–72.) No. 19 in M.414.43.11

Selva, Blanche, *editor.*
- RUST, F. W. Douze sonates pour piano transcrites conformément aux manuscrits originaux de la Bibliothèque de Berlin. M.444.154

Selva incantata, La. *Opera.* For the MUSIC see **Righini, V.**

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Semet, Théophile Aimé Émile.
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Send back my long strayd eyes to me. *Song.* LEVERIDGE, R. The reproach. No. 133 in M.CAB.1.48

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Senn, J.
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Sensitive, Une. *Song.* JAQUES-DALCROZE. Des chansons. No. 2 in M.203.37

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Sento un dolce zefiretto. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 80, 81.) No. 40 in M.430.1.4

Senza Cerere. *Canon.* HAYES, W. No. 30 in M.430.1.2

Sept paroles, Les, de N. S. Jésus-Christ. See **Seven last words.**

Septem ultima verba Christi in cruce. See **Seven last words.**

Sepulto Domino. *Gradual.* VALLOTTI, F. A. No. 12 in M.414.43.14

Serâpis. *Opera.* For the MUSIC and LIBRETTO see **Buck, D.**

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- AUBERT, L. F. M. Douze chants. No. 2 in M.137.23
- BRUNEL, R. Poème des mois. No. 4 in M.417.58
- DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2
- GROVLEZ, G. Trois mélodies. No. 1 in M.137.44
- LACOME D'ESTALENX, P. J. J. Échos d'Espagne. M.443.56
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- VERSEPUY, M. Chansons d'Auvergne. M.417.55

Sérénade à la mansarde. *Song.* DUPIN, P. Recueil de mélodies. M.442.19

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Sérénade du passant. *Song.* MASSENET, J. É. F. Songs. M.417.25

Sérénade, La, du paysan. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

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German, J. E. Overture to Shakespeare's Richard III, for full orchestra. M.445.49
Shakespeare, William. *Romeo and Juliet.*
Berlioz, L. H. Roméo et Juliette. Symphonie dramatique. Partitur. Werke. Serie 1, Abteilung 4. M.440.3.1.4
German, J. E. Pavane from the music to Shakespeare's Romeo and Juliet. Composed for the production of the play at the Lyceum Theatre, London, September, 1895. Full score. M.450.55
—— Prelude to Shakespeare's Romeo and Juliet. Composed for the production of the play at the Lyceum Theatre, London, September, 1895. Full score. M.450.56
Shakespeare, William. *Songs.*
Davy, J. Six madrigals, for four voices. Three for two sopranos, tenore & bass, and three for one soprano, alto, tenor & bass. M.450.7
Simpson, R. Sonnets of Shakspeare, selected from a complete setting, and miscellaneous songs. [With accompaniments for pianoforte.] M.441.97
Wassall, G. A Shakespeare song cycle. [With accompaniments for pianoforte.] M.137.62
Shakespeare, William. *Songs. Interpolated.*
Arne, T. A. The new air in The tempest. Bid your faithful Ariel fly. M.442.125
Hodson, G. A. Soft in the east [song with pianoforte accompaniment], sung in Shakespeare's play of The merry wives of Windsor. M.450.54
Horn, C. E. Oberon's court; or songs of the fairies. [Accomp. for pianoforte.] M.450.47
Shakespeare, William. *Tempest.*
Arne, T. A. Where the bee sucks. Ariel's song in The Tempest [T. With figured bass and accomp. for German flute]. No. 70 in M.376.31.1
Braunfels, W. Ariels Gesang nach Shakespeare's „Sturm" für Orchester. Op. 18. No. 2 in M.450.49
Chausson, E. La tempête. Musique de scène. Airs de danse et danse rustique extraits. Pour grand orchestre. Op. 18. No. 3 in M.450.49
Schumann, R. A. Schlusslied der Narren aus „Was ihr wollt" (W. Shakespeare). Op. 127, No. 5. Werke. Serie 13, Vol. 4. M.316.1.13.4
Sullivan, A. S. Three dances from the music to Shakespeare's Tempest. [Full score.] M.450.53
Zumsteeg, J. R. Die Geister-Insel. Im Klavierauszug. M.152.9
Shakespeare, William. *Twelfth night.*
Mackenzie, A. C. Overture to Shakespeare's comedy Twelfth night. (Op. 40.) Full score. M.431.23
Shakespeare, William. *Winter's tale.*
Goldmark, C. Ein Wintermärchen. Oper, frei nach Shakespeare. Klavierauszug mit Text vom Komponisten. M.450.45
Pillaut, L. Perdita. Opéra-comique. Épisode de la comédie de Shakespeare "Le conte d'hiver." Poème de Louis Gallet. [Musique de] Léon Pillaut. Partition chant et piano réduite par l'auteur. No. 2 in M.134.17
Shakespeare's garland. *Pageant.* Dibdin, C. The overture, songs, airs, and chorusses, in the jubilee, or Shakespear's garland. No. 1 in M.430.7
Shall I compare thee. *Song.* Wassall, G. A Shakespeare song cycle. M.137.62
Shall I stand still. *Song.* Carey, H. The musical century. M.414.46
Shall I then hope? Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 43–45.) No. 26 in M.430.1.18
Shall I wasting in despair. *Glee.* Callcott, J. W. No. 39 in M.430.1.25
Shall mortals e'er be dry? *Canon.* Harington, H. No. 43 in M.430.1.14
Shall the harp then be silent. [Song, T. Also] Harmonized for two voices [S. T. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 8, pp. 117–121.) M.441.48.2
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.
Shamrock, The. [Thro' Erin's isle. Song, A. or B. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 5, pp. 2–5.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
Shamrock, The; or, songs of old Ireland. A choice collection of sentimental, comic, convivial, political, and patriotic songs of Erina. New York. Dick & Fitzgerald. [1862.] M.129.63
Shape, A, alone, let others prize. *Song.* Gram, H. No. 106 in M.129.111
Shape, The, and face let others prize. *Song.* Oswald, J. No. 95 in M.cab.1.47
Shapleigh, *Mrs.* Bertram, *translator.*
Boelitz, J. M. Die Nonnen (The nuns). No. 2 in M.137.29
Sharp, William.
Across the silent stream. From "The hills of dream." [Music by] Henry Eichheim. No. 4 in M.432.41
The lament of Ian the proud. From "The hills of dream." [Music by] Henry Eichheim. No. 6 in M.432.41
The undersong. From "The hills of dream." [Music by] Henry Eichheim. No. 3 in M.432.41
When the dew is falling. From "The hills of dream." [Music by] Henry Eichheim. No. 2 in M.432.41
Shav'd are the cooks. *Catch.* Paxton, S. No. 32 in M.430.1.20
Shaver's price, A. *Catch.* Callcott, J. W. No. 2 in M.430.1.29
Shaw, Carlos Fernández.
La vie brève. (La vida breve.) Drame lyrique. Musique de Manuel de Falla. M.442.67
Shaw, Frederick.
Fred Shaw's Dime American comic songster. Containing a selection of comic songs. Philadelphia. Winch. [1860.] M.129.55
Shaw, George Bernard.
Arms and the man. For an opera based on this work see Straus, Oscar. The chocolate soldier.
Shaw, Gus.
Gus Shaw's Comic song and recitation book. New York. Dick & Fitzgerald. [1860.] Portrait. Plate. M.129.76
Shaw, Thomas.
[The island of St. Marguerite.] Overture, songs, duets, trios & chorusses in the comic opera entitled The island of St. Marguerite. Adapted for the harpsichord & voice. London. Thompson. [1789.] No. 1 in M.140.18
She is faithless. *Glee.* Stevens, R. J. S. No. 30 in M.430.1.31
She is far from the land. [Song, S. Also] Harmonized for three voices [S. T. B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 4, pp. 88–93.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.
She midst the lightning's blaze. *Canon.* Callcott, J. W. No. 27 in M.430.1.27
She raise and loot me in. *Song.* Thomson, W. Orpheus Caledonius. Vol. 2. No. 14 in M.376.32.2
She sung of love. [Song, S. or T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 9, pp. 44–47.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
She walks in beauty. *Part-song.* Bruch, M. Hebräische Gesänge. No. 1 in M.444.28
She who alone. *Catch.* Webbe, S. No. 70 in M.430.1.9

She whom above my self. *Song.* CAREY, H. The musical century. M.414.46

She's gone. *Elegy.* DANBY, J. No. 42 in M.430.1.23

Shed roses. *Glee.* CALLCOTT, J. W. No. 112 in M.430.1.23

Sheeles, John.

Chast Lucretia. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 55.) No. 55 in M.CAB.1.50

Kind Ariadne drown'd in tears. [Song, T. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 55 in M.CAB.1.48

Sheherazade. *Songs.* For the MUSIC see Ravel, J. M. For the WORDS see Klingsor, T.

Shells of ocean. *Song.* CHERRY, J. W. No. 14 in M.129.52

Shepherd, Arthur.

The Lord hath brought again Zion. Baritone solo and chorus for mixed voices. Op. 6. [With accompaniment for organ.] Boston. Oliver Ditson Co. 1907. No. 3 in M.409.41

Shepherd, The. *Song.* ARNE, T. A. The monthly melody. No. 1 in M.CAB.1.3.1

Shepherd leave decoying. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Shepherd Paris, The. *Glee.* WEBBE, S. No. 89 in M.430.1.23

Shepherd while you're such a rover. *Song.* CAREY, H. The musical century. M.414.46

Shepherd woud'st thou. *Glee.* CALLCOTT, J. W. No. 45 in M.430.1.23

Shepherd's complaint, The. *Song.* RUSSEL, D. Sweet were once the joys. M.409.37; etc.

Shepherd's invitation, The. *Song.* ARNE, T. A. The vocal grove. M.434.95

LAMPE, J. F. The new-flown birds. M.409.37; etc.

Shepherdess, The. *Song.* ARNE, T. A. The monthly melody. No. 1 in M.CAB.1.3.1

Shepherdesses, pretty lasses. *Glee.* DANBY, J. No. 28 in M.430.1.25; etc.

Shepherds deck your crooks. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 206–210.) No. 83 in M.430.1.19

Sheridan, Richard Brinsley Butler.

Pizarro. For incidental music to this play see Kelly, Michael.

Shew us thy mercy. *Canon.* CHURCHILL, G. S. No. 50 in M.430.1.31

Shield, William.

Amo, amas, I love a lass. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 163–166.) No. 62 in M.430.1.20

Bright chanticleer. A favorite hunting song [with pianoforte accomp.]. New York. Printed by W. Howe. [1798?] No. 23 in M.441.49

Also to be found in Boston musical miscellany, where it appears under the title Old Towler.

The cheering rosary. [Song, with pianoforte accompaniment.] Philadelphia. Printed at Carr & Co^{s} Musical Repository. [1793.] No. 27 in M.441.49

The farmer. A comic opera. Selected & composed by Wm. Shield. The words by J. O'Keefe. [Accomp. for pianoforte.] London. Clementi & Co. [179–?] No. 2 in M.140.19

Fontainbleau, or our way in France. A comic opera. Written by J. O'Keefe. Selected & composed by William Shield. [Accomp. for pianoforte.] London. Longman & Broderip. [1784.] No. 3 in M.140.19

A glass is good, and a lass is good. [Song, BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 113–115.) No. 32 in M.370.2.2

Hartford bridge, or the skirts of a camp. An operatic farce, selected and composed by William Shield. The poetry by W^{m} Pearce. [Vocal score.] London. Longman & Broderip. [1792?] No. 2 in M.140.18

Old Towler. See his Bright chanticleer.

The streamlet that flow'd round her cot. [Song, T., from The woodman.] (*In* American musical miscellany. Pp. 181, 182.) No. 71 in M.129.111

Shield, William. *(Continued.)*

Sweet transports. Sung in the opera of Rosina. [With pianoforte accompaniment.] New York. Printed & sold at J. Hewitt's Musical Repository. [1798?] No. 29 in M.441.49

Tho' Bacchus may boast. [Song, T.] (*In* American musical miscellany. Pp. 268–270.) No. 102 in M.129.111

When bidden to the wake or fair. A favorite song in Rosina. [With pianoforte accompaniment.] New York. Printed & sold at J. Hewitt's Musical Repository. [179–?] No. 28 in M.441.49

Also to be found in American musical miscellany; Boston musical miscellany. Pp. 43–45 of the last-named collection contain the words of two other songs set to the same music as the above: My Nanie O, and O Nancy wilt thou go with me.

The woodman. A comic opera, composed chiefly by Will^{m} Shield. The poetry by Bate Dudley. [Accomp. for pianoforte.] London. Printed by Longman & Broderip. [1792.] No. 2 in M.430.7

Shipwreck, The, of Prince William. *Song.* BISHOP, H. R. Historical ballads and songs. M.380.39

Shipwreck'd sailor's grave, The. [When evening came. Song, S. or T.] (*In* Boston musical miscellany. Vol. 2, pp. 48, 49.) No. 12 in M.370.2.2

Shoot false love. *Part-song.* MORLEY, T. Of Thomas Morley the first booke of balletts. M.452.4.4

Short explication, A, of such foreign words as are made use of in musick books. London. Printed for J. Brotherton. 1724. M.374a.10

Appended is An account of printed musick for violins, hautboys, flutes and other instruments, by several masters.

Shou'd I join. *Glee.* ROCK, W., *Jr.* No. 72 in M.430.1.30

Shou'd love sincere. *Song.* OSWALD, J. No. 332 in M.CAB.1.50; etc.

Shropshire lad, A. *Songs.* MANNEY, C. F. No. 1 in M.442.121

Shun not, Celia. *Song.* ADVICE to Cœlia. No. 252 in M.CAB.1.50

Si beviam. *Glee.* BERG. G. No. 37 in M.430.1.3

Si de mon premier rêve. *Song.* AUBERT, L. F. M. Rimes tendres. No. 1 in M.417.1; etc.

Si fosse mia. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Si iniquitates observaveris Domine. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 74.) No. 40 in M.430.1.5

Si j'étais né petit oiseau. *Song.* BÉRAT, F. Chansons. M.376.48

Si lodi pure amore. *Part-song.* CLARI. G. C. M. Madrigali o terzetti. M.441.14

Si monsieur. *Glee.* CALLCOTT, J. W. No. 82 in M.430.1.31

Si ung œuvre parfait doit chacun contenter. *Song.* MOULLÉ, É. Chansons tendres. M.442.97

Sia lodato. *Canon.* WEBBE, S. No. 23 in M.430.1.28

Siam nave. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 112–117.) No. 42 in M.430.1.11

Sibelius, Jean Julius Christian.

Der Barde. Tondichtung für Orchester. Op. 64. Partitur. Leipzig. Breitkopf & Härtel. [1914.] No. 2 in M.444.176

Belsazar. Suite für kleines Orchester. Aus der Musik zu dem Drama „Belsazar's Gastmahl" von Hj. Procopé. Op. 51. Partitur. Berlin. Schlesinger. [1907.] M.421.6

In memoriam. Trauermarsch für Orchester. Op. 59. Partitur. Leipzig. Breitkopf & Härtel. [1910. Breitkopf & Härtel's Partitur-Bibliothek.] No. 1 in M.136.48

Karelia-Ouverture. Op. 10. Partitur. Leipzig. Breitkopf & Härtel. 1906. M.434.111

Die Okeaniden. Aallottaret. Tondichtung für grosses Orchester. Op. 73. Partitur. Leipzig. Breitkopf & Härtel. [1915.] M.450.52

Pohjola's Tochter. Sinfonische Fantasie für grosses Orchester. Op. 40. Partitur. Berlin. Schlesinger. [1906.] No. 2 in M.136.48

Scènes historiques. Suite für grosses Orchester. Partitur. Op. 25, 66. Leipzig. Breitkopf & Härtel. [1912, 13.] M.444.12

Contents. — All overtura. — Scena. — Festivo. — Die Jagd. — Minnelied. — An der Zugbrücke.

Sibelius, Jean Julius Christian. *(Continued.)*
Valse triste. Aus der Musik zu A. Järnefelt's Drama, „Kuolema." Partitur. Leipzig. Breitkopf & Härtel. 1904. No. 3 in M.411.92
Voces intimae. Quartett in D moll für 2 Violinen, Viola und Violoncello. Op. 56. Kleine Partitur. Berlin. Schlesinger. [1909.] No. 4 in M.412a.23

Sibelius, Jean Julius Christian. *Works about.*
SCHATTMANN, A. Jean Sibelius, Konzert für Violine mit Orchester, D moll. Op. 47. Erläutert. Berlin. [1910?] M.217.12.342

Sibérienne, La. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Sibylle, Die, von Tivoli. *Opera.* For the Music see **Sormann**, A. R. G. For the LIBRETTO see **Schulz-Henecke**, A.

Sicard, Émile.
Héliogabale. Tragédie lyrique. Musique de Déodat de Séverac. M.135.30

Sicard, Sylva.
Bacchus & Silène. (Bacchus mystifié.) Ballet pantomime. Musique de Max d'Ollone. M.442.47

Sichleinrauschen. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33

Sicilian vespers. *Overture.* VERDI, F. G. F. M.445.37

Sicilien, Le. *Opera.* For the Music see **Weckerlin**, J. B. T.

Sie geht in Schönheit. *Song.* LOEWE, J. C. G. Werke. Band 15. No. 24 in M.384.67.15

Sieben Worte, Die, des Erlösers am Kreutze. *Oratorio.* For the Music see **Haydn, F. J.**

Sieber, A. Eccarius-.
Cyrill Kistler. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 22, 23. Leipzig. 1906.) M.376.33.1
Dr. Frank L. Limbert. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 163–166. Leipzig. 1907.) M.376.33.2
Walter Rabl. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 192–196. Leipzig. 1907.) M.376.33.2

Siedle, Edward.
The gay musician. A comic opera. Book and lyrics by Chas. T. Campbell and Edward Siedle. Music by Julian Edwards. M.379.39

Siefert, E. Bost.
Ceux qui pieusement sont morts pour la patrie. "Hymne" de Victor Hugo. Cantate pour orchestre, orgue ad libitum, soli et chœurs. [Musique de] E. B. Siefert. Partition piano et chant. Paris. "Édition mutuelle." 1911. No. 1 in M.450.23
Chanson printanière. Chœur pour voix de femmes avec accompagnement de piano. Paroles de Louisa Siefert. [Musique de] E. Bost-Siefert. Paris. "Édition mutuelle." 1913. No. 2 in M.450.23

Siege, The, of Valenciennes. *For pianoforte.* KAMBRA, K. M.445.52

Siegel, Rudolf, *editor.*
HUMPERDINCK, E. Les roitelets. („Königskinder.") Conte lyrique. M.442.5

Siegesfuerst, Der. *Hymn.* LOEWE, J. C. G. Werke. Band 16. No. 33 in M.384.67.16

Sieh, O Mensch, auf Gottes Güte. *Aria.* HOMILIUS, G. A. No. 18 in M.443.23

Siehe, das ist Gottes Lamm. *Motet.* HOMILIUS, G. A. No. 23 in M.443.23

Siehe, des Herrn Auge. *Motet.* HOMILIUS, G. A. No. 14 in M.443.23

Siehe meine Freundin, du bist schöne. *Anthem.* HAMMERSCHMIDT, A. Dialogi. M.414.23

Siehe, wir preisen selig. *Choral.* LOEWE, J. C. G. Werke. Band 16. No. 27 in M.384.67.16

Siener, J.
Der gelbe Prinz. Operette. Musik von Carl Ohnesorg. Text von J. Siener und H. Ohnesorg. M.125.72

Sienkiewicz, Henryk.
Quo vadis? For an opera based on this work, see **Nouguès**, J.; for an oratorio based upon it, see **Novovieiski**, F.

Sievers, Georg Ludwig Peter.
Mozart und Süssmayer. Ein neues Plagiat, ersterm zur Last gelegt, und eine neue Vermuthung. die Entstehung des Requiems betreffend. Mainz. Schott. 1829. M.376.52

Sievert, E.
Prinz Ador. Tanzmärchen. Musik von Cornelius Rübner. M.125.80

Sigh, The. *Song.* HOOK, J. Petrach's sonnets. M.402b.22

Sigh no more ladies. *Glee.* STEVENS, R. J. S. No. 41 in M.430.1.26

Sigh no more ladies. *Song.* ARNE, T. A. The agreeable musical choice. M.440.21.1

Sigh no more my lovely Celia. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 84.) No. 84 in M.CAB.1.50

Sigh not ye winds. *Glee.* CALLCOTT, J. W. No. 14 in M.430.1.30

Signale für die musikalische Welt. Jahrgang 1–73. Leipzig. 1843–1915. 73 v. in 71. M.185.1

Signor sergente. *Part-song.* DONIZETTI, G. M.157.14.4

Silas, Eduard.
Messe pour quatre voix et orgue. Op. 62. [Partition pour chant et orgue.] Paris. Katto. [186–?] M.444.134

Silence. *Song.*
AUBERT, L. F. M. Crépuscules d'automne. No. 1 in M.137.23
LASSEN, E. Song album. Vol. 2. M.443.84.2
RHENÉ-BATON. Chansons douces. M.137.39

Silence is in our festal halls. [Song, S. or T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, supplement, pp. 139–145.) M.441.48.2
Also to be found in Stevenson & Bishop's Moore's Irish melodies.

Silence ye jades. *Catch.* ARNE, T. A. No. 26 in M.430.1.6

Silent lover, The. *Song.* BOYCE, W. No. 58 in M.376.31.3

Silent noon. *For violoncello and pianoforte.* CONVERSE, F. S. No. 1 in M.434.32

Silent noon. *Song.* LEIGHTER, H. C. The day of beauty. M.444.41

Silent nymph. *Glee.* CALLCOTT, J. W. No. 57 in M.430.1.23

Silent, oh Moyle! [Song, A. or B. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 104, 105.) M.441.48.1
Also to be found in Stevenson & Bishop's Moore's Irish melodies.

Silesia. *Music.*
KOSSMALY, C., *compiler.* Schlesisches Tonkünstler-Lexikon, enthaltend die Biographien aller schlesischen Tonkünstler, Componisten, Cantoren, Organisten. Heft 1–4. Herausgegeben von Kossmaly und Carlo [Pseud.]. Breslau. 1846. M.376.58

Silhouettes.
ALLMAYER, H. [10 silhouettes, of composers, mounted on 2 cards, size, each, 16 × 14 inches, in portfolio.] M.12.2

Sillages. *For pianoforte.* AUBERT, L. F. M. No. 1 in M.444.145

Silly swain, no longer dwell. A new song [T. With thorough bass]. (*In* Clio and Euterpe. Vol. 2, p. 58.) No. 37 in M.376.31.2

Silly sylvan, A. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

Silver, Charles.
Myriane. Drame lyrique en trois actes. Poème de Paul Ferrier et Paul de Choudens. Musique de Ch. Silver. Partition chant et piano. Paris. Choudens. 1912. M.441.43

Silver ring, The. *Song.* CHAMINADE, C. L. S. Twenty melodies. M.417.7

Silver robe, The. *Children's opera.* For the Music see **Millner**, H. L. For the LIBRETTO see **Bray**, R. A.

Silver swan, The. *Part-song.* GIBBONS, O. The first set of madrigals. M.452.4.5

Silvestre, Paul Armand.
Amour d'hiver. Poésies. Mises en musique par André Messager. No. 2 in M.441.56
Le chevalier d'Éon. Opéra-comique de Armand Silvestre et Henri Cain. Musique de Rodolphe Berger. M.379.1
Dimitri. Opéra. Paroles de M.M. H. de Bornier & A. Silvestre. Musique de Victorin Joncières. M.CAB.2.29

Silvestre, Paul Armand. *(Continued)*
Henry VIII. Opéra. Poème de Léonce Détroyat & Armand Silvestre. Musique de Camille Saint Saëns. M.432.49
Le retour. Poésies. [Musique de] H. Letocart. No. 1 in M.415.46
Rimes tendres. Musique de Louis Aubert. No. 1 in M.417.1

Silvia. See also Sylvia.

Silvia. *Cantata.* For the Music see Parker, L. N. For the Libretto see Mariner, S.

Silvia the fair. *Song.* Boyce, W. No. 180 in M.cab.1.50

Silvia to Alexis. *Song.* Lampe, J. F. No. 111 in M.cab.1.50; etc.

Silvia's retreat. [Silvia, on her arm reclining. Song, m.-s. or bar. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 51 in M.cab.1.48

Simon, Hernian, *translator.*
Busch, C. The four winds ("Die vier Winde"). No. 1 in M.379.16

Simonetti-Bleiner, Madame, *translator.*
Howard de Walden, F. G. E. Dylan, son of the wave. A drama. Music by Josef Holbrooke. M.450.12

Simoni, Renato, *editor.*
Sardou, V. Madame Sans-Gêne. Commedia di Vittoriano Sardou ed É. Moreau. [Musica da] Umberto Giordano. M.442.110

Simple sweep, A. *Opera.* For the Music see Downes, J. F. For the Libretto see Broughton, F. W.

Simpson, Christopher, *editor.*
Campion, T. The art of setting or composing of musick in parts. M.cab.1.52

Simpson, Harold.
The life of Yvette Guilbert. Portraits. Plates. Facsimiles. (*In* Guilbert, Yvette. Struggles and victories. Pp. 165–348. London. [1910.]) M.433.13

Simpson, Richard.
Sonnets of Shakspeare, selected from a complete setting, and miscellaneous songs, by Richard Simpson. [With accompaniments for pianoforte.] London. Lucas, Weber & Co. [1878.] M.441.97
Contents. — Sonnets: Those hours that with gentle hand did frame. — Then let not winter's rugged hand deface. — Lo in the Orient. — Weary with toil, I haste me to my bed. — That God forbid that made me first your slave. — If there be nothing new but that which is. — Against my love shall be as I am now. — No longer mourn for me when I am dead. — That time of year thou may'st in me behold. — Or shall I live your epitaph to make. — Some say thy fault is youth. — Alas, 'tis true I have gone here and there (2 settings). — Miscellaneous songs: Who makes the last a pattern for next year. (Donne.) — With daisies pied. — From this bleeding hand of mine. (Herrick.) — Fair is my love. — Tho' I am young. (Jonson.) — Good night. — The wounded Cupid. (Herrick.) — Come unto these yellow sands. — 'Tis double death. — When that I was and a little tiny boy. — Hatill. (Miss Caddell.) — Sacred song. (Psalm LVI.)

Since brass, nor stone. *Song.* Wassall, G. A Shakespeare song cycle. M.137.62

Since Celia's unkind. *Song.* Harris, ——. No. 209 in M.cab.1.50

Since drinking has pow'r. *Song.* Monro, G. The pow'r of drinking. No. 48 in M.cab.1.50; etc.

Since first you knew. *Glee.* King, M. P. No. 19 in M.430.1.30

Since from my dear Astrea's sight. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Since Jenny thinks mean. *Song.* Worgan, J. M.409.37

Since life is a bubble. *Song.* Jovial fellow, The. No. 101 in M.376.31.2

Since Michael Hunt. *Catch.* Rock, W. No. 14 in M.430.1.24

Since, Moggy, I mun bid adieu. *Song.* Adieu, The. No. 54 in M.376.31.2

Since my tears and lamenting. *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

Since now my Sylvia. *Catch.* Worgan, J. No. 11 in M.430.1.4

Since our liquor is good. *Glee.* Cooke, B. No. 22 in M.430.1.13

Since Phillis has bubbl'd. *Catch.* Smith, J. S. No. 49 in M.430.1.13

Since restless cares. *Catch.* Overend, M. No. 39 in M.430.1.2

Since the toils and the hazards of war. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Since then I'm doom'd. Song [m.-s.] in the Spoil'd child. (*In* American musical miscellany. Pp. 293, 294.) No. 109 in M.129.111

Since times are so bad. *Musical dialogue.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Since wedlock's in vogue. *Song.* Burney, C. The man to my mind. No. 134 in M.376.31.1
Sadler, ——. The maid's resolution. M.409.37

Sincere lover, The. *Song.* Orme, R. M.409.37

Sinding, Christian.
Frühlingsrauschen. Klavierstück. Op. 32, No. 3. Leipzig. Peters. [1896.] No. 3 in M.445.35
Quartett (A moll) für 2 Violinen, Viola, Violoncell. Op. 70. Leipzig. Peters. [1905.] No. 4 in M.412a.11.1
Suite en sol-min. pour violon et piano. Op. 96. [Partition et partie.] Mainz. Schott. 1909. No. 2 in M.434.32
Suite für Violine mit Pianofortebegleitung. Leipzig. Peters. [188–?] M.444.135
Trio für Piano, Violine, Violoncell. Op. 87. [Partitur und Stimmen.] Leipzig. Peters. [1908.] M.407.51

Sing a song of sixpence. *Canon.* Callcott, J. W. No. 156 in M.430.1.25

Sing all ye muses. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Sing joyfully to God. *Canon.* Danby, J. No. 29 in M.430.1.28

Sing joyfully unto God. *Anthem.* Byrd, W. M.444.20

Sing, maiden, sing. *Song.* Bennett, W. S. Twelve songs. M.450.15

Sing me, shepherd. Canon three in one in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 19, p. 192.) No. 73 in M.430.1.19

Sing one, two, three. A catch à 4 voci. (*In* The Pleasant musical companion. Fol. 22.) No. 43 in M.cab.1.53

Sing', sing'. *Song.* Kjerulf, H. Songs. M.417.20

Sing — sing — music was given. [Song, s. or t. Also] Harmonized for three voices [s. s. b. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 9, pp. 48–58.) M.441.48.2
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

Sing, smile, slumber! *Song.* Gounod, C. F. No. 3 in M.450.43

Sing something else. *Song.* Hopkins, F. Twenty songs. M.137.41

Sing, sweet harp. [Song, s. or t. Also] Harmonized for three voices [s. t. b. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 10, pp. 64–72.) M.441.48.2
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

Sing to the Lord. *Canon.* Alcock, J. No. 85 in M.430.1.23

Sing unto the Lord. *Canon.* Cooke, B. No. 10 in M.430.1.27
Fergus, J. No. 5 in M.430.1.30
Webbe, S. No. 28 in M.430.1.30

Sing we and chant it. *Part-song.* Morley, T. Of Thomas Morley the first booke of balletts. M.452.4.4

Sing we merrily. *Anthem.* Child, W. M.444.20
Danby, J. No. 102 in M.430.1.25
Webbe, S. No. 50 in M.430.1.17

Sing ye Druids. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Sing ye merrily unto God. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 54–56.) No. 15 in M.430.1.10

Sing ye merrily unto God. Canon four in two [s. a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 124, 125.) No. 55 in M.430.1.18

Singer, Otto, *Jr., editor.*
Albert, E. F. C. d'. Izeÿl. Musikdrama. M.389.58
Delius, F. Eine Messe des Lebens. M.441.66
Strauss, R. Ariadne auf Naxos. Oper. M.441.7
—— Elektra. Tragödie. M.418.37
—— Josephs Legende. Handlung. M.450.24
—— Der Rosenkavalier. Komödie. M.418.46
Zincke, H. F. A. Riquet mit dem Schopf. Ein Märchenspiel. M.125.63

Singers.
Deville, P. F. A. Arnoldiana, ou Sophie Arnould et ses contemporaines; recueil choisi d'anecdotes piquantes, de

Singers. *(Continued.)*
réparties et de bons mots de Mlle Arnould; précédé d'une notice sur sa vie et sur l'Académie impériale de musique. Paris. 1813. Portrait. M.377.21

EDWARDS, H. S. The prima donna; her history and surroundings from the seventeenth to the nineteenth century. London. 1888. 2 v. M.371.52

Singet dem Herrn. *Anthem.*
KASTNER, G. E. F. No. 8 in M.414.43.8
PACHELBEL, J. No. 16 in M.414.43.3

Singet fröhlich Gott. *Anthem.* ENGEL, D. H. No. 10 in M.414.43.9

Singet Gott, lobsinget seinem Namen. *Anthem.* SCHULZ, F. No. 15 in M.414.43.9

Singing. *Instruction books.*
BERINGER, M. Musicæ: das ist der freyen lieblichen Singkunst erster und anderer Theil. Sampt beygefügtem nützlichen Exempel Büchlein. Nürnberg. [M.DCX.] M.149a.46

DAVENPORT, A. B. The Davenport method. (Guide for teachers and students.) Fundamentals of vocal art. Boston. 1908. Illus. M.453.13

GUMPELTZHAIMER, A. [Compendium musicæ latino-germanicum. Augsbourg. 1632?] Portrait. Plate. M.149a.45

HEYDEN, S. De arte canendi, ac vero signorvm in cantibvs vsv, libri duo. Ab ipso authore recogniti, mutati & aucti. Norimbergæ. M.D.XL. M.149a.67

PENNA, L. Li primi albori mvsicali per li principianti della musica figurata; distinti in tre' libri: dal primo spuntano li principij del canto figvrato; dal secondo spiccano le regole del contrapvnto; dal terzo appariscono li fondamenti per suonare l'organo ò clavicembalo sopra la parte. In Bologna, MDCLXXXIV. M.149a.35; etc.

Singing. *Operatic.*
CACCINI, G. Le nvove mvsiche. Firenze. MDCI. No. 2 in M.396.74

Singing alone. *Part-song.* MORLEY, T. Of Thomas Morley the first booke of balletts. M.452.4.4

Singing charms ye blest above. *Song.* TURNER, W. On Mira's singing and beauty. No. 63 in M.CAB.1.48

Singt mein Schatz wie ein Fink. *Song.* WOLF, H. Lieder nach verschiedenen Dichtern. No. 4 in M.415.82

Singt neue Gesänge. *Aria.* PENZEL, ——. No. 31 in M.443.23

Sinigaglia, Leone.
[Le baruffe chiozzotte.] Ouvertüre zu Goldonis Lustspiel "Le baruffe chiozzotte" für Orchester. Op. 32. Partitur. Leipzig. Breitkopf & Härtel. [1908.] M.133.35

Danze piemontesi (sopra temi popolari) für Orchester. Op. 31, No. 1, 2. Partitur. Leipzig. Breitkopf & Härtel. [1907.] No. 2 in M.136.29

Konzert-Etude für 2 Violinen, Viola und Violoncello. Op. 5. [Partitur.] Leipzig. Eulenburg. [1905. Payne's Kleine Partitur-Ausgabe. 258.] No. 3 in M.412a.11.1

Konzert für Violine und Orchester. Op. 20. Partitur. Leipzig. Breitkopf & Härtel. 1902. M.411.93

Piemonte. Suite per orchestra (sopra temi popolari). Op. 36. Partitur. Leipzig. Breitkopf & Härtel. [1912.] M.444.13
Contents. — Per campi e boschi. — Un balletto rustico. — „In montibus sanctis." — Carnevale piemontese.

Romanze für Horn und Streichquartett (oder Streichorchester). Op. 3. Ausgabe für Horn u. Clavier. Leipzig. Ricordi & Co. 1902. No. 1 in M.357.35

Serenade für Violine, Viola und Violoncell. Op. 33. Partitur. Leipzig. Breitkopf & Härtel. [1908.] No. 4 in M.412a.20

Zwei Charakterstücke. Two characteristic pieces. Für Streichorchester. Op. 35. Partitur. Leipzig. Breitkopf & Härtel. [1916. Breitkopf & Härtels Partitur-Bibliothek.] No. 3 in M.357.30
Contents. — Regenlied. — Etude.

Sinner, The, shall see. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 11.) No. 8 in M.430.1.5

Sípek, Karel.
Psohlavci. Zpěvohra dle slejnojmenného románu Aloise Jiráska. Hudbu složil Karel Kovařovic. M.442.54

Sir, have you the papers read? *Catch.* CALLCOTT, J. W. No. 66 in M.430.1.25

Sir Hilchen of Lorch. *Song.* BISHOP, H. R. Songs and legends of the Rhine. M.441.12

Sir John wears out. *Catch.* CALLCOTT, J. W. No. 60 in M.430.1.23

Sir Marmaduke, or Too attentive by half. *Opera.* For the MUSIC see **Eichberg, J.** For the LIBRETTO see **Woolf, B. E.**

Sir Nicolas. *Cantata.* For the MUSIC see **Allon, E.** For the LIBRETTO see **Praed, W. M.**

Sir the bottle stands. *Catch.* CALLCOTT, J. W. No. 64 in M.430.1.25

Sir Timothy. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 88, 89.) No. 35 in M.430.1.22

Sir will you please. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, p. 171.) No. 56 in M.430.1.12

Sir you are a comical fellow. *Catch.* BATES, W. No. 22 in M.430.1.8

Sir you are a rascal. *Catch.* SMITH, J. S. The wranglers. No. 38 in M.430.1.17

Sir you are prudent. *Part-song.* DANBY, J. No. 42 in M.430.1.28

Sir, your assurance. *Song.* CAREY, H. The musical century. M.414.46

Sirs the Serpentine river. *Catch.* BERG, G. No. 42 in M.430.1.7

Sister of Phœbus. *Glee.* WEBBE, S. No. 62 in M.430.1.8

Sit nomen Domini. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 26, 27.) No. 21 in M.430.1.1

Sit nomen Domini. [Canon for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, p. 13.) No. 12 in M.430.1.2

Sitt, Hans.
Romance pour alto (Bratsche) avec accompagnement d'orchestre ou de piano. Op. 72. Édition pour alto et piano. Leipzig. Forberg. [1900.] No. 1 in M.445.45

Sittlichkeit und Gesundheit in der Musik. *Æsthetics.* PUDOR, H. M.128.88

Sivieude, Edmond.
Le secret de maître Cornille. Opéra comique tiré de la nouvelle de Alphonse Daudet. Musique de Parès. M.443.34

Skaldische Rhapsodie. *For violin and piano.* WOYRSCH, F. von. M.434.73

Сказаніе о невидимомъ градѣ и Китежѣ и дѣвѣ Февроніи. Die Legende von der unsichtbaren Stadt Kitesh und von der Jangfrau Fewronia. *Opera.* For the MUSIC see **Rimski-Korsakov, N. A.** For the LIBRETTO see **Bielsky, W. I.**

Skinner, Ralph M.
The motor girl. A musical comedy. Book and lyrics by Chas. J. Campbell and Ralph M. Skinner. Music by Julian Edwards. No. 2 in M.389.59

Skirnisför. *Ballet-pantomime.* FRANCKE, R. M.431.15

Skladatel, Upravil, *editor.*
SMETANA, B. Libuše. Slavnostní zpěvohra. M.441.64

Skriabin, Aleksandr.
Prométhée: le poème du feu. Pour grand orchestre et piano avec orgue, choeurs et clavier à lumières. Op. 60. Partition. Berlin. Russischer Musikverlag. 1911. M.451.1

Скупой рыцарь. Der geizige Ritter. *Opera.* For the MUSIC see **Rakhmaninov.** For the LIBRETTO see **Pushkin.**

Sky lark, The. *Song.* ARNE, T. A. No. 61 in M.376.31.2

Skye boat song. *Song.* LAWSON, M. L. Songs of the North. M.442.106

Slang catch. *Catch.* CALLCOTT, J. W. No. 9 in M.430.1.25

Slaughter, A. Walter.
Alice in Wonderland. A dream play for children. Written by H. Savile Clarke. Music by Walter Slaughter. [Vocal score.] London. Ascherberg, Hopwood & Crew. [1906.] M.417.30

Lady Tatters. Romantic light opera in three acts. Book by Herbert Leonard. Lyrics by Roland Carse. Music

Slaughter, A. Walter. *(Continued.)*
by Walter Slaughter. Vocal score. London. Francis, Day & Hunter. 1907. M.240.30

Slavische Tänze. *For pianoforte.* Dvořák, A. M.440.23

Slavonic song. *Song.* Chaminade, C. L. S. Twenty melodies. M.417.7

Sleep expand thy downy wings. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 125–127.) No. 37 in M.430.1.12

Sleep gentle youth. *Glee.* Fergus, J. No. 41 in M.430.1.31

Sleep my friend. *Song.* Massenet, J. É. F. Songs. M.417.25

Sleep, poor youth. *Glee.* Smith, J. S. No. 3 in M.430.1.10

Sleeping beauty, The. *Cantata.* For the Music see Lahee, H. For the Libretto see Tennyson, A.

Sleeping fair, The. [To shun bright Sol's meridian heat. Song, T. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 180.) No. 132 in M.376.31.1

Sleeping love. *Song.* Foerster, A. M. Album of lyrics. No. 3 in M.432.36

Sleepy fair, The. *Song.* Howard, S. No. 269 in M.cab.1.50; etc.

Sleepy star eyes gleam. *Song.* Hopkins, F. Twenty songs. M.137.41

Slighted lover, The. See Believe my sighs.

Slighted nymph, The. *Song.* Granom, L. C. A. No. 53 in M.376.31.1

Slim princess, The. *Opera.* For the Music see Barrett, T. For the Libretto see Blossom, H. M., Jr.

Slowacki, Juliusz.
Mazepa. For an opera based on this work, see Koczalski, Raoul Armand Georg. Mazeppa.

Sly John. *Catch.* Danby, J. No. 16 in M.430.1.27

Smart, *Sir* George Thomas.
Go idle boy. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 46–49.) No. 15 in M.430.1.32

The Paphian doves. A new book of kisses; set for the harpsichord or piano-forte with an accompanyment for the violin, and transpositions for the German-flute and guittar. The songs & music entirely new by different ingenious masters [J. B. Adams and Thos. Smart]. M.440.33

Smetana, Bedřich.
Braniboři v Čechách. Zpěvohra o třech jednáních slova napsal Karel Sabina. Hudbu složil Bedřich Smetana. Klavírní výtah s textem upravil Jindřich Kaán z Albestů. 2. vydání. V Praze. Umělecká Beseda. 1911. M.442.55

Libuše. Slavnostní zpěvohra ve třech jednáních. Na slova J. Wenziga. Hudbu složil Bedřich Smetana. Klavírní výtah se zpěvy Upravil Skladatel. V Praze. Nakladem Umělecké Besedy. 1898. M.441.64
The overture is arranged for four hands.

Tajemství. Komická opera o 3 dějstvich. Na slova Elišky Krásnohorské [pseud. Hudbu slozil] B. Smetana. Klavírní výtah se zpěvy, upravil Prof. Karel Stecker, k druhému vydání přehlédl Frt. Picka. V Praze. Umělecká Beseda. 1908. M.442.56

Smetana, Bedřich. *Works about.*
Segnitz, E. Friedrich Smetana, Streichquartett E moll: "Aus meinem Leben." Erläutert. Berlin. [1910?] M.217.12.244

Smieton, John More.
Connla. A dramatic cantata founded on a Celtic fairy-tale. The words written by James Smieton. The music composed for three solo voices, chorus, and orchestra by John More Smieton. Op. 25. [Vocal score.] London. Novello, Ewer & Co. [189–?] No. 2 in M.379.32

Smile, The. *Song.* Hook, J. Petrach's [sic] sonnets. M.402b.22

Smile, Britannia. A favourite song [T. With thorough-bass for the harpsichord, and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 1, p. 1.) No. 1 in M.376.31.1

Smiling dawn, The. *Song.* Handel, G. F. No. 41 in M.376.31.3

Smiling morn, The. *Song.* Birks, The, of Endermay. No. 128 in M.cab.1.50

Smir Tantalův. *Opera.* For the Music see Fibich, Z. For the Libretto see Frida, E. B.

Smirking Nan. *Song.* Oh! woe is me. M.409.37; etc.

Smith, Blanche Fanny Wyatt-, *translator.*
Tchaikovski, P. I. Tschaikowsky-Album für Gesang und Klavier. M.417.32

Smith, Charles.
Hit or miss. A musical entertainment composed by Chas Smith. The poetry by Isaac Pocock. [Vocal score.] London. Preston. [1810.] M.450.62

Smith, Charles W.
Snowdrop and the seven little men. A musical play, adapted from Grimm's fairy story. Book and lyrics by Philip Carr. Music by Charles W. Smith. Vocal score. London. Keith, Prowse & Co., Ltd. 1903. M.442.108

Smith, David Stanley.
The Logos. ("The Word is flesh become.") A Christmas cantata for soprano, tenor and baritone soli, chorus and organ. Opus 21. The words from the Incarnation by the Rev. F. R. Bateman. The music by David Stanley Smith. [Vocal score.] New York. The H. W. Gray Co. 1908. No. 2 in M.417.78

Prince Hal. (An overture.) Orchestra score. Op. 31. New York. Schirmer. [1915.] M.445.46

Smith, Gerrit.
Gavotte [for pianoforte]. Op. 21, No. 1. Autograph manuscript. [189–?] No. 8 in M.451.2.5

Romance. [For pianoforte.] Op. 21, No. 2. Autograph manuscript. [189–?] No. 9 in M.451.2.5

Smith, Gustave.
Le gamma musical. Ou exposé raisonné des principes de la musique accompagné de l'historique des signes et des faits, à l'usage des élèves des écoles et cours de musique. Ottawa. Orme. 1891. M.453.34

Smith, Harry Bache.
The enchantress. An opera comique. Book and lyrics by Fred de Gresac [pseud.] and Harry B. Smith. Music by Victor Herbert. M.443.22

The soul kiss. [Opera.] Music by Maurice Levi. No. 1 in M.240.26

Sweethearts. A comic opera. Book by Harry B. Smith and Fred. de Gressac [pseud.]. Music by Victor Herbert. M.442.31

The tattooed man. A comic opera. Book by Harry B. Smith and A. N. C. Fowler. Music by Victor Herbert. M.126.38

Smith, Hubbard T.
Listen to my tale of woe [or Johnny Jones and his sister Sue. Song, with pianoforte accompaniment]. Words by Eugene Field. Music by Hubbard T. Smith. [1st edition.] Washington. Ellis & Co. 1884. No. 1 in M.444.136
Same. 1889. No. 2 in M.444.136

Smith, John Christopher.
Attend all ye fair. A favourite song [M.-S. or BAR.] in The way to keep him. [With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 82, 83.) No. 45 in M.376.31.3

Neuf suites de pièces pour le clavecin. Paris. Farrenc. 1870. [Le trésor des pianistes. Vol. 18.] No. 3 in M.450.48.18

No more dams I'll make. A favourite air [B.] in The tempest. [With figured bass.] (*In* Clio and Euterpe. Vol. 3, pp. 150, 151.) No. 79 in M.376.31.3

On tree top'd hill. [Song, T. With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 114, 115.) No. 70 in M.376.31.2

To what my eyes admir'd before. A favourite song [T.] in The tempest. [With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, pp. 110, 111.) No. 67 in M.376.31.2

When faires [sic] dance round. A favourite song [BAR.] in the pantomime of Queen Mabb. [With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 62, 63.) No. 35 in M.376.31.3

Smith, John Christopher. *(Continued.)*

When that gay season. A favourite song [s. or T.] in the opera of The fairys. [With continuous bass.] (*In* Clio and Euterpe. Vol. 1, pp. 164–166.) No. 122 in M.376.31.1

You spotted snakes. A favourite air [s.] in the opera of The fairys. [With continuous bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, pp. 132, 133.) No. 102 in M.376.31.1

Smith, John Stafford.

Adams and liberty. [Ye sons of Columbia.] The Boston patriotic song. Written by Thomas Paine, A.M. [Music by John Stafford Smith. With accomp. for pianoforte. Boston? 1798?] No. 1 in M.451.4

The music is the same as that of the song To Anacreon in Heaven, which was composed by John Stafford Smith. It was afterwards used for The star-spangled banner.

Same. [With accomp. for pianoforte and two flutes or violins.] New York. Printed & sold by W. Howe. [1798.] No. 24 in M.441.49

Same. 3d edition corrected. Boston. Printed & sold by P. A. von Hagen & Co. [1800?] No. 2 in M.451.4

Also to be found in American musical miscellany; Boston musical mscellany.

Same. The anacreontic song as sung at the Crown & Anchor Tavern in the Strand. The words by Ralph Tomlinson. [Music by John Stafford Smith. With accomp. for guitar and German flute.] London. Printed by Longman & Broderip. [178–?] No. 125 in M.CAB.1.3.1

Adieu ye jovial youths. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 65–68.) No. 29 in M.430.1.22

Alleluja. Canon per arsin & thesin & augmentation. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 123.) No. 47 in M.430.1.15

Amen quasi dicunt. Canon three in one by augmentation. (*In* Catch Club. Original manuscript collection. Vol. 14, p. 55.) No. 16 in M.430.1.14

As on a summer's day. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 167–176.) No. 56 in M.430.1.14

Blest pair of syrens. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 64–74.) No. 28 in M.430.1.13

Brisk claret and sherry. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 1–11.) No. 1 in M.430.1.10

By two black eyes. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 27.) No. 17 in M.430.1.18

Cease to blame my melancholy. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 128, 129.) No. 58 in M.430.1.18

Come drink my friend. [Glee for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 9.) No. 5 in M.430.1.19

Come live with me. Glee [T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 184–188.) No. 59 in M.430.1.21

Come thou goddess. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 6–10.) No. 4 in M.430.1.13

Come thou laughter loving pow'r. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 138–140.) No. 54 in M.430.1.15

Come unto me. Canon [for three voices] in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 67.) No. 29 in M.430.1.21

Cries ruby nos'd Peter. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 33.) No. 16 in M.430.1.21

The cup divine. Glee [T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 43–45.) No. 22 in M.430.1.22

Deluded on from scene to scene. Canon, 4th below, 5th above. (*In* Catch Club. Original manuscript collection. Vol. 17, p. 142.) No. 56 in M.430.1.17

Smith, John Stafford. *(Continued.)*

The doctor slept. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 113.) No. 51 in M.430.1.18

The fairest month of the fair year. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 4, 5.) Also to be found in Gow's Edinburgh collection. No. 4 in M.430.1.12

Fled are the hours. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 23–25.) No. 15 in M.430.1.18

Flora now calleth. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 113–121.) No. 50 in M.430.1.20

Grant me kind heaven. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 33.) No. 15 in M.430.1.15

Ha ha! cry'd monsieur. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 57.) No. 26 in M.430.1.21

Hark the hollow woods resounding. Glee [A. A. T. B.]. (*In* Gow. Edinburgh collection. Vol. 2, pp. 30–34.) No. 41 in M.377.22

Here flat on her back. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 81.) No. 33 in M.430.1.11

Here lies the body of Anthony White. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, p. 115.) No. 32 in M.430.1.12

Here rests little Bridget. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, p. 1.) No. 1 in M.430.1.12

How happy is the harmless country maid. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 24–27.) No. 13 in M.430.1.13

I feel I love. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 22, 23.) No. 12 in M.430.1.16

In yonder grove. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 16–22.) No. 9 in M.430.1.12

Is it summer? Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 106–112.) No. 50 in M.430.1.16

Let happy lovers. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 47–58.) No. 16 in M.430.1.12

Let us my Lesbia live and love. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 100–102.) No. 39 in M.430.1.17

Life is a scene. Canon three in one in the fifth and eighth above. (*In* Catch Club. Original manuscript collection. Vol. 19, p. 180.) No. 69 in M.430.1.19

Lift up your heads. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 11, p. 71.) No. 28 in M.430.1.11

Love in her heart. Canon [A. A. T. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 36, 37.) No. 19 in M.430.1.22

The man that loves. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 14.) No. 7 in M.430.1.16

'Midst silent shades. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 28–31.) No. 13 in M.430.1.15

Mongst other folks. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, p. 31.) No. 13 in M.430.1.12

O come lets sport. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 85–89.) No. 35 in M.430.1.11

O fancy. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 19–22.) No. 11 in M.430.1.13

O Pan delight of nymphs. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 196–201.) No. 75 in M.430.1.18

Smith, John Stafford. *(Continued.)*
O remember not the sins. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 79, 80.) No. 32 in M.430.1.11
O you whom vanity's. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 26–28.) No. 11 in M.430.1.17
Ode to May. [Sweet daughter.] Glee [T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 96–99.) No. 48 in M.430.1.16
Poor Hal. Glee [T. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 62, 63.) No. 27 in M.430.1.22
Praise the Lord. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 14, p. 81.) No. 27 in M.430.1.14
Return blest days. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 87–92.)
Also to be found in Gow's Edinburgh collection. No. 27 in M.430.1.15
See Horace shaded. Catch or round [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 32.) No. 14 in M.430.1.15
Since Phillis has bubbl'd. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, p. 155.) No. 49 in M.430.1.13
Sleep poor youth. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 20–27.) No. 3 in M.430.1.10
So well Corinna. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, p. 5.) No. 3 in M.430.1.13
Stay shepherd stay. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 12–20.) No. 2 in M.430.1.10
Strew the roses. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 51–57.) No. 25 in M.430.1.21
Success attend our fleets. Round [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 127.) No. 57 in M.430.1.18
Sweet bird of eve. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 2, 3.) No. 2 in M.430.1.12
Sweet bird that sing'st. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 32–34.) No. 13 in M.430.1.17
Take oh take those lips away. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 158, 159.) No. 54 in M.430.1.19
There was a certain lady. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, p. 3.) No. 3 in M.430.1.12
This bumper to Bacchus. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 82–84.) No. 34 in M.430.1.11
Those are slaves. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 78, 79.) No. 31 in M.430.1.11
'Tis strange that the maidens. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 38, 39.) No. 20 in M.430.1.22
The voters. [Tom who do you vote for? Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 194.) No. 75 in M.430.1.19
The waterman. [Will you go by water. Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, p. 39.) No. 10 in M.430.1.14
What shall he have that kill'd the deer? Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 72–75.) No. 32 in M.430.1.21
When Daphne smiles. Madrigal [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 29–32.) No. 12 in M.430.1.17
While fools their time. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 162–167.) No. 55 in M.430.1.14

Smith, John Stafford. *(Continued.)*
While round the wheel. Canon [T. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 22, p. 153.) No. 49 in M.430.1.22
The wranglers. [Sir, you're a rascal.] Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 17, p. 99.) No. 38 in M.430.1.17
The wreath. [God save great George our king.] Canon in subdiapente upon a plain song [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, p. 110.)
The plain song is the chorus. No. 43 in M.430.1.17
Young Damon knock'd. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 26.) No. 16 in M.430.1.18
Youre two eyn. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 117–119.) No. 41 in M.430.1.14
The youth who fir'd by honest fame. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 182–185.) No. 70 in M.430.1.19

Smith, Robert Bache.
The débutante. Musical comedy. Lyrics by Robert B. Smith. The music by Victor Herbert. M.443.113
Sweethearts. A comic opera. Book by Harry B. Smith and Fred. de Gressac [pseud.]. Lyrics by Robert B. Smith. Music by Victor Herbert. M.442.31

Smith, Samuel Francis.
A hymn of freedom. Music by Mrs. H. H. A. Beach. No. 1 in M.417.3

Smith, William Seymour.
May time! A pastoral cantata for female voices, soli and chorus (two part), with pianoforte accompaniment. The words by Edward Oxenford. The music by Seymour Smith. [Vocal score.] London. Augener & Co. 1892. No. 2 in M.415.63

Smith, Wilson George.
Alla gavotte [for pianoforte]. Op. 61, No. 2. Autograph manuscript. [Cleveland. 189–?] No. 10 in M.451.2.5
Romance. Scène d'amour. [For pianoforte.] Op. 61, No. 1. Autograph manuscript. [Cleveland. 189–?] No. 11 in M.451.2.5

Smiths are good fellows. *Madrigal.* Cobb, J. No. 48 in M.377.22

Smolian, Arthur.
Eugen d'Albert. Portrait. Music. (*In* Monographien moderner Musiker. Vol. 2, pp. 15–39. Leipzig. 1907.) M.376.33.2
Felix Mendelssohn-Bartholdy, Musik zu Shakespeare's "Ein Sommernachtstraum." Op. 61 (sc. 21). Erläutert. Leipzig. Seemann. [1904? Der Musikführer. 287.] M.217.12.287
Felix Woyrsch, Skaldische Rhapsodie. Konzert in D moll für Violine und Orchester (Op. 50). Erläutert. Berlin. Seemann. [1902. Der Musikführer. 291.] M.217.12.291

Smrt' Hippodamie. *Opera.* For the Music see Fibich, Z. For the Libretto see Frida, E. B.

Smyth, Ethel Mary.
Les naufrageurs (Strandrecht). Drame lyrique en trois actes de H. B. Musique de E. M. Smyth. (Ins Deutsche übertragen von John Bernhoff.) [Partition piano et chant.] Leipzig. Breitkopf & Härtel. [1906.] M.125.35
Lithograph script.

Sneezing catch. Pray sir. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 91.) No. 43 in M.430.1.5

Snow fairies. *Cantata.* For the Music see Foster, M. B. For the Libretto see Wensley, S.

Snowdrop and the seven little men. *Opera.* For the Music see Smith, C. W. For the Libretto see Carr, P.

Snowy rose, go deck my fair. [Song, T.] (*In* Boston musical miscellany. Vol. 1, pp. 72, 73.) No. 25 in M.370.2.1

So diligently John. *Catch.* Stevens, R. J. S. No. 53 in M.430.1.25

So far. *Song.* Goltermann, G. E. Songs. M.417.15

So full of life. *Glee.* Webbe, S. No. 10 in M.430.1.16

So gehst du nun. *Choral.* Homilius, G. A. No. 21 in M.414.43.14

So halt' ich endlich dich umfangen. *Song.* Goltermann, G. E. Songs. M.417.15
So light is love. *Part-song.* Wilbye, J. The second set of madrigals. M.452.4.7
So ma'am. *Catch.* Callcott, J. W. Slang catch. No. 9 in M.430.1.25
So neighbour good morrow. *Catch.* Danby, J. No. 32 in M.430.1.23
So rushes my soul. *Song.* Korbay, F. A. Three songs. No. 2 in M.440.8
So so. [My worthy friends.] Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 27.) No. 4 in M.430.1.10
So weit. *Song.* Goltermann, G. E. Songs. M.417.15
So well Corinna. *Part-song.* Smith, J. S. No. 3 in M.430.1.13
So when the glit'ring queen of night. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
Soaper, John.
Let the waiter. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 234–240.) No. 79 in M.430.1.11
Soave sia il vento. *Part-song.* Mozart, J. C. W. A. M.157.14.4
Society of Amateurs, *London.*
Hughes, A. H., *compiler.* Forty-three historical programmes. London. 1889. M.453.22
Socorry. *For pianoforte.* Aubert, L. F. M. Sillages. No. 1 in M.444.145
Soft, The, and meek. *Round.* Cooke, B. No. 2 in M.430.1.14
Soft Cupid. *Part-song.* Travers, J. Eighteen canzonets. M.442.10
Soft god of sleep. *Glee.* Paxton, W. No. 30 in M.430.1.18; etc.
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Softly blew the eastern breezes. *Song.* Laura. No. 22 in M.370.2.1
Softly, O softly drop, mine eyes. *Part-song.* Wilbye, J. The second set of madrigals. M.452.4.7
Softly rise. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 145–147.) No. 48 in M.430.1.12
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Soldier, take off thy wine. *Catch.* Purcell, H. No. 54 in M.cab.1.18; etc.
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Soleil rouge, Le. *Song.* Legay, M. Chansons rouges. M.377.51
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"Domestic economy." Comic operetta in one act. Written by F. C. Burnand. Music by Edward Solomon. Vocal score. London. Enoch. [189–?] M.417.31
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Some cry up Gunnersbury. *Song.* Vernon, J. Strawberry hill. No. 33 in M.376.31.2
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Some of my heroes. *Glee.* Stevens, R. J. S. No. 73 in M.430.1.31
Some say thy fault is youth. *Song.* Simpson, R. Sonnets of Shakspeare. M.441.97
Some say 'tis ambition. *Catch.* Nares, J. No. 40 in M.430.1.2
Some sing of sweet Molly. *Song.* Charming Nancy. No. 69 in M.370.2.1
Some write in the praise of tobacco. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 28.) No. 23 in M.430.1.25
Somebody. [Was I reduc'd to beg my bread. Song, bar.] (*In* American musical miscellany. Pp. 172–174.) No. 67 in M.129.111
Somervell, Arthur.
With still increasing blessings. [Part-song. Accomp. for piano. Words by the Marquis of Lorne.] (*In* Choral songs in honour of Queen Victoria. Pp. 87–92.) M.398.2
Something else to do. [The sun was sleeping in the main. Song, s. or t. With thorough-bass for harpsichord, and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 9.) No. 8 in M.376.31.1
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Sommeil, Le, de l'enfant. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3
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Harding, E. H., *compiler*. Universal songster. New York. [1860?] M.129.66

Humpty Dumpty songster, The. A rare collection of songs and ballads. New York. [1868.] M.129.86

Log cabin & hard cider melodies, The. A collection of popular and patriotic songs, respectfully dedicated to the friends of Harrison and Tyler. Boston. 1840. M.129.108

London Singer's magazine, The. A collection of the most celebrated and popular songs, as sung at the London theatres, public and private concerts, and other places of amusement. London. [183–?] Plates. M.129.114

London Singer's magazine, The, and reciter's album. Edited by Thomas P. Prest. Vol. 1 (no. 23–25, 29, 30, 32); 2 (no. 33, 34, 39). London. [184–?] Illus. M.127.65

Lover, S. Book of Irish songs. M.129.71

Mabel waltz songster, The. Containing the very best songs of the day, including many of Lingard's most popular songs. New York. 1868. M.129.61

Mammoth songster, The. Containing 210 comic and sentimental songs. Boston. 1866. M.129.96

May, F. Comic Irish songster. Containing all the most popular Irish comic songs, as sung by Fred May and J. H. Ogden. New York. [1862.] M.129.51

Meet me in the lane songster. A pleasing collection of very popular original and selected songs and ballads. New York. [1867.] M.129.84

Melville, C. Ballad songster. Being a collection of popular songs and ballads. New York. [1860.] M.129.64

Miss Annie Adams's Song book, containing the words of 64 of her newest and most popular songs, including 27 never before published. London. [1867.] Portrait. M.128.58

Morris, P. American comic melodist. New York. [1857.] M.129.68

Naughty, naughty girls songster, The. Containing choice sentimental and humorous songs and ballads. New York. [1867.] M.129.83

Songs. *Without music. Collections. (Continued.)*

"Nobby" songster, The. Containing the latest and most popular songs of the day. New York. [1868.] M.129.98

Norah O'Neal songster, The. A matchless collection of sentimental, humorous, pathetic, laughable, melancholy, and merry ballads. Mostly adapted to popular tunes. New York. [1868.] M.129.87

O'Malley, C. The Charley O'Malley Irish comic songster. Containing humorous and sentimental Irish songs, together with funny recitations, as sung and given by J. H. Ogden. New York. [1862.] M.129.88

Pastor, A. Tony Pastor's Comic and eccentric songster. Containing a choice collection of comic and eccentric songs, together with humorous recitations. New York. [1862.] M.129.75

Pat Malloy songster, The. Containing many of the best and most popular Irish songs and ballads. New York. [1866.] M.129.53

Pretty little Sarah songster, The. Comprising many of the most popular sentimental ballads, comic songs, and racy burlesque parodies. New York. [1867.] M.129.69

Purdy, S. S. Paul Pry songster and black joker. Containing all the latest and most popular comic songs, banjo solos, songs and dances, eccentric refrains. New York. [1865.] M.129.57

Shamrock, The; or, songs of old Ireland. A choice collection of sentimental, comic, convivial, political, and patriotic songs of Erina. New York. [1862.] M.129.63

Shaw, F. Dime American comic songster. Philadelphia. [1860.] M.129.55

Shaw, G. Comic song and recitation book. New York. [1860.] M.129.76

Songs, &c., in Mr. Wilkinson & Mr. J. Reeve's new entertainment of Trifles light as air and Bachelor's torments. London. 1823. M.127.53

Swinging in the lane songster, The. A selection of ballads, parodies and songs. New York. [1868.] M.129.56

Teddy Regan sonster [sic], The. Being a collection of new and choice Irish songs. New York. [1861.] M.129.73

Thrush, The. A collection of six hundred twenty-six of the most celebrated English and Scotch songs. London. MDCCXLIX. M.129.103

Vaughn, T. Vaughn and Fox's Banjo songster; or, minstrel dime melodist. Philadelphia. [1860.] M.129.91

Velocipede songster, The. Containing nearly all the songs of the day. Including The velocipede! and Pretty little Mary! Arranged for the voice. New York. 1869. M.129.50

Waiting for a Broadway stage songster. An admirable collection of popular songs and ballads. Adapted to very popular and well-known airs and choruses. New York. [1868.] M.129.80

Walking down Broadway songster, The. Containing many fashionable songs and ballads in addition to the two songs "Beautiful bells," and "O, wouldn't you like to know!" arranged for the voice. New York. 1860. M.129.90

Warbling Philomell, The. A new and select collection of the best songs sung this year in polite assemblies, Vauxhall, Ranelah, Marybone Gardens, &c. London. [1780?] M.129.113

Warren, G. Yaller rooster comic banjo songster. Containing a collection of the popular songs at Tony Pastor's Opera House. New York. [1869.] M.129.62

Wearing of the green song book, The. Boston. 1870. M.129.101

Whim, The, of the day. The merry companion. Containing twenty-six of the newest and most approved songs. Sung at the theatres in Boston, and other genteel places of amusement. Boston. 1798. M.129.94

Wood's New plantation melodies. Containing a selection of the most popular choruses, quartettes, glees, etc. Also, funny stories, etc., as told by E. Horn. New York. [1862.] M.129.58

Songs for all ages. *Songs without music.* Carpenter, J. E., *editor.* M.129.95

Songs of the North. *Part-songs.* Lawson, M. L., *editor.* M.442.106

Sonia. *Opera.* For the Music see **Gaubert, P.** For the Libretto see **Batilliot, C.**

Sonne, Die, der Schlaflosen. *Song.* Loewe, J. C. G. Werke. Band 15. No. 34 in M.384.67.15

Sonne ging zur Ruh'. *Song.* Tchaikovski, P. I. Six songs for soprano. M.440.28

Sonne, Die, sinkt. *Song.* Mattiesen, E. Zwölf Gedichte. No. 2 in M.137.63

Sonneck, Oscar George Theodore.

"The star spangled banner." (Revised and enlarged from the "Report" on the above and other airs, issued in 1909.) By Oscar George Theodore Sonneck, chief of the Division of Music, Library of Congress. Washington. 1914. Portraits. 25 facsimiles. Music. M.453.42

Literature used for this report, pp. 105–109.

Sonnenlied. *Song.* Marteau, H. Acht Lieder. Op. 10. M.440.26

Sonnenuntergang. *Song.* Franz, R. 35 Lieder und Gesänge. M.443.110

Mattiesen, E. Zwölf Gedichte. No. 2 in M.137.63

Sonneries de La Rose ✠ Croix. *For pianoforte.* Satie, E. M.443.118

Sonnet. *Song.* Labori, M. Mélodies. Vol. 2. M.442.24.2

Sonnet payen. *Song.* Massenet, J. É. F. Songs. M.417.25

Sonntagslied. *Song.* Loewe, J. C. G. Werke. Band 1. No. 28 in M.384.67.1

Sonnwendglut. *Opera.* For the Music see **Schilling-Ziemssen, H.** For the Libretto see **Baumbach, F.**

Sons, Les, et les parfums tournent dans l'air du soir. *For pianoforte.* Debussy, A. C. Préludes. M.357.26

Sons of Bacchus. *Song.* Carey, H. The musical century. M.414.46

Soon as the genial spring. *Glee.* Alcock, J. No. 2 in M.430.1.15

Soon as the hungry lion. *Part-song.* Farmer, J. The first set of English madrigals. M.452.4.8

Sooner than I'll my love forego. *Song.* Carey, H. No. 175 in M.cab.1.50; etc.

Sophocles. *Ajax.*

Markull. Der rasende Ajas des Sophokles. Für Männerchor und Orchester. Klavierauszug. No. 1 in M.203.18

Sophocles. *Oedipus Tyrannus.*

Paine, J. K. Oedipus Tyrannus of Sophocles. Composed [for male chorus and orchestra]. Op. 35. M.408.1

—— Same. Prelude to Oedipus Tyrannus of Sophocles. [Op. 35. Full score.] No. 2 in M.407.20

Sophronia. [Forbear my friends. Part-song, s. a. b.] (*In* American musical miscellany. Pp. 184–187.) No. 73 in M.129.111

Sophrosyne. *Glee.* Cooke, B. No. 28 in M.430.1.24

Sorceress, The. *Opera.* For the Music see **Ries, F.**

Sorece, Lo, e lo 'nammorato. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.12.2

Sorge nie, dass ich verrate. *Song.* Overeem. Neuer Frühling. M.415.83

Sorglose, Der. *Song.* Loewe, J. C. G. Werke. Band 2. No. 44 in M.384.67.2

Sormann, Alfred Richard Gotthilf.

Die Sibylle von Tivoli. Oper in 2 Akten [von A. Schulz-Heucke. Musik von A. Sormann. Klavierauszug mit Text. Berlin. 1902?]. M.441.39

Lithographic script. There is no title-page.

Sorrows, The, of death. *Canon.* Callcott, J. W. No. 88 in M.430.1.25

Sorte, La, mia tiranna. *Song.* Handel, G. F. 10 Altarien und Oratorien. M.450.10

Sortilège, Le. *Opera.* For the Music see **Gailhard, A.** For the Libretto see **Magre, M.**

Sospir tormenti. *Song.* Caccini, G. Le nvove mvsiche. No. 2 in M.396.74

Sostien diletta. Glee [a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 78–81.) No. 45 in M.430.1.2

Soubies, Albert. See Soubies, Émile Jean Albert.
Soubies, Émile Jean Albert.
Histoire de la musique. Espagne. [Vol. 3.] Le XIXe siècle. Paris. Flammarion. 1900. Portraits. M.377.10
Soubrettenjäger, Der. *Opera.* For the Music see Wagner, F. For the Libretto see Kaiser, F.
Souchay, Conrad Theodor.
König Rother. Gedicht. Componirt von Josef Krug-Waldsee. M.443.28
Souhait. *Song.* Chaminade, C. L. S. Twenty melodies. M.417.7
Soul kiss, The. *Opera.* For the Music see Levi, M. For the Libretto see Smith, H. B.
Soul, The, of Chopin. *Incidental music.* Gehring, A. No. 1 in M.137.29
Soul's aspiration, The. *Cantata.* For the Music see Grimm, J. O.
Soul's ransom, The. *Oratorio.* For the Music see Parry, C. H. H.
Soulié, Charles Georges.
Cocorico. Opérette de G. Duval, Soulié & P. Jailly. Musique de Louis Ganne. M.442.68
Soulié, Melchior Frédéric.
Les deux reines. Opéra comique de Fred. Soulié et Arnould. Mis en musique par Hippolite Monpou. M.402a.22; etc.
Soulier, Jean Pierre.
Le diable à quatre ou la femme accariâtre. Opéra en trois actes. Paroles de Sédaine. Mis en musique par Mr Solié [pseud. Partition]. Paris. Masson. [1809.] M.418.35
Souls, The, of the righteous. *Canon.* Callcott, J. W. No. 154 in M.430.1.25
Sound a parley ye fair. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
Sound fame thy brazen trumpet. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
Sound O muse. *Glee.* Pring, J. C. No. 79 in M.430.1.29
Sound out his praise. Canon four in two in unison. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 60–62.) No. 27 in M.430.1.19
Sound the pibroch. *Song.* Lawson, M. L. Songs of the North. M.442.106
Sound the trumpet. *Catch.* Arne, T. A. No. 22 in M.430.1.2
Sound the trumpet. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
Sound the trumpet. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
Sound trumpet sound. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
Soupir. *Song.* Debussy, A. C. Trois poèmes. M.445.10
Ravel, J. M. Trois poèmes de Stéphane Mallarmé. No. 1 in M.450.21
Souris, Le. [Chanson, T.] (*In* Dessert, Le, des petits soupers. Pp. 79, 80.) No. 1 in M.148.42
Sous bois. *Song.* Doret, G. Jardin d'enfants. M.137.57
Sous la ramée. *Song.* Labori, M. Mélodies. Vol. 2. M.442.24.2
Sous les branches. *Song.* Massenet, J. É. F. Songs. M.417.25
Sous un orme couché. *Song.* Faveurs, Les, du sommeil. No. 1 in M.148.42
Southwick, Frank Treat.
Communion in E flat. [For organ.] Autograph manuscript. [189–?] No. 12 in M.451.2.5
Souvenez-vous. *Anthem.* Hubert, J. Les encensoirs. M.125.54
Souvenir. *Song.* Morac, C. Six poèmes lyriques. M.442.96
Souvenir de Hapsal. *For orchestra.* Tchaikovski, P. I. No. 3 in M.407.79
Souvenir de Venise. *Song.* Massenet, J. É. F. Songs. M.417.25
Souvenirs. *Symphonic poem.* Indy, P. M. T. V. d'. No. 2 in M.412.16
Souvent de nos biens les meilleurs. *Song.* Aubert, L. F. M. Rimes tendres. No. 1 in M.417.1; etc.
Sovereign of my delight. *Part-song.* Morley, T. Canzonets to five and sixe voices. M.452.4.3
Soyer, André.
Reine. Drame lyrique en trois actes et quatre tableaux de Paul de Choudens et Gabriel Bernard. Musique de André Soyer. Partition chant et piano transcrite par Albert Doyen. Paris. Choudens. 1907. M.443.35
Soyons unis. *Song.* Rhené-Baton. Chansons douces. M.137.39
Spaete Gast, Der. *Ballad.* Loewe, J. C. G. Werke. Band 8. No. 5 in M.384.67.8
Spaete Winter, Der. *Cantata.* For the Music see Brambach, C. J. For the Libretto see Engelhard, P.
Spaetherbstnebel, kalte Träume. *Song.* Overeem. Neuer Frühling. M.415.83
Spain. *Music.*
Bailes, Los, y canciones españolas populares. No. 8–10, 12–17 in M.391.57
Lacome d'Estalenx, P. J. J. Échos d'Espagne: chansons & danses populaires recueillies & transcrites par P. Lacome et J. Puig y Alsubide. M.443.56
Soubies, E. J. A. Histoire de la musique. Espagne. [Vol. 3.] Le XIXe siècle. Paris. 1900. Portraits. Plates. M.377.10
Spangenberg, Heinrich.
Frau Holle. Dramatisches Märchen in 5 Bildern von A. Wendel-Marburg. Musik von H. Spangenberg. Klavier-Auszug [mit Text]. Wiesbaden. Bechtold & Co. [1896?] Lithographic script. No. 2 in M.441.95
Spanish affair, A. *Opera.* For the Music see Tracy, G. L. For the Libretto see Stevens, D. K.
Spanking Jack was so comely. *Song.* Sailor's consolation, The. No. 53 in M.129.111; etc.
Sparrow, The, and the gentle dove. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
Spartan song, A. *Glee.* Cooke, B. I have been young. No. 21 in M.430.1.20
Spataro, Giovanni.
Tractato di mvsica di Gioanni Spataro mvsico bolognese nel qvale si tracta de la perfectione da la sesqvaltera prodvcta in la mvsica mensvrata exercitate. Colophon: Impressa in Vinegia per maestro Bernardino de Vitali el di octauo del mese di ottobre M.D.XXXI. Illus. M.433.24
Spataro, Giovanni. *Works about.*
Gafori, F. Apologia aduersus Ioannem Spatarium & complices musicos Bononienses. [Colophon: Impressum Taurini per magistrum Augustinum de Vicomercato. M.D.XX.] No. 2 in M.388.6
Spectre, Le, de la rose. *Song.* Berlioz, L. H. Werke. Serie 6, Abteilung 2. No. 10 in M.440.3.6.2; etc.
Speed away. *Song.* Saroni, H. S. No. 8 in M.431.54
Speer, Daniel.
Grund-richtiger, kurtz, leicht und nöthiger Unterricht der musicalischen Kunst, wie man füglich und in kurtzer Zeit Choral und Figural singen, den General-Bass tractiren, und Componiren lernen soll. Ulm. In Verlag Georg Wilhelm Bühnen. 1687. Black-letter. M.149a.53
Speer, William Henry.
Festival overture for full orchestra. (Op. 9.) Full score. London. Novello, Ewer & Co. [190–?] Lithographic script. M.445.36
The jackdaw of Rheims. Legend by Richard Barham. Set to music for chorus and small orchestra by William H. Speer. (Op. 8.) [Vocal score.] London. Novello, Ewer & Co. 1896. No. 2 in M.409.30
Quartett (B dur) für 2 Violinen, Bratsche und Violoncell. [Op. 6.] Partitur. Berlin. Simrock. [189–?] No. 1 in M.407.78
Spendthrift, A, to his wife. *Catch.* Danby, J. No. 4 in M.430.1.21
Spengel, Julius Heinrich.
Zwiegesang in der Sommernacht. Hört die lauten Liebessänger. Gedicht von Gustav Falke. Für sechsstimmigen gemischten Chor mit Orchester oder Pianoforte zu vier Händen von Julius Spengel. Op. 8. Partitur mit untergelegtem Clavierauszug. Leipzig. Leuckart. [1901.] M.444.14

Spenser, William.
Gelert. Dramatic legend for chorus and orchestra. Music by Ernest Austin. No. 1 in M.379.13
Sperai vicino. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 13–15.) No. 8 in M.430.1.9
Speranza del mio cor. *Song.* ALARY, J. E. A. M.157.14.2
Spesso amor sotto la forma. *Part-song.* CLARI, G. C. M. Madrigali o duetti. M.441.13
Spetrino, F., *editor.*
KOCZALSKI, R. A. G. Mazeppa. Ein Trauerspiel. M.443.14
Spielmannslied. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Spindler, Franz Stanislaus.
Notturno für vier Singstimmen [T. B. B. B.] mit will-kührlicher Klavierbegleitung. Offenbach am Main. André. [179–?] No. 3 in M.430.8
Spinet. *Instruction books.*
COMPLEAT TUTOR, The, for the harpsichord or spinnet, wherein is shewn the Italian manner or fingering with suits of lessons for beginners & those who are already proficients on that instrument & the organ, with rules for tuneing the harpsichord or spinnet. London. [1750?] M.127.55
Spinnerin, Die. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33
WOLF, H. Lieder nach verschiedenen Dichtern. No. 3 in M.415.82
Spinning wheel, The. [To ease his heart. Song, M.-S., without accomp.] (*In* American musical miscellany. Pp. 61–64.) No. 20 in M.129.111
Spinning wheel, The. *Song.* BAILDON, J. No. 51 in M.376.31.2
Spirit of the year, The. *Cantata.* For the MUSIC see Page, A. J. For the LIBRETTO see Page, A. B.
Spirito santo. *Song.* LOEWE, J. C. G. Werke. Band 15. No. 11 in M.384.67.15

Spiro, Friedrich, *translator.*
SETACCIOLI, G. Debussy. Autorisierte Übersetzung nach der zweiten Auflage des Italienischen. Leipzig. 1911. M.377.41

Spitta, Julius August Philipp.
Ueber Johann Sebastian Bach. (*In* Waldersee, Paul H. O., Graf von, editor. Sammlung musikalischer Vorträge. Serie 1, pp. 1–58. Leipzig. 1879.) M.105.3.1
Spitta, Philipp. See Spitta, Julius August Philipp.

Spitzer, D.
Verliebte Wagnerianer. Novelle. 6. Auflage. Wien. Klinkhardt. 1880. M.128.49

Spitzmueller, Georges.
L'émeute. Drame lyrique contemporain. Musique de Edmond Malherbe. M.443.77
Panurge. Haulte farce musicale de Georges Spitzmüller & Maurice Boukay [pseud.] (d'après Rabelais). Musique de J. Massenet. M.431.52
Spitzmuller, Georges. See Spitzmueller, Georges.
Splendor, The, falls on castle walls. *Song.* WHELPLEY, B. Songs from Tennyson's "Princess." No. 4 in M.125.73
Splenetick pills or mirth alamode. *Songs.* VANDERNAN, T. No. 1 in M.430.14

Spofforth, Reginald.
Alas, how vain is happiness. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 157–159.) No. 39 in M.430.1.30
The card invites. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 171–174.) No. 47 in M.430.1.30
Come gentle eve. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 226–232.) No. 59 in M.430.1.30
The ecchoing horn. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 297–302.) No. 69 in M.430.1.30
Gentlest air. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 226–229.) No. 68 in M.430.1.29

Spofforth, Reginald. *(Continued.)*
Hark! the goddess Diana. A favorite duett sung at the Anacreontic Society. [T. BAR. With pianoforte accomp.] New York. Printed & sold at J. Hewitt's Musical Repository. [1798?] No. 26 in M.441.49
How calm the ev'ning. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 80–84.) No. 24 in M.430.1.32
If you see K. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, p. 49.) No. 27 in M.430.1.31
In this recess. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 129–135.) No. 51 in M.430.1.29
Leave wanton bee. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31. pp. 303–311.) No. 84 in M.430.1.31
The midnight moon. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 229–235.) No. 72 in M.430.1.31
My song shall be alway. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 166, 167.) No. 45 in M.430.1.30
On yonder plain. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 269–277.) No. 78 in M.430.1.31
See, smiling from the rosy east. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 50–56.) No. 28 in M.430.1.31
Turn again. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 106–109.) No. 39 in M.430.1.29
A wanton boy. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 33–39.) No. 10 in M.430.1.32
Where are those hours? Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 204–213.) No. 68 in M.430.1.31
Why flows the muses' mournful tear? Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 183–187.) No. 50 in M.430.1.29
Wou'd you the gentle pleasures. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 10, 11.) No. 4 in M.430.1.29
Spoglia amorosa. *Madrigals.* LANDONO, F., *editor.* No. 1 in M.149a.37

Spohr, Louis.
Erwartung. [Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 28, 29.) M.417.40
Faust. Romantische Oper in 2 Aufzügen [von Goethe]. Componirt von Louis Spohr. Im Klavierauszuge von P. Pixis. Leipzig. Peters. [1814?] M.140.20

Spohr, Louis. *Works about.*
JANTZEN, J. Verzeichniss sämmtlicher im Druck erschienener Werke des Hofkapellmeister Louis Spohr, nach Reihenfolge der Opus-Zahlen, mit Angabe der Tonarten, der Verleger, der Preise und der Bearbeitungen. Cassel. [186–?] M.377.61

Spoll, E. A., *pseud.* See Leprieur-Accoyer, Émile.

Spontini, Gasparo Luigi Pacifico.
Olimpie. Tragédie lyrique en trois actes, imitée de Voltaire. Paroles de MMrs Dieulafoi et Brifaut. Mise en musique par Gaspard Spontini. [Partition d'orchestre.] Paris. Erard. [1826?] 3 v. M.431.13

Sporck, Ferdinand Johann Josef Paul, *Graf.*
Ingwelde. Dichtung. Musik von Max Schillings. M.431.34
Münchhausen. Ein Schelmenstück frei nach Karl Immermann von Ferdinand Graf Sporck, Hans von Wolzogen, und [Musik von] Hans Sommer [Pseud.]. M.442.48
Sport-we. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.
Sportive Zephyrus. *Song.* HOWARD, S. M.409.37; etc.
Sposa, La, de lo marenaro. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Sposalizio. *For orchestra.* LISZT, F. [Années de pélerinage.] No. 3 in M.133.41

Sprich nicht immer von dem Laub. *Song.* SCHOENBERG, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62

Sprig, A, of shillelah, &c. [O love is the soul. Song, T.] (*In* Boston musical miscellany. Vol. 1, pp. 105–107.) No. 37 in M.370.2.1

Spring, The. *Glee.* WEBBE, S. No. 10 in M.430.1.12

Spring. *Song.* ARNE, T. A. The monthly melody. No. 1 in M.CAB.1.3.1

GOLTERMANN, G. E. Songs. M.417.15

LASSEN, E. Song album. M.443.84

Spring. *Waltz.* SCHARFENBERG, W. No. 1 in M.431.54

Spring blossoms. *Song.* HUMPERDINCK, E. Junge Lieder. M.416.12

Spring gardens. See Boyce, W. Flora, goddess, sweetly smiling.

Spring greeting. *For organ.* ALLEN, N. H. No. 4 in M.451.2.1

Spring greeting. *Song.* LASSEN, E. Song album. M.443.84

Spring-joy. *Song.* LEIGHTER, H. C. Youth and spring. No. 2 in M.125.73

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Spring, The, returns. *Glee.* DALE, W. No. 67 in M.430.1.24

Spring returns. *Song.* DAFFODIL. No. 103 in M.376.31.1

Spring song. *Duet.* HEFFNER, C. Six vocal duets. No. 1 in M.137.30

Spring song. *For organ.* WILKINS, H. D. No. 20 in M.451.2.6

Spring, the sweet spring. *Song.* BROWN, E. A. Elizabethan lyrics. M.126.82

Springtime. *Song.* LASSEN, E. Song album. M.443.84

Spring-time mantleth every bough. *Part-song.* MORLEY, T. Canzonets . . . to three voyces. No. 2 in M.452.4.1

Spring time, The, returns. *Song.* ALLOA House. No. 3 in M.129.111

Spring wish, The. *Song.* LAMPE, J. F. No. 85 in M.CAB.1.48

Squeamish prude, The. *Song.* CAREY, H. The musical century. M.414.46

Squire, William Barclay, *compiler.*

Catalogue of printed music published between 1487 and 1800 now in the British Museum. London. Printed by order of the Trustees. 1912. 2 v. M.433.1

Contents. — 1. A–K. 2. L–Z and first supplement.

Squire, William Henry.

Sérénade pour [violon et] violoncelle avec accompagnement du piano. Op. 15. [Avec 2 violons, flûte, clarinette & contrebasse ad lib. Partition et parties.] London. Augener & Co. [189–?] No. 2 in M.407.49

Stabat Mater. *Anthem.* LLOYD, G. H. M.421.29

Stabat Mater. *Cantata.* For the MUSIC see **Alary**, J. E. A.; also **Caldara**, A. Kirchenwerke; also **Ledesma**, N.; also **Stanford**, C. V.

Stadt, Die. *For pianoforte.* SCHUBERT, F. P. Lieder für das Pianoforte. M.452.5.1

Staendchen. *For pianoforte.* SCHUBERT. F. P. Lieder für das Piano-Forte. M.452.5.1

Staendchen. *Song.*

LOEWE, J. C. G. Werke. Band 1, 8. M.384.67.1,8

MUSORGSKI, M. P. 12 Lieder. M.417.74

WOLF, H. Gedichte von J. von Eichendorff. No. 1 in M.415.82

Staggering Tom. *Catch.* PURCELL, H. No. 47 in M.CAB.1.53

Stainer, *Sir* John.

Catalogue of English song books forming a portion of the library of Sir John Stainer. With appendices of foreign song books, collections of carols, books on bells, &c. London. Privately printed. 1891. M.433.7

Flora's Queen. [Part-song, S. S. A. T. B. B. Accomp. for piano. Words by J. F. R. Stainer.] (*In* Choral songs in honour of Queen Victoria. Pp. 119–134.) M.398.2

Stainer, *Sir* John, *editor.*

Early Bodleian music. Sacred & secular songs together with other MS. compositions in the Bodleian Library, Oxford, ranging from about A.D. 1185 to about A.D. 1505. With an introduction by E. W. B. Nicholson, and transcriptions into modern musical notation by J. F. R. Stainer and C. Stainer. London. Novello & Co., Ltd. 1901. 2 v. Facsimiles. M.20.2

Contents. — 1. Facsimiles. 2. Transcriptions.

Stainer, *Sir* John, *editor. (Continued.)*

Stamboul. *Song.* DANIEL, F. S. Album de chansons. M.137.42

Stammering lover, The. *Song.* ARNE, T. A. The vocal grove. M.434.95

Stampiglio, Silvio.

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Stances à V. Hugo. *Song.* DEUTSCH DE LA MEURTHE, H. Mélodies. M.440.10

Stand by! Clear the way! What tho' they call me country lass. See **Carey**, H.

Stand by. Make room. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 105. [London. 1777.]) No. 34 in M.430.1.15

Stand face to face, friend. *Song.* BANTOCK, G. Sappho. No. 2 in M.136.17

Stanford, *Sir* Charles Villiers.

The bard. A Pindaric ode by Thomas Gray. Set to music for bass solo, chorus, and orchestra by C. Villiers Stanford. Op. 50. Pianoforte score arranged by the composer. London. Boosey & Co. 1895. M.409.40

Last post. Choral song. The poem by W. E. Henley. The music by Charles Villiers Stanford. (Op. 75.) [Vocal score.] London. Boosey & Co. 1900. No. 1 in M.443.105

Out in the windy west. [Part-song, S. A. T. T. B. B. Accomp. for piano. Words by A. C. Benson.] (*In* Choral songs in honour of Queen Victoria. Pp. 11–24.) M.398.2

Stabat Mater. A symphonic cantata for soli, chorus and orchestra. Op. 96. Pianoforte arrangement by the composer. London. Boosey & Co. 1907. M.442.49

Te Deum for soli, chorus and orchestra. Op. 66. Pianoforte score [with text] arranged by the composer. London. Boosey & Co. 1898. M.415.79

Stanford, *Sir* Charles Villiers, *editor.*

LEO, L. Dixit Dominus. No. 2 in M.409.29

Stange, Stanislaus.

The patriot. A tragic opera. Music by Julian Edwards. M.126.85

Stange, Stanislaus, *translator.*

BERNAUER, R. The chocolate soldier. An opera bouffe. M.393.76

Stanley, John.

Advice to Cœlia. [Oh Cœlia recall thy lost hours. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 53.) No. 53 in M.CAB.1.50

Also to be found in The Universal musician.

As in a pensive mood. The sequel to Who'll buy a heart. [Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 94–96.) M.409.37

Also to be found, beginning As in a pensive form, in Clio and Euterpe.

By men belov'd. [Song, M.-S. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 156.) M.409.37

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A cure for love. [Long by an idle passion tost. Song, M.-S., with figured bass and accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 88.) No. 271 in M.CAB.1.50

The ladies passion fixt. [To little or no purpose. Song, M.-S. With accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 62.) No. 249 in M.CAB.1.50

Leave me, shephard. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 44.) No. 44 in M.CAB.1.50

This song is entitled The cautious maid. Also to be found in The Universal musician.

Stanley, John. *(Continued.)*
Musick has pow'r. [Song, BAR., with accomp. for flute.] (*In* Apollo's cabinet. P. 128.) M.409.37
This song is entitled The power of musick and beauty, and may also be found in Universal harmony. Another edition, entitled Musick and beauty may be found in Calliope, 2d edition.
Who'll buy a heart. A favourite song [s. With thorough bass]. (*In* Clio and Euterpe. Vol. 3, pp. 193–195.) No. 103 in M.376.31.3

Star, Maria, *pseud.* See **Stern,** *Mme* Louis.

Star, The, of Bethlehem. *Christmas carol.* LANG, M. R. The night of the star. M.417.41

Star of descending night. *Glee.* CALLCOTT, J. W. No. 96 in M.430.1.23

Star of my heart. *Song.* MANSFIELD, R. One evening. M.417.44

Star song, A. *Cantata.* For the MUSIC see **Parker,** H. W. For the LIBRETTO see **Carpenter,** H. B.

"Star spangled banner."
BLAKE, J. H., *compiler.* American national anthem. "Star spangled banner." Made "singable" for the voices of the people. History of the origin of the words and music written for the information and use of the American people. With modern music setting for all voices and all instruments. New York. 1912. Portraits. Plates. Facsimiles. M.432.39
UNITED STATES. *Library of Congress. Division of Music.* "The star spangled banner." (Revised and enlarged from the "Report" on the above and other airs, issued in 1909.) By Oscar George Theodore Sonneck. Washington. 1914. Portraits. 25 facsimiles. Music. M.453.42

Star, The, that bids. *Glee.* CALLCOTT, J. W. No. 64 in M.430.1.23

Starry night. *Song.* LEIGHTER, H. C. The day of beauty. M.444.41

Stars everywhere. *Song.* FOERSTER, A. M. Album of lyrics. No. 3 in M.432.36

Starving life, A, all day we lead. *Song.* WARD, E. The prisoner's song. No. 158 in M.CAB.1.50

Starzer, Josef.
Divertimento in C-dur; Divertimento in A-moll. [Für zwei Violinen, Viola und Basso. Partitur]. (*In* Wiener Instrumentalmusik vor und um 1750. Band 1, pp. 94–117. Wien. 1908.) M.414.26.1

State, The, of Little Britain. *Song.* CAREY, H. M.409.37

Statue, La. *Ballet music.* REYER, L. É. E. No. 2 in M.407.22

Staudigl, Joseph, *translator.*
BUNN, A. Die Zigeunerin. Romantische Oper. M.432.7

Staunend schreit' ich durch die Gassen. *Song.* LOEWE, J. C. G. Werke. Band 14. No. 19 in M.384.67.14

Stay Corydon, thou swain. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

Stay Daphne. *Catch.* WEBBE, S. No. 65 in M.430.1.19

Stay heart, run not so fast. *Part-song.* MORLEY, T. Canzonets to five and sixe voices. M.452.4.3

Stay lovely Laura. *Glee.* COOKE, B. No. 37 in M.430.1.30

Stay O sweet. *Glee.* WEBBE, S. No. 14 in M.430.1.22

Stay shepherd stay. *Glee.* SMITH, J. S. No. 2 in M.430.1.10

Stebbins, George Waring.
Andante in C [for organ]. Op. 3, No. 3. No. 13 in M.451.2.5

Steckenpferdreiter. *Song.* MUSORGSKI, M. P. 12 Lieder. M.417.74

Stecker, Karel, *editor.*
SMETANA, B. Tajemstvi. Komická opera. M.442.56

Stedman, Edmund Clarence.
Five songs for tenor or soprano. Music by Dudley Buck. M.450.6

Steeds, The, of Apollo. [Song, T.] (*In* Boston musical miscellany. Vol. 2, pp. 94–97.) No. 27 in M.370.2.2

Steggall, Charles.
Andante pastorale [for organ]. Autograph manuscript. [189–?] No. 14 in M.451.2.5

Steibelt, Daniel.
Grande sonate pour le pianoforte. Œuv. 64. Paris. Farrenc. 1872. [Le trésor des pianistes. Vol. 20.] No. 6 in M.450.48.20

Stein, Fritz, *editor.*
BEETHOVEN, L. van. Symphonie in C dur. M.434.12

Steinberg, Maximilian.
Quatuor (en la) pour deux violons, alto et violoncelle. Op. 5. Partition. Leipzig. Belaïeff. 1909. No. 5 in M.412a.23

Steiner, Hans, *editor.*
BERÉNY, H. Talmah. Lyrisches Drama. M.125.50

Steinhausen, Friedrich Adolf.
Über die physiologischen Fehler und die Umgestaltung der Klaviertechnik. Leipzig. Breitkopf & Härtel. 1905. M.453.43

Stella, La, dell' Arenella. Canzonetta napoletana. [Accomp. di piano.] (*In* Échos d'Italie. Vol. 2, pp. 167–169.) M.157.14.2

Stella and Flavia. *Song.* HOWARD, S. M.409.37; etc.

Stella, darling of the muses. *Song.* PESCETTI, G. B. The charmer. No. 31 in M.CAB.1.50; etc.

Stephanie, Gottlieb.
The doctor and the apothecary. A musical entertainment. The music adapted from Ditters and composed by S. Storace. No. 2 in M.140.6

Stéphen ou la harpe d'Éole. *Cantata.* For the MUSIC see **Kastner,** J. G. For the LIBRETTO see **Maillan,** F.

Stern, Jean.
Céladon. Opérette. Musique de Édouard Mathé. M.417.46

Stern, *Mme* Louis.
L'épreuve dernière. Mystère. Musique de Émil Nerini. M.126.96
Sangre y sol. Drame lyrique de Maria Star [pseud.] et Henri Cain. Musique de Alexandre Georges. M.125.68

Stern, Der, von Bethlehem. *Cantata.* For the MUSIC see **Rheinberger,** J. G. For the LIBRETTO see **Rheinberger,** F.

Stern winter has left us. *Duct.* BAILDON, J. Jockey and Jenny. M.409.37; etc.

Sternberg, Constantin Ivanovitch, *Edler* von.
Deux morceaux pour le piano. Op. 68. Autograph manuscript. [189–?] 2 parts in 1 v. No. 15 in M.451.2.5
Contents. — Le tourbillon. — Songe d'amour.

Sterne, Die. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 40 in M.384.67.17

Sterne mit den goldnen Füsschen. *Song.* OVEREEM. Neuer Frühling. .415.83

Sterne's Maria. *Song.* MOULDS, J. No. 29 in M.129.111

Stevens, David K.
The golden prince. A cantata. The music by Henry Hadley. No. 1 in M.409.41
ASpanish affair. An opera in one act. Libretto by D. K. Stevens. Music by George Lowell Tracy. Typewritten manuscript. [1910?] No. 1 in M.450.25
Libretto only.
Same. Music by George Lowell Tracy. No. 2 in M.450.25

Stevens, Richard John Samuel.
Adieu ye jovial youths. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 143–147.) No. 42 in M.430.1.26
Altho soft sleep. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 127–129.) No. 33 in M.430.1.28
As sparks fly upwards. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, p. 211.) No. 69 in M.430.1.28
Ask me why I send. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 217–221.) No. 76 in M.430.1.24
Away, delights, away. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 150–157.) No. 55 in M.430.1.29
Balmy gale. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 167–171.) No. 46 in M.430.1.30
Beneath an infant sleeping lies. Epitaph [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 133–136.) No. 54 in M.430.1.24

Stevens, Richard John Samuel. *(Continued.)*

Blest as th' immortal gods. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 285–292.) No. 98 in M.430.1.23

Charming to love. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 319–325.) No. 73 in M.430.1.30

A Cheshire man. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 86, 87.) No.248 in M.430.1.25

The cloud cap't towers. Glee [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 111–113.) No. 41 in M.430.1.10

Consols! consols. Catch [for five voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 130.) No. 51 in M.430.1.24

Crabbed age and youth. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 286–289.) No. 77 in M.430.1.29

Fair decency. Glee [A.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 218, 219.) No. 86 in M.430.1.10

Fill your glasses. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 132, 133.) No. 53 in M.430.1.24

Go happy flower. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 322–325.) No. 122 in M.430.1.25

Go lovely rose. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 206–211.) No. 64 in M.430.1.29

He that woo's a maid. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 120, 121.) No. 53 in M.430.1.16

How I laugh and dance. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 51.) No. 24 in M.430.1.20

I cou'd for ever gaze. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 91.) No. 51 in M.430.1.25

Instant let yonder youth. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 161–164.) No. 52 in M.430.1.22

It was a lover and his lass. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 213–217.) No. 75 in M.430.1.24

Love in her sunny eyes. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 68, 69.) No. 30 in M.430.1.19

The man of feeling. [I know you love.] Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 95.) No. 55 in M.430.1.25

The moon's pale lustre. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 136, 137.) No. 55 ni M.430.1.24

My Kate loves once a year. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 41.) No. 29 in M.430.1.25

Now the hungry lion. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 175–182.) No. 62 in M.430.1.31

O fair sweet face. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 238–241.) No. 61 in M.430.1.30

O memory celestial maid. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 89–94.) No. 35 in M.430.1.19

O mistress mine. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 179–183.) No. 56 in M.430.1.27

O nightingale. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 240–242.) No. 90 in M.430.1.23

O thou who drew'st in tears. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 212, 213.) No. 74 in M.430.1.24

Stevens, Richard John Samuel. *(Continued.)*

Over the mountains. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 244–252.) No. 71 in M.430.1.29

Place me where never summer breeze. Glee [A. A. T. T. B.]. (*In* Catch Cluh. Original manuscript collection. Vol. 25, pp. 326–329.) No. 123 in M.430.1.25

Poor Dolly is pleas'd. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 94.) No. 54 in M.430.1.25

The prints of Wales. [Part song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, p. 209.) No. 67 in M.430.1.28

Prithee foolish boy. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 26–28.) No. 15 in M.430.1.16

See what horrid tempests. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 204–211.) No. 74 in M.430.1.20

Send home my long stray'd eyes. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 68–70.) No. 32 in M.430.1.31

She is faithless. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 61–63.) No. 30 in M.430.1.31

Sigh no more ladies. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 137–142.) No. 41 in M.430.1.26

So diligently John. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 93.) No. 53 in M.430.1.25

Some of my heroes. Glee [T. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 236–245.) No. 73 in M.430.1.31

Sweet muse. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 260–266.) No. 94 in M.430.1.23

Tell me where is fancy bred. Glee [S. S. S. T.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 314–316.) No. 103 in M.430.1.23

The thirsty earth. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 98–103.) No. 37 in M.430.1.19

The three brothers. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 127–133.) No. 49 in M.430.1.10

Thy form has a resistless grace. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 189–193.) No. 52 in M.430.1.30

'Tis mirth that fills. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 150–153.) No. 61 in M.430.1.24

To be gazing on those charms. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 99–103.) No. 27 in M.430.1.28

To morrow with its care. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 347–351.) No. 108 in M.430.1.23

Underneath this stone. Epitaph [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 138, 139.) No. 49 in M.430.1.21

The wagering musicians. [I name you four.] Catch [for five voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 442, 443.) No. 163 in M.430.1.25

Waiter, waiter. Glee [A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 151–157.) No. 39 in M.430.1.28

What a frail life! Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 301–303.) No. 117 in M.430.1.25

What shall he have? Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 154–157.) No. 50 in M.430.1.22

Another setting may be found on shelf-number No. 66 in M.430.1.30.

Stevens, Richard John Samuel. *(Continued.)*

When at Apollo's hallow'd shrine. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 209–221.) No. 62 in M.430.1.27

When my wife is in a pout. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 29, p. 23.) No. 14 in M.430.1.29

Wherefore burn. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 118–123.) No. 44 in M.430.1.22

Who is Sylvia? Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 123–128.) No. 30 in M.430.1.30

Who's honest within. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 163–165.) No. 56 in M.430.1.31

Why so pale and wan. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 338–341.) No. 126 in M.430.1.25

With an honest old friend. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 40–43.) No. 20 in M.430.1.29

Ye cats that at midnight. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 64–66.) No. 33 in M.430.1.20

Ye spotted snakes. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 168–171.) No. 55 in M.430.1.21

You are great arbiter. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 29, p. 22.) No. 13 in M.430.1.29

You kick'd my lanthorn. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 58, 59.) No. 30 in M.430.1.20

You'll notice. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 68.) No. 41 in M.430.1.23

Your fare is a shilling. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 29, p. 118.) No. 44 in M.430.1.29

Stevens, Richard John Samuel, *editor.*

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With figured bass.

Stevenson, *Sir* John Andrew.

Come buy my cherries. Catch [for four voices]. (*In* Gow. Edinburgh collection. Vol. 1, p. 70.) No. 29 in M.377.22

Does the harp of Rosa slumber? [Song, T.] (*In* Boston musical miscellany. Vol. 1, pp. 136–139.) No. 47 in M.370.2.1

Mary, I believ'd thee true. [Song, T.] (*In* Boston musical miscellany. Vol. 1, pp. 134, 135.) No. 46 in M.370.2.1

Moore's Irish melodies. With symphonies and accompaniments [for pianoforte] by Sir John Stevenson and Sir Henry Bishop. New edition. Dublin. Gill. 1882. M.376.56

This volume is made up of the same songs as those in the volumes entitled: A selection of Irish melodies, the contents of which are printed below.

A selection of Irish melodies with symphonies and accompaniments [for pianoforte] by Sir John Stevenson and H. R. Bishop and characteristic words by Thomas Moore. [1st edition.] London. Cramer, Addison & Beale [etc. 1807–34]. 10 parts and supplement in 2 v. Plates. M.441.48

These songs may all be found, for one voice, in the collection entitled Moore's Irish melodies, with symphonies and accompaniments by Sir John Stevenson and Sir Henry Bishop.

Contents. — 1. Introductory piece for two performers on one pianoforte. — Go where glory waits thee. — Remember the glories of Brian the Brave. — Erin! the tear and the smile. — Oh! breathe not his name. — When he who adores thee. — The harp that once thro' Tara's halls. — Fly not yet. — Oh! think not my spirits are always as light. — Tho' the last glimpse of Erin. — Rich and rare were the gems she wore. — As a beam o'er the face of the waters. — The meeting of the waters. — Oh! haste and leave this sacred isle. — How dear to

Stevenson, *Sir* John Andrew. *(Continued.)*

me the hour when daylight dies. — Take back the virgin page. — When in death I shall calm recline. — How oft has the benshee cried. — We may roam thro' this world. — Oh! weep for the hour. — Let Erin remember the days of old. — Silent, oh Moyle! be the roar of thy water. — Come send round the wine. — Sublime was the warning. — Believe me, if all those endearing young charms. — Introductory piece for two performers on one pianoforte. — Erin! Oh Erin. — Like the bright lamp. — Drink to her. — Oh! blame not the bard. — While gazing on the moon's light. — When daylight was yet sleeping under the billow. — By the hope within us springing. — Night clos'd around. — Oh! 'tis sweet to think. — Thro' grief and thro' danger. — When thro' life unblest we rove. — It is not the tear at this moment shed. — 'Tis believ'd that this harp. — Oh! the days are gone. — Tho' dark are our sorrows. — Weep on, weep on. — Lesbia has a beaming eye. — I saw thy form in youthful prime. — By that lake, whose gloomy shore. — She is far from the land. — Nay, tell me not. — Avenging and bright. — What the bee is to the floweret. — Here we dwell, in holiest bowers. — This life is all chequered. — Thro' Erin's isle. — At the mid hour of night. — One bumper at parting. — 'Tis the last rose of summer. — The young May moon. — The minstrel boy. — The valley lay smiling before me. — Oh! had we some bright little isle. — Farewell! but whenever you welcome the hour. — Oh! doubt me not. — You remember Ellen. — I'd mourn the hopes that leave me. — Come o'er the sea. — Has sorrow thy young days shaded? — No, not more welcome. — When first I met thee. — While history's muse. — The time I've lost in wooing. — Oh! where's the slave. — Come, rest in this bosom. — 'Tis gone, and forever. — I saw from the beach. — Fill the bumper fair. — Dear harp of my country. 2. My gentle harp. — As slow our ship. — In the morning of life when cold in the earth. — Remember thee. — Wreath the bowl. — When'er I see those smiling eyes. — If thou'lt be mine. — To ladies' eyes. — Forget not the field. — They may rail at this life. — Oh for the swords of former time. — Ne'er ask the hour — Sail on, sail on. — The parallel. — The fortune-teller. — Drink of this cup. — Oh, ye dead! — O'Donohue's mistress. — Echo. — Oh banquet not! — Thee, thee, only thee. — Shall the harp then be silent? — Oh the sight entrancing. — Sweet Innisfallen. — 'Twas one of those dreams. — Fairest! put on awhile. — Quick! we have but a second. — And doth not a meeting like this. — In yonder valley. — As vanquished Erin. — By the Feal's wave benighted. — They know not my heart. — I wish I was by that dim lake. — She sung of love. — Sing, sing, music was given. — Though humble the banquet. — Sing, sweet harp. — Song of the battle eve. — The wandering bard. — Alone in crowds. — I've a secret to tell thee. — Song of Innisfail. — The night dance. — There are sounds of mirth. — Oh Arranmore. — Lay his sword by his side. — Oh, could we do with this world of ours. — The wine cup is circling. — The dream of those days. — From this hour the pledge is given. — Silence is in our festal halls.

Stewart, Grant.

Madeleine. A lyric opera in one act. Adapted from the French of Decourcelles & Thibaut. Music by Victor Herbert. M.417.39

Mr Pickwick. A musical comedy. Book by Chas. Klein. Lyrics by Grant Stewart. Music by Manuel Klein. M.135.36

Stewart, Humphrey John.

Mass [in D minor]. For male or mixed voices with accompaniment of organ or orchestra. Vocal score. Boston. The Boston Music Co. 1907. No. 2 in M.417.65

Stewart, J.

Love's conquest. A village idyl. Music by Gustav Ernest. No. 2 in M.379.11

Mary Stuart; or, the captive of Lochleven. A cantata for ladies' voices. No. 1 in M.417.13

Stier, Ernst.

Hans Sommer [Pseud.]. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 112–120. Leipzig. 1906.) M.376.33.1

Still it frieth. *Part-song.* Morley, T. Madrigalls to foure voyces. M.452.4.2

Still to be neat. *Song.* Arne, T. A. Nature beyond art. No. 44 in M.376.31.1

Stille der Nacht. *Song.* Mattiesen, E. Zwölf Gedichte. No. 2 in M.137.63

Stille Liebe. *Song.*

Franz, R. 35 Lieder und Gesänge. M.443.110

Loewe, J. C. G. Werke. Band 2. No. 9 in M.384.67.2

Stille Nacht, heilige Nacht. Volkslied [S. A. Mit Klavierbegleitung.] (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. P. 2.) M.128.66

Stint me not in love or wine. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 144–153.) No. 47 in M.430.1.13

Stix, Carl.
Traumgeister. Walzer-Intermezzo für Streichorchester, 2 Flöten und Harfe (nebst Glockenspiel ad lib.). Op. 138. Partitur. Offenbach a/Main. André. 1894. No. 3 in M.444.30

Stoecklin, Paul de, *translator.*
HĀFIZ. Les amours de Hafiz. [Musique de] Blair Fairchild. No. 2 in M.442.119

Stoehr, Richard.
Symphonische Phantasie. Für Orgel und grosses Orchester. Op. 29. Partitur. Leipzig. Siegel. [190–?] M.407.87

Stoessel, Johann Christoph.
Kurtzgefasstes musicalisches Lexicon, worinnen eine nützliche Anleitung und gründlicher Begriff von der Music enthalten, die Termini-technici erkläret, die Instrumente erläutert und die vornehmsten Musici beschriebn sind, nebst einer historischen Beschreibung von der Music Nahmen, Eintheilung, Ursprung, Erfindung, Vermehrung und Verbesserung, biss sie zu itziger Vortrefflichkeit gelangen. Chemnitz, 1737, bey Johann Christoph und Johann David Stösseln. M.377.29
There are manuscript notes.

Stojowski, Sigismond.
Deux pensées musicales pour piano. Op. 1. London. Pitt & Hatzfeld. 1891. No. 1 in M.144.178
Contents. — Mélodie. — Prélude.
Légende pour piano. Op. 8, No. 1. London. Pitt & Hatzfeld. 1891. No. 2 in M.444.178
Sérénade pour piano. Op. 8, No. 3. London. Pitt & Hatzfeld. 1892. No. 3 in M.444.178
Sonate pour piano et violoncelle. Op. 18. [Partition et partie.] Mayence. Schott. [190–?] M.434.67
Variations et fugue pour deux violons, alto et violoncelle. Op. 6. Partition. London. Pitt & Hatzfeld. 1891. No. 2 in M.407.78

Stolen kiss, The. *Song.* OSWALD, J. No. 96 in M.CAB.1.47

Stolz Heinrich und Margret. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33

Storace, Stephen.
Ah! Delia, see the fatal hour. [Song, T.] (*In* American musical miscellany. Pp. 86–88.) No. 32 in M.129.111
The doctor and the apothecary. A musical entertainment. [The words by G. Stephanie.] The music adapted from Ditters and composed by S. Storace. London. Longman & Broderip. [1788.] No. 2 in M.140.6
No song, so supper. A comic opera in two acts. The music chiefly composed & adapted for the harpsichord or pianoforte by Stephen Storace. [The words by Prince Hoare.] London. Longman & Broderip. [1790?] No. 3 in M.140.6

Storchenbotschaft. *Song.* WOLF, H. Gedicht von Eduard Mörike. M.415.38

Stores et jalousie. *Opera.* For the MUSIC see Robillard, V. For the LIBRETTO see Marot, G.

Storm, The. [Cease, rude Boreas. Song, BAR.] (*In* American musical miscellany. Pp. 52–55.) No. 17 in M.129.111
Also to be found in Boston musical miscellany.

Stout Hodge. *Catch.* ARNE, T. A. No. 33 in M.430.1.4

Stout Richard. *Catch.* HOOK, J. No. 2 in M.430.1.20

Stout Roger he courted sweet Nan. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 25.) No. 12 in M.430.1.8

Strachwitz, Moritz Carl Wilhelm Anton, *Graf* von.
Das Herz von Douglas. Ballade. In Musik gesetzt von Friedrch Hegar. M.421.17

Strad, The. Vol. 1–24. May, 1890–April, 1914. London. 1891–1914. 24 v. M.372.31

Stradella, Alessandro.
Air d'église du célèbre chanteur Stradella, 1667, pour piano et violon solo ou violoncelle avec orgue ad lib. par Lefébure-Wély. [Partition et parties.] Mayence. Schott. [186–?] No. 2 in M.450.42
Extra parts for violin, violoncello and viola have been added in manuscript. This work is generally considered a forgery and is attributed by some authorities to F. J. Fétis.

Stradella, Alessandro. *(Continued.)*
Pietà, Signore. Berühmte Arie aus dem Jahre 1667. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 5–8.) M.417.40

Strafe, Die, liegt auf ihm. *Motet.* NICOLAI, O. C. E. No. 29 in M.414.43.5

Strange news. *Catch.* WISE, M. No. 6 in M.CAB.1.53

Strange that this difference. *Catch.* COOKE, B. No. 54 in M.430.1.7

Stratagêmes, Les, de l'amour. *Ballet.* For the WORDS see Roy, P. C.

Stratford-upon-Avon, *England. Shakespeare Jubilee, 1769.*
DIBDIN, C. *1745–1814.* The overture, songs, airs, and chorusses, in the jubilee, or Shakespear's garland as performed at Stratford upon Avon, and the Theatre Royal. Drury Lane. London. [1770?] No. 1 in M.430.7

Straus, Oscar.
The chocolate soldier. An opera bouffe in three acts. Music by Oscar Straus. Libretto by Rudolph Bernauer & Leopold Jacobson. English version by Stanislaus Stange. Based on George Bernard Shaw's "Arms and the man." [Vocal score.] New York. Remick & Co. 1909. M.393.76
Das Tal der Liebe. Eine musikalische Komödie in drei Aufzügen (nach Max Dreyer) von Rudolf Lothar. Musik von Oscar Straus. Klavierauszug mit Text. Leipzig. Doblinger. [1910.] M.125.37
The instrumentation is indicated.
Ein Walzertraum. Operette in 3 Akten von Felix Dörmann und Leopold Jacobson, mit Benützung einer Novelle aus Hans Müller's Buch der Abenteuer. Musik von Oscar Straus. Klavierauszug mit Text. Leipzig. Doblinger. 1907. M.379.10

Strauss, Johann.
Katze und Maus. Operette in 3 Acten nach dem Scribe'schen Lustspiele, der Damenkrieg, von Ferdinand Gross u. Victor Léon [pseud.]. Musik von Johann Strauss, jun. Clavierauszug mit Text. Wien. Doblinger. [189–?] No. 1 in M.389.72
Ritter Pasmán. Komische Oper in 3 Acten von Ludwig Dóczi. Musik von Johann Strauss. Partitur. Berlin. Simrock. 1892. M.418.36
Lithographic script.

Strauss, Richard.
Eine Alpensinfonie. Op. 64. Handpartitur. Leipzig. Leuckart. [1915.] M.412.42
Ariadne auf Naxos. Oper in einem Aufzuge von Hugo von Hofmannsthal. Musik von Richard Strauss. Op. 60. Zu spielen nach dem „Bürger als Edelmann" des Molière. Arrangement von Otto Singer. Vollständiger Klavier-Auszug mit deutschem Text. Paris. Fürstner. 1912. M.441.7
Drei Männerchöre. Op. 45. Englische Uebersetzung von Dr. Paul England. Berlin. Fürstner. [1900.] M.415.65
Contents. — Schlachtgesang.—Lied der Freundschaft.—Der Brauttanz.
Pp. 7–59 consist of incidental music to Der Bürger als Edelmann.
Elektra. Tragödie in einem Aufzuge von Hugo von Hofmannsthal. Musik von Richard Strauss. Op. 58. Klavier-Auszug mit Text von Otto Singer. Berlin. Fürstner. 1908. Vignette. M.418.37
[Enoch Arden.] Tennyson's Enoch Arden. Op. 38. Ein Melodram für Pianoforte componirt. (With German and English words.) Leipzig. Forberg. 1898. No. 3 in M.410.59
Feierlicher Einzug der Ritter des Johanniterordens. Für 12 Trompeten, 3 Solotrompeten, 4 Hörner, 4 Posaunen, 2 Tuben und Pauken. Partitur der Originalausgabe. Berlin. Schlesinger. [1909.] No. 3 in M.357.25
Josephs Legende. Handlung in einem Aufzuge von Harry Graf Kessler und Hugo von Hofmannsthal. Musik von Richard Strauss. Opus 63. Vollständiger Klavierauszug zu 2 Händen mit Hinzufügung der Handlung. Arrangement von Otto Singer. Berlin. Fürstner. 1914. M.450.24
Der Rosenkavalier. Komödie für Musik von Hugo von Hofmannsthal. Musik von Richard Strauss. Op. 59.

Strauss, Richard. *(Continued.)*
Arrangement von Otto Singer. Vollständiger Klavier-Auszug mit deutschem Text. Berlin. Fürstner. 1910. M.418.46

Suite (B dur) für 13 Blasinstrumente. Op. 4. Orchester-Partitur. Berlin. Fürstner. 1911. M.431.33

Wiegenlied für Violine mit Begleitung des Pianoforte. (Nach dem gleichnamigen Liede. Op. 41, Nr. 1.) [Partitur und Stimme.] Leipzig. Leuckart. [1899.] No. 2 in M.445.45

Same. Wiegenlied für Horn mit Begleitung des Pianoforte. (Nach dem gleichnamigen Liede. Op. 41, Nr. 1.) [Partitur und Stimme.] Leipzig. Leuckart. [1899.] No. 1 in M.434.68

Strauss, Richard. *Works about.*

BROWN, A. A., *compiler.* [Newspaper clippings and program of first performance in America of Richard Strauss's Salome. Boston. 1910.] M.357.32

SCHMIDT, L. Richard Strauss. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 142–155. Leipzig. 1906.) M.376.33.1

[Stravaganti, Gli.] The favorite songs in the opera Gli stravaganti. A burletta. [Score and oboe and horn parts.] London. Printed by R: Bremner. [1767.] M.445.31
One song only has the name of Piccinni as composer.

Stravinski, Igor.

Feuerwerk. Eine Fantasie für grosses Orchester. [Op. 4.] Partitur. Mainz. Schott. [190–?] No. 2 in M.136.33

Le roi des étoiles. (K. Balmont.) Traduction française de M.D. Calvocoressi. Cantate pour chant et orchestre [par] Igor Strawinsky. Partition d'orchestre. [Moscou. Jurgenson. 1911?] M.421.8
The title is on the cover. The text is in Russian and French.

Rossignol. Conte lyrique en trois actes de I. Strawinsky et S. Mitousoff d'après Andersen. Traduction française de M. D. Calvocoressi. Réduction pour chant et piano par l'auteur. Berlin. Russischer Musikverlag, G. M. B. H. 1914. M.421.9
The text is in Russian and French.

Le sacre du printemps. Tableaux de la Russie païenne en deux parties d'Igor Strawinsky et Nicolas Roerich. [Musique d'] Igor Strawinsky. Réduction pour piano à quatre mains par l'auteur. Berlin. Russischer Musikverlag, G. M. B. H. 1913. M.441.84

Scherzo fantastique pour orchestre. [Op. 3.] Partition. Moscou. Jurgenson. [1908.] M.444.57

Symphonie N° 1, Es-dur. Pour grand orchestre. Partition. Moscou. Jurgenson. [191–?] M.444.179

Сюита изъ сказки-балета Жаръ-птица. Suite, tirée du conte dansé L'oiseau de feu. Partition d'orchestre. Moscou. Jurgenson. [1912?] M.431.25
Contents. — Introduction. Jardin enchanté de Kastchei et danse de l'oiseau de feu. — Supplications de l'oiseau de feu. — Jeu des princesses avec les pommes d'or. — Ronde des princesses. — Danse infernale de tous les sujets de Kastchei.

Strawberry hill. *Song.* VERNON, J. No. 33 in M.376.31.2

Streamlet, The, that flow'd round her cot. *Song.* SHIELD, W. No. 71 in M.129.111

Streng ist uns das Glück. *Song.* SCHOENBERG, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62

Strephon & Cara. [Oft I have with wonder seen.] A dialogue [s. T. With thorough bass]. (*In* Clio and Euterpe. Vol. 2, p. 158.) No. 98 in M.376.31.2

Strephon & Chloe. *Song.* GREENE, M. No. 96 in M.376.31.2

Strephon and Molly. *Song.* ARNE, T. A. No. 124 in M.376.31.1

Strephon, why that cloudy forehead. *Song.* VINCENT, J. M.409.37; etc.

Strephon's complaint. [How can you, lovely Nancy. Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 176.) No. 170 in M.CAB.1.50

Strephon's remonstrance. *Song.* LAMPE, J. F. No. 92 in M.376.31.1

Strephon's request. [Dearest Kitty, kind and fair. Song, T. With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1, p. 38.) No. 25 in M.376.31.1

Stretch'd on the bier. *Elegiac.* ALCOCK, J. No. 1 in M.430.1.15

Strew the roses. *Glee.* SMITH, J. S. No. 25 in M.430.1.21

Strew the sweet roses of pleasure between. [If life's a rough path. Song, T., with continuous bass.] (*In* American musical miscellany. Pp. 271–273.) No. 103 in M.129.111

Stricklen, Edward G.

The green knight. A vision. By Porter Garnett. Music by Edward G. Stricklen. Decorations by Ralph Warner Hart & Eugen Neuhaus and drawings of the costumes by the author. The ninth grove play of the Bohemian Club of San Francisco as performed on the occasion of the Club's thirty-fourth annual Midsummer jinks, the 12th of August, 1911. San Francisco. Privately printed. 1911. Plates. Plan. Music. M.376.43

Striggio, Alessandro.

Inuidioso amor. [Madrigal.] (*In* Landono, F., editor. Spoglia amorosa. Pp. 20, 21.) M.149a.37
Contains the part for the fifth voice only.

Strike, Der, der Schmiede. *Opera.* For the MUSIC see Beer, M. J. For the LIBRETTO see Hirschfeld, V.

Strike the gay harp! *Song.* NIGHT dance, The. M.441.48.2

Strike the viol, touch the lute. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Strodtmann, Adolf Heinrich, *translator.*

POE, E. A. The raven. No. 3 in M.125.73

Strohmann, Der. *Opera.* For the MUSIC see Wagner, F. For the LIBRETTO see Friedmann-Frederik, F.

Strong, Austin.

The pied piper. An operatic fantasy. Lyrics by R. H. Burnside. Book by Austin Strong and R. H. Burnside. Music by Manuel Klein. M.443.6

Strube, Gustav.

Hymne an Eros. Hymn to Eros. Gedicht von C. A. Köhler. English version by George L. Osgood. Componirt für Männerchor, Tenor Solo und Orchester oder Pianoforte von Gustav Strube. Op. 19. [Mit Pianoforte Begleitung.] Boston. The Boston Music Co. 1902. No. 2 in M.415.57

Puck. A comedy overture for grand orchestra. Score. New York. Schirmer. [1910.] M.136.50

Reverie (in A min.). For violin with pianoforte accompaniment. [Score, with separate part for violin.] Boston. Boston Music Co. [1906.] No. 2 in M.434.69

Romance in B♭ for violin with pianoforte or orchestra accompaniment. [Score for violin and pianoforte, and separate part for violin.] Boston. Boston Music Co. [1903.] No. 3 in M.434.69

Suite für Violine und Orchester. Clavier-Auszug. Autograph manuscript. [1906?] M.450.67
Contents. — Praeludium. — Reverie. — Passacaglia.

Stubborn Cinderella, A. *Opera.* For the MUSIC see Howard, J. E. For the LIBRETTO see Hough, W. M.

Stubley, Simon.

Blest as th' immortal gods is he. A hymn to Venus. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 9.) No. 201 in M.CAB.1.50

Student operas.

BATTMANN, J. L. Incognito. Opérette en un acte pour pensionnats de demoiselles. Paroles de E. D. Morello. Musique de J. L. Battmann. Op. 450. [Partition chant et piano.] No. 1 in M.379.66

CLARK, K. S. Tabasco-Land. A musical comedy. Presented by the Triangle Club of Princeton University. Book by J. F. Macpherson & H. D. Fish. Lyrics & music by Kenneth S. Clark, Russell C. Veit and Herbert L. Dillon. [Vocal score.] No. 2 in M.378.41

HEIDINGSFELD, L. Alte Burschenherrlichkeit. [Klavierauszug.] M.126.63

HELD, L. Gaudeamus. Clavier-Auszug. M.389.61

Studentengraefin, Die, oder die stille Stadt. *Opera.* For the MUSIC see Fall, L. For the LIBRETTO see Hirschfeld, V.

Stuendlein, Ein, wohl vor Tag. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38

Stuermische Morgen, Der. *For pianoforte.* SCHUBERT, F. P. Lieder für das Piano-Forte. M.452.5.2

Sturm, Julius Carl Reinhold.
Weihnachtslied. „Sel'ge Stunde. Frohe Kunde." Dichtung. [Musik] von Harald Creutzburg. No. 1 in M.450.37

Sturm, Der, von Alhama. *Song.* LOEWE, J. C. G. Werke. Band 6. No. 7 in M.384.67.6

Sturmfluth. *Song.* NOVÁČEK, O. E. Ten songs. M.432.34

Styria, *Austria. Folk-songs.*
MAUTNER, C., *editor.* Steyerisches Raspelwerk. Vierzeiler, Lieder, und Gasslreime aus Goessl am Grundlsee. In Wort und Weise gesammelt, aufgeschrieben und mit Bildern versehen. Wien. 1910. 2 v. Colored illus. M.128.53

Su cantiamo. *Catch.* LIDARTI. No. 12 in M.430.1.1

Su via compagni. *Glee.* VENTO, M. No. 61 in M.430.1.6

Sub tuum præsidium. *Anthem.* HUBERT, J. Les encensoirs. M.125.54

Sublime was the warning. [Song, BAR. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 109–111.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Success attend our fleets. *Round.* SMITH, J. S. No. 57 in M.430.1.18

Such radiant eyes. *Part-song.* DANBY, J. Posthumous glees. No. 3 in M.140.24

Sudermann, Hermann.
[Johannes.] 2 Scenen aus „Johannes," Tragödie. Für 3 Solostimmen (Bariton, Tenor und Bass) mit Orchester componirt von Frank L. Limbert. No. 2 in M.380.27

Suehne, Die. *Opera.* For the MUSIC see Koczalski, R. A. G. For the LIBRETTO see **Koerner, C. T.**

Suesse Schlaf, Der, der sonst stille alles wohl. *Song.* SCHROETER, C. E. W. Fünf und zwanzig Lieder. M.430.4

Suesser Freund, du blickest mich verwundert an. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 19 in M.384.67.17

Suesser Traum. *Song.* GOLTERMANN, G. E. Songs. M.417.15

Suesses Begraebnis. *Song.* LOEWE, J. C. G. Werke. Band 17. No. 26 in M.384.67.17

Suessmayer, Franz Xaver.
SIEVERS, G. L. P. Mozart und Süssmayer. Ein neues Plagiat, ersterm zur Last gelegt, und eine neue Vermuthung, die Entstehung des Requiems betreffend. Mainz. Schott. 1829. M.376.52

Suggestion, A. *Song.* FOERSTER, A. M. Album of lyrics. No. 3 in M.432.36

Suites. See also **Chamber music.**

Suites. *For flute and strings.* BACH, J. S. Suite in H moll für Flöte und Streich-Orchester. No. 1 in M.133.16

Suites. *For orchestra.*
AUBERT, L. F. M. Suite brève. Op. 6. No. 1 in M.412.36
BARTÓK, B. Szvitje. I., (Op. 3) nagy zenekarra. Vezérkönyv. M.421.1
BERNARD, É. Suite d'orchestre, 2ème. Op. 38. M.412.20
BLEIKHMAN, J. I. Балетная сюита. Оп. 22. [Ballet suite.] M.410.84
BORCH, G. Suite norvégienne. A day in the mountains. Op. 22. M.357.28
BRUELL, I. Tanz-Suite aus der Balletmusik: Ein Märchen aus der Champagne. Op. 54, No. 2, 4. No. 2 in M.407.10
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Suites. *For orchestra. (Continued.)*
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Suites, Les, d'une polka. *Opera.* For the MUSIC see **Henrion,** P. For the LIBRETTO see **Gry,** R.

Suk, Josef.
Quartet (B dur) für 2 Violinen, Viola und Violoncell. Op. 11. Partitur. Berlin. Simrock. 1896. No. 3 in M.407.78
Serenade für Streich-Orchester. Op. 6. Partitur. Berlin. Simrock. 1896. No. 5 in M.407.80
Symphonie „Asrael" für Orchester. Op. 27. Partitur. Leipzig. Breitkopf & Härtel. [1907. Breitkopf & Härtel's Partitur-Bibliothek.] M.411.56

Sulamith. *Opera.* For the MUSIC see **Blumenthal,** S. For the LIBRETTO see **Mantels,** E.

Suleika. *Song.* SCHUBERT, F. P. No. 11 in M.140.33.1

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Gentle Parthenissa. [Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 112.) M.409.37
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The absent-minded beggar. Song. The words by Rudyard Kipling. The music [for pianoforte] by Arthur Sullivan. Special edition . . . being a fac-simile reproduction of the original manuscript. London. Ridgways, Ltd. [1902.] Portraits. No. 3 in M.430.32
[Henry VIII.] Incidental music to Shakespeare's Henry VIII. Composed by Sir Arthur Seymour Sullivan. Full score. London. Metzler & Co. [1878?] M.411.94

Sullivan, *Sir* Arthur Seymour. *(Continued.)*
Iolanthe. Comic opera in two acts. Op. 14. Music by Arthur Sullivan. Ten transcriptions for the piano by Ernst Perabo. Boston. The Editor. [1887.] M.444.18
[The tempest.] Three dances from the music to Shakespeare's Tempest. [Full score.] London. Novello & Co., Ltd. 1904. M.450.53

Sullivan, *Sir* Arthur Seymour. *Works about.*
FINDON, B. W. Sir Arthur Sullivan and his operas. London. [1909?] Portraits. M.377.33

Sulze, B., *editor.*
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BRADBURY, W. B., *editor.* Oriola. A new and complete hymn and tune book for Sabbath schools. Cincinnati. 1862. M.128.45

Sunshine girl, The. *Opera.* For the MUSIC and LIBRETTO see **Rubens,** P. A.

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Suonno, Lo. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

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CALLCOTT, J. W. No. 149 in M.430.1.25
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Suppé, Franz von.
Bellman. Komische Oper in 3 Acten von M. West und L. Held. Musik von Fr. von Suppé. [Partitur.] Wien. Giesrau. [1887.] M.441.8
Lithographic script.

Supplication, The. See **Carey,** H. Divinest fair.

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Surprize, The. [Once fair Serena. Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1. p. 93.) No. 93 in M.CAB.1.50

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Susanna and the two elders. *Glee.* COOKE, B. No. 58 in M.430.1.11

Susannah. See Handel, G. F. Ask if yon damask rose.

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Quartett. D dur, für 2 Violinen, Viola und Violoncello. Op. 1. Partitur. Leipzig. Eulenburg. [190–? Payne's Kleine Partitur-Ausgabe. 260.] No. 2 in M.412a.17

Svendsen, Johan Severin.
Romanze für Violine mit Begleitung des Orchesters (oder auch nur Streichorchester). Op. 26. Arrangement für Violine und Pianoforte. 7te Auflage. [Partitur und Stimme.] Christiania. Warmuth. [188–?] No. 3 in M.445.45
Same. New York. Fischer. [1887.] No. 10 in M.410.45

Swain, A. of love despairing. *Song.* DESPAIRING LOVER, The. No. 100 in M.CAB.1.50

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Sweelinck, Jan Pieterszoon.
Drei Fantasien, drei Toccaten und vier Variationen für Orgel von Sweelinck und Samuel Scheidt, nach einem Manuscripte des grauen Klosters zu Berlin. Aus der Orgel-Tabulatur übersetzt und herausgegeben von Robert Eitner. Berlin. Simrock. [1870.] M.407.88

Sweet Annie fra the sea beach. *Song.* GREENE, M. No. 192 in M.CAB.1.50

Sweet are the flow'rs. *Song.* BURGESS, H., *the elder.* No. 18 in M.376.31.1

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Sweet bird that proclaim'st. *Catch.* HOOK, J. No. 3 in M.430.1.27

Sweet bird that sing'st. *Glee.*
SMITH, J. S. No. 13 in M.430.1.17
WEBBE, S. No. 83 in M.430.1.24

Sweet companion of the muse. *Glee.* BATES, W. On solitude. No. 59 in M.430.1.11

Sweet daughter. *Glee.* SMITH, J. S. Ode to May. No. 48 in M.430.1.16

Sweet day so cool. *Song.* CONJUGAL love. No. 23 in M.CAB.1.47

Sweet doth hlush. *Duet.* HARINGTON, H. No. 32 in M.377.22

Sweet eccho. *Song.* ARNE, T. A. No. 109 in M.376.31.1

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Sweet is the verdure of the spring. *Glee.* GREEN, J. No. 53 in M.430.1.28

Sweet Jane, I love thee. *Catch.* WRIGHT, J. No. 67 in M.430.1.19

Sweet lilies of the valley. [O'er barren hills. Song, T.] (*In* American musical miscellany. Pp. 168–170.) No. 65 in M.129.111

Sweet little girl, The, that I love. [My friends all declare.] Song [T.]. (*In* American musical miscellany. Pp. 106, 107.) No. 38 in M.129.111

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Sweet Nan of the vale. See Arne, T. A. Nan of the vale.

Sweet nymph, around thy hallow'd shrine. CALLCOTT, J. W. No. 17 in M.430.1.23

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Sweet offspring of enraptur'd May. *Glee.* CALLCOTT, J. W. No. 37 in M.430.1.25

Sweet peace of mind. *Glee.* GRAY, T. B. No. 31 in M.430.1.29

Sweet peace returns. [For four voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, p. 59.) No. 36 in M.430.1.1

Sweet poet of the woods. *Glee.* DALE, W. No. 63 in M.430.1.24

Sweet rosy morn, The. *Song.* LEVERIDGE, R. No. 246 in M.CAB.1.50; etc.

Sweet rosy morning, The. *Song.* GALLIARD, J. E. M.409.37

Sweet sir. *Part-song.* WELLESLEY, G. C. No. 48 in M.430.1.17

Sweet sleep. *Glee.* PAXTON, S. No. 33 in M.430.1.16; etc.

Sweet stream that winds. *Glee.* WEBBE, S., *Jr.* No. 32 in M.430.1.28

Sweet thrush. *Glee.* DANBY, J. No. 42 in M.430.1.21

Sweet 'tis to view. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 20.) No. 10 in M.430.1.9

Sweet transports. *Song.* SHIELD, W. No. 29 in M.441.49

Sweet Venus. *Glee.* PAXTON, S. No. 20 in M.430.1.19

Sweet warbler. *Glee.* WELLESLEY, G. C. No. 29 in M.430.1.16

Sweet were once the joys. *Song.* RUSSEL, D. The jealous swain. No. 270 in M.CAB.1.50

Sweet William. [By a prattling stream. Song, M.-S. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 129.) M.409.37
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Sweethearts. *Opera.* For the MUSIC see Herbert, V. For the LIBRETTO see Smith, H. B.

Sweeting, E. T.
The burial of Dundee. A choral ballad for men's voices with orchestra. Words by W. E. Aytoun. Music by E. T. Sweeting. [Accomp. for piano.] London. Weekes & Co. 1898. No. 1 in M.415.81

Sweetly breathing vernal air. *Glee.* CALLCOTT, J. W. No. 74 in M.430.1.29

Sweets, The, of evening. *Glee.* AYRTON, W. No. 51 in M.430.1.4

Swell the song. *Glee.* BERG, G. No. 38 in M.430.1.3

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Swiftly from the mountain's brow. *Glee.* WEBBE, S. No. 33 in M.430.1.26

Swinburne, Algernon Charles.
To a storm. Music by F. Boott. No. 3 in M.450.30

Swinging in the lane songster, The. A selection of ballads, parodies and songs. New York. De Witt. [1868.] M.129.56

Swiss mountaineer. [When up the mountain climbing. Song, M.-S. or BAR.] (*In* Annie Laurie melodist. P. 53.) No. 57 in M.129.52

Swites Maedchen, Das. *Ballad.* LOEWE, J. C. G. Werke. Band 7. No. 6 in M.384.67.7

Sybarites, Les. *Opera.* For the MUSIC see Rameau, J. P. For the LIBRETTO see Marmontel, J. F.

Sylphide, Die. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 107 in M.384.67.16

Sylphs, The. *Opera.* For the MUSIC see Fisher, J. A.

Sylvia. See also Silvia.

Sylvia speaking of Corydon. *Glee.* ATTERBURY, L. No. 50 in M.430.1.7

Sylvia, wilt thou waste. *Song.*
ARNE, T. A. No. 25 in M.376.31.2
TORTORITI, G. Advice to Sylvia. No. 344 in M.CAB.1.50; etc.

Sylvia wounded. [How happy I liv'd. Song, A., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 64.) No. 251 in M.CAB.1.50

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On Craig Ddu. (An impression of nature.) [Music by] Fredcrick Delius. For mixed chorus. No. 2 in M.415.52
Wanderer's song. [Music by] Frederick Delius. For men's chorus. No. 3 in M.415.52

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BUSONI, F. B. Berceuse élégiaque. Des Mannes Wiegenlied am Sarge seiner Mutter. Poesie für sechsfaches Streichquartett mit Sordinen, drei Flöten, einer Oboe, drei Klarinetten, vier Hörnen, Gong, Harfe und Celesta. No. 1 in M.434.3
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—— Die nächtliche Heerschau. (Nach dem Gedicht des Ch. von Zedlitz.) Op. 16. No. 2 in M.411.75
FAIRCHILD, B. Tamineh. Esquisse d'après une légende persane. M.444.6
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FRANCK, C. A. Rédemption. No. 2 in M.133.19
FRANCK, R. Liebesidyll (Amor und Psyche). Opus 40. No. 3 in M.133.19
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HARRIS, C. Paradise lost. Das verlorene Paradies. Symphonic poem after John Milton. M.136.41
INDY, P. M. V. d'. Jour d'été à la montagne. (Op. 61.) M.406.87; etc.
—— Souvenirs. (Op. 62.) No. 2 in M.412.16
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—— Symphonisches Tonstück Nr. 2 (dramatisch). M.444.38

Symphonic poems. *For orchestra. (Continued.)*
KARLOWICZ, M. Stanisław i Anna Oświecimowie. Op. 12. M.444.100
—— Wiederkehrende Wellen (Powracające fale). Op. 9. M.434.102
KONIUS, G. La forêt bruisse (Der Wald rauscht). Tableau symphonique d'après la légende de W. Korolenko. [Op. 30.] M.434.31
LIADOV, A. K. Le lac enchanté. Légende. Op. 62. No. 3 in M.431.32
LIAPUNOV, S. M. "Żelazowa Wola." Utw. 37. M.407.60
LOEFFLER, C. M. A pagan poem (after Virgil). Composed for orchestra with piano, English horn and three trumpets obbligato. Op. 14. M.411.80
MACDOWELL, E. A. Lamia. Dritte symphonische Dichtung (nach Keats). Op. 29. No. 1 in M.407.34
MANDL, R. Griselidis. Sinfonische Dichtung für grosses Orchester, Orgel, Mezzosopran-Solo und Frauenchor. M.431.62
MRACZEK, J. G. Symphonische Burleske frei nach W. Busch's „Max und Moritz." M.12.3
REGER, M. Vier Tondichtungen nach A. Böcklin. Op. 128. M.444.47
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BEETHOVEN, L. van. Recueil thématique de L. v. Beethoven. Autographe contenant 37 pages de musique. [A facsimile of the sketch book for the ninth symphony.] M.CAB.1.20
—— Symphonie in C dur [Jenaer Symphonie]. M.434.12
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BIRD, A. Sinfonie, A dur. Op. 8. M.444.70
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—— Symphony No. 2 (in E flat. Op. 63). M.412.21
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—— Symphonic fantasia. Op. 46. M.133.22
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—— Symphonie in Es-dur. Instrumentalwerke. I. M.414.24.1
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SCONTRINO, A. Sinfonia marinaresca. M.444.55

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STRAUSS, R. Eine Alpensinfonie. Op. 64. M.412.42
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LE BORNE, F. Symphonie-concerto, (en mi majeur). Pour violon, piano et orchestre. Op. 37. M.444.7

Symphonies. *For organ.*
BARIÉ, A. Symphonie pour orgue. Op. 5. No. 1 in M.434.48

Symphonies. *For pianoforte.*
HOLBROOKE, J. C. An illuminated symphony: Apollo and the seaman. A poem on immortality by Herbert Trench. Set as a dramatic symphony with choral epilogue. (Op. 51.) M.133.25

Symphonies. *For pianoforte and orchestra.*
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—— Symphonia, D-dur. Wiener Instrumentalmusik. Band 2. M.414.26.2
WAGENSEIL, G. C. A. Symphonie in D dur (1746). [Für Orchester und Cembalo.] M.414.26.1

Symphonies. *For pianoforte and strings.*
MONN, M. G. Sinfonia, D-dur. Wiener Instrumentalmusik. Band 2. M.414.26.2
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—— Symphonia, G-dur. Wiener Instrumentalmusik. Band 2. M.414.26.2

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MONN, M. G. Symphonia, B-dur. [Mit Basso continuo.] Wiener Instrumentalmusik. Band 2. M.414.26.2

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GOUNOD, C. F. Petite symphonie. Pour une flûte, deux hautbois, deux clarinettes, deux cors et deux bassons. No. 2 in M.407.58
RAFF, J. J. Sinfonietta. Op. 188. M.421.3

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CANUDO, R. Le livre de la Genèse. La IXe symphonie de Beethoven. (Vision exégétique suivie de thèmes, motifs et rythmes musicaux extraits de la partition.) Paris. 1905. M.127.69
GRAENER, G. Gustav Mahler, Das Lied von der Erde. (Sinfonie für eine Tenor- und eine Alt- oder Bariton-Stimme und Orchester.) Erläutert. Berlin. [1912?] M.217.12.372
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BOEHE, E. M.411.69

Synnöves Lied. *Song.* KJERULF, H. Songs. M.417.20

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Syren, The. *Songs.* ARNE, T. A. M.442.125

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Syrènes, Les. *Symphonic poem.* GLIÈRE, R. M. M.434.80

Szántó, Théodore.
Contrastes. Pour le piano. Paris. Durand & cie. [1912.] No. 2 in M.434.48
Contents. — Soleils couchants. — Cortège funèbre. — Improvisation. — Guêpes.

Széchenyi, Ludwig Maria Aloys.
Die abgeblühte Linde; Der Flug der Zeit. [Gedichte.] Für eine Singstimme [s. oder t.], mit Begleitung des Pianoforte, in Musik gesetzt von Franz Schubert. No. 7 in M.140.33.1

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T'aggio visto. *Song.* Meglio, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Tabasco-Land. *Opera.* For the Music see **Clark**, K. S. For the Libretto see **McPherson**, J. F.

Taenzchen, Ein. *Children's song.* Reger, M. „Aus der Kinderwelt." No. 2 in M.137.30

Taeuschung. *For pianoforte.* Schubert, F. P. Lieder für das Piano-Forte. M.452.5.2

Tag, Christian Gotthilf.

Erhebe den Herrn. Hymne [s. a. t. b.]. (*In* Hiller, J. A., *compiler.* Vierstimmige Motetten. Theil 3, pp. 36–42.) No. 19 in M.443.23

Missa in D. II violini, viola, II oboe's, II corni, II clarini, soprano, alto, tenore, basso et fondamento. [Full score.] Manuscript. [183–?] M.430.30

Tag, Der, der Freude. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

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Tagore, Rabindranath, *prefacer.*

Coomaraswamy, E. R., *compiler.* Thirty songs from the Panjab and Kashmīr. M.443.112

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Hindu music from various authors. Compiled and published by Rajah Comm. Sourindro Mohun Tagore. 2nd edition. Calcutta. Bose & Co. 1882. 2 parts in 1 v. Plates. Music. Facsimiles. M.453.71

Contents. — A treatise on the music of Hindoostan. By Captain N. Augustus Willard. — On the musical modes of the Hindoos. By Sir William Jones. — Anecdotes of Indian music. By Sir W. Ouseley. — On the grámas or musical scales of the Hindus. By J. D. Paterson. — On the vina or Indian lyre. By Francis Fowke. — Sungeet. By Francis Gladwin. — The naqqarahkhanah and the imperial musicians. Translated by H. Blochmann. — The music of Hindustan or India. By William C. Stafford. — Music of the Hindus. By J. Nathan. — On the music of Hindustan. (From Asiatic Society Journal, 25.) — Catalogue of Indian musical instruments. By Col. P. T. French. — Music. By Lieut-Col. James Tod. — Notes on the musical instruments of the Nepalese. By A. Campbell. — Music of Ceylon. By John Davy. — Music and dancing. By Crawfurd. — Musical instruments from the "Industrial arts of India." By George C. M. Birdwood. — On the Hindu division of the octave . . . By R. H. M. Bosanquet. — Hindu music from the "Hindoo Patriot." By Sourindro Mohun Tagore. — On the musical scales of different nations . . . By Carl Engel. — The Saman chants from "The Arsheyabrahmana." By A. C. Burnell. — The Hindu theory of music from "What is music." By Isaac L. Rice. — The Indian art of music from the "Imperial Gazetteer of India." By W. W. Hunter. — Statistics for the government of India.

The paging of the two parts is continuous.

Tailhade, Laurent.

La forêt. Légende musicale en 2 actes. [Musique de] A. Savard. M.240.40

Taisez-vous, petite sotte. *Song.* Versepuy, M. Chansons d'Auvergne. M.417.55

Tajemstvi. *Opera.* For the Music see **Smetana**, B. For the Libretto see **Pech**, J.

Take back the virgin page. [Song, s. or s. t. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 72–75.) M.441.48.1

Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Take, oh take those lips away. *Duet.* Jackson, W., *of Exeter.* Twelve canzonets. Op. 9. No. 1 in M.137.31

Take oh take those lips away. *Glee.*

Baildon, J. No. 57 in M.430.1.12

Callcott, J. W. No. 77 in M.430.1.25

Smith, J. S. No. 54 in M.430.1.19

Take the mace. *Part-song.* Callcott, J. W. No. 6 in M.430.1.25

Take time while time doth last. *Part-song.* Farmer, J. The first set of English madrigals. M.452.4.8

Taking his beer with old Anacharsis. *Catch.* Aldrich, H. No. 65 in M.cab.1.53

Tal, Das, der Liebe. *Opera.* For the Music see **Straus**, O. For the Libretto see **Lothar**, R.

Tal' hor tace. *Madrigal.* Monte, F. di. M.149a.37

Talbot, Howard.

The Arcadians. A fantastic musical play in three acts. Book by Mark Ambient and A. M. Thompson. Lyrics by Arthur Wimperis. Music by Lionel Monckton & Howard Talbot. M.240.25

The belle of Brittany. A musical play. Book by Leedham Bantock and P. J. Barrow. Lyrics by Percy Greenbank. Music by Howard Talbot, with additional numbers by Marie Horne. Vocal score. London, Prowse & Co., Ltd. [1908.] M.379.60

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Tallien, Thérésia.

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Tanieev, Sergei Ivanovitch.

2 valses-caprices pour le piano transcrites par Mili Balakirew. Leipzig. Zimmermann. [189–?] No. 2 in M.444.182

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My girl. A musical play. Written by Adrian Ross [pseud.] and James T. Tanner. Composed by F. Osmond Carr. No. 1 in M.378.42

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Taubenlied. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 56 in M.384.67.16

Taubenpost, Die. *For pianoforte.* SCHUBERT, F. P. Lieder für das Piano-Forte. M.452.5.1

Taubenpost. *Song.* LOEWE, J. C. G. Werke. Band 6. No. 22 in M.384.67.6

Taubert, Ernst Eduard.
Quartett, Fis moll, für 2 Violinen, Viola und Violoncell. Op. 56. [Partitur.] Leipzig. Eulenburg. [190–? Payne's Kleine Partitur-Ausgabe. 224.] No. 3 in M.412a.17

Taubmann, Otto.
E. N. von Reznicek. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 215–230.) M.376.33.2

Taubmann, Otto. *(Continued.)*
Sängerweihe. Chordrama in zwei Aufzügen von Christian von Ehrenfels. In Musik gesetzt von Otto Taubmann. Partiturskizze in Form eines Klavierauszuges. Leipzig. Breitkopf & Härtel. [190–?] Lithograph script. M.397.67

Taund, Eugen von.
Die Lachtaube. Operette in 3 Akten von Alex. Landesberg & Leo Stein [Pseud.]. Musik von Eugen von Taund. Clav. Ausz. m. Text. Leipzig. Berté & cie. [1895.] M.126.53

Taureaux, Les. *Song.* DUPONT, P. Chants et chansons. Vol. 1. M.377.42.1

Tausig, Carl.
Ungarische Zigeunerweisen für Pianoforte von Carl Tausig. Für Pianoforte mit Begleitung des Orchesters bearbeitet von Albert Eibenschütz. Partitur. Liepzig. Senff. [189–?] No. 3 in M.136.33

Taylor, ——.
This night I'll be jovial. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 14, 15.) No. 8 in M.430.1.4

Taylor, Bert Leston.
"The explorers." A musical comedy. Lyrics by Bert Leston Taylor. Music by Walter H. Lewis. M.125.60

Taylor, Charles H.
The beauty of Bath. A musical play by Seymour Hicks and Cosmo Hamilton. Lyrics by Chas. H. Taylor. Music by Herbert E. Haines. M.443.93
My darling. A musical play by Seymour Hicks. Lyrics by Chas. H. Taylor. Music by Herbert E. Haines. M.443.49
Tom Jones. A comic opera founded upon Fielding's novel. By Alex. M. Thompson and Robert Courtneidge. Lyrics by Chas H. Taylor. Music by Edward German. M.378.49

Taylor, Deems.
The highwayman. Cantata for baritone solo, chorus of women's voices and orchestra. Ballad by Alfred Noyes. Music by Deems Taylor. Op. 8. [Vocal score.] Boston. Oliver Ditson Co. [1914.] No. 2 in M.443.105

Taylor, Harry James.
An elfin masquerade. Cantata-operetta for boys. Libretto by H. W. Innes. Music by H. J. Taylor. London. Weekes & Co. [189–?] No. 2 in M.379.20

Taylor, Raynor.
The first of May, or shepherds holiday. [Song.] Phila. Published by John Aitken. [179–?] No. 10 in M.441.24

Taylor, Raynor, *editor.*
The president's march, arranged for two performers on one pianoforte. Philadelphia. Priest. [1795?] M.388.1

Taylor, Samuel Coleridge-.
Ballade in A minor for full orchestra. (Op. 33.) Full score. London. Novello & Co., Ltd. 1899. M.431.26
Composed for the Gloucester Musical Festival, 1898.
The death of Minnehaha. A cantata for soprano and baritone soli, chorus, and orchestra. The words written by H. W. Longfellow. The music composed by S. Coleridge-Taylor. (Op. 30, No. 2.) Full score. London. Novello & Co. 1900. M.431.28
Four characteristic waltzes. Arranged as a quintet for pianoforte and stringed instruments by the composer. [Score and parts.] London. Novello & Co., Ltd. 1899. M.445.9
Hiawatha's wedding-feast. A cantata for tenor solo, chorus and orchestra. The words written by H. W. Longfellow. The music composed by S. Coleridge-Taylor. Full score. Autograph manuscript. [1898?] M.CAB.1.13
Othello. Orchestral suite. Full score. London. Metzler & Co., Ltd. 1912. M.445.50
Contents. — Dance. — Children's intermezzo. — Funeral march. — The willow song. — Military march.

Tchaikovski, Petr Il'itch.
Capriccio pour le piano. Op. 8. Moscou. Jürgenson. [1870.] M.444.60
Chor der Blumen und Insekten für gemischte und Kinder-Stimmen mit Orchester-Begleitung [aus der Oper „Mandragora"]. (Oeuvre posthume.) Orchesterpartitur. Leipzig. Jurgenson. [1902.] No. 3 in M.407.25
The text is in Russian, with a German translation.

Tchaikovski, Petr Il'itch. *(Continued.)*

Liturgy of St. John Chrysostom set to four-part choral music for mixed voices. Words translated and adjusted to music by G. Frederick Wright. Op. 41. [Vocal] score. Moscow. Jurgenson. [1905.] No. 2 in M.417.9

Nur wer die Sehnsucht kennt. [Für eine mittlere Singstimme mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 86, 87.) M.417.40

Ruines d'un château. (Op. 2, No. 1.) Instrumenté par M. Vladimirow. Partition d'orchestre. Moscou. Jurgenson. [1908?] No. 4 in M.407.79

Sérénade mélancolique. Morceau pour le violon avec accompagnement d'orchestre ou de piano. Op. 26. Partition d'orchestre. 2e édition revue et corrigé. Moscou. Jurgenson. [187–?] M.443.106

Six songs for soprano with accompaniment of piano. Op. 73. New York. Schirmer. 1896. M.440.28

Contents. — An dem schlummernden Strom. — Nacht: schon erlischt der Kerze-Schein. — O, du mondhelle Nacht. — Sonne ging zur Ruh'. — In trüber Stund'. — Weil' ich wie einstmals allein.
The text is in German and English.

Souvenir de Hapsal. Chant sans paroles. Pour orchestre. Partition. Op. 2, no. 3. Paris. Noël. [189–?]
The title-page is lacking. No. 3 in M.407.79

Suite aus dem Ballet „Dornröschen" (La belle au bois dormant). Op. 66A. Partitur. Hamburg. Rahter. [190–?] M.434.94

Trio pour piano, violon et violoncelle. Op. 50. [Partition et parties.] Moscou. Jurgenson. [1882.] M.444.180

Tschaikowsky-Album für Gesang und Klavier. Heft 1, enthältend 12 Lieder. Ausgabe mit deutsch-englischem Text von Ferd. Gumbert und Mrs. B. F. Wyatt-Smith. Berlin. Fürstner. [189–?] Portrait. M.417.32

Contents. — Op. 6: No. 1. Glaub' nicht, O Freund. (Doubt not, O friend.) — No. 2. Kein Wörtchen, kein Seufzer. (O speak not, O weep not.) — No. 3. Wie leidvoll und wonnig. (O sorrow, O sweetness.) — No. 4. Voll Eifersucht steh'n dir im Aug. (The jealous tears in thy dear eyes.) — No. 5. Warum sind denn die Rosen. (Wherefore hang the sweet roses.) — No. 6. Nur wer die Sehnsucht kennt. (None but the weary heart.) — Op. 16: No. 1. Wiegenlied. (Cradle song.) — No. 2. Warte noch lass die Wonne uns Beiden. (Linger yet, wherefore hasten.) — Op. 25: No. 3. Mignon's Lied. (Mignon's song.) — Op. 38: No. 2. Es war zur ersten Frühlingszeit. ('Twas in the time of earliest spring.) — No. 3. In Mitten des Balles. (With laughter and dancing.) — No. 4. Nur einen Augenblick. (O would that for one moment.)

Всенощное бдѣніе. Опытъ гармонизаціи богослужебныхъ лѣснопѣній. Соч. 52. [Переложеніе для фортепьяно и голосовъ. Premières vêpres. Essais d'harmonisation des cantiques religieuses pour chœur mixte et piano. Op. 52.] Москва. Юргенсонъ. [1882.] Illuminated title-page. M.442.50

Tcherépnin, Nikolai Nikolaevitch.

Concerto pour piano avec orchestre. Op. 30. Partition d'orchestre. Moscou. Jurgenson. [1908.] M.407.41

Narcisse et Écho. Scènes mythologiques pour orchestre. [Op. 40.] Partition d'orchestre. Moscou. Jurgenson. [191–?] M.421.10
The title-page is in French and Russian.

Scène dans la caverne des sorcières (IVme acte, scène 1re) de la tragédie „Macbeth" pour grand orchestre. Op. 12. Partition d'orchestre. Leipzig. Belaieff. 1902. M.406.59

Te decet hymnus. *Canon.* Webbe, S. No. 18 in M.430.1.31

Te Deum. *Anthem.*

Berlioz, L. H. Werke. Serie 4, Abtheilung 2. M.440.3.4.2
Boott, F. No. 2 in M.443.100
Caldara, A. Kirchenwerke. M.414.14
Festa, C. No. 9 in M.414.43.6
Gladstone, F. E. Cathedral music. No. 1 in M.444.91
Graun, C. H. M.444.92
Handel, G. F. M.441.23
Stanford, C. V. M.415.79
Verdi, F. G. F. M.133.48

Te laudamus. *Anthem.* Hayes, W. No. 31 in M.430.1.3

Te souviens-tu. *Song.*

Deutsch de la Meurthe, H. Mélodies. M.440.10
Doret, G. Dix mélodies. No. 2 in M.417.12

Te voglio bene assaje. *Song.* Meglio, V. de. Eco di Napoli. Vol. 1. M.379.17.1

Teach me, O Lord. *Anthem.* Rogers, B. M.444.20

Teach me Thy way, O Lord. *Anthem.* Gladstone, F. E. Cathedral music. No. 1 in M.444.91

Teach me to do. *Sentence.* Callcott, J. W. The anthems sung at the Asylum Chapel. M.432.9

Teach me to feel. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 98.) No. 47 in M.430.1.5

Teach not me. *Glee.* Atterbury, L. No. 20 in M.430.1.16

Téagène et Cariclée. Tragédie en musique. Suivant la copie imprimée à Paris. [Anon.] See **Duché de Vancy**, Joseph François.

Tears, idle tears. *Song.* Whelpley, B. Songs from Tennyson's "Princess." No. 4 in M.125.73

Teddy Regan sonster [sic], The. Being a collection of new and choice Irish songs. New York. De Witt. [1861.] M.129.73

Tegnér, Esaias.

Wikingerbalk (des Seemans Gesetze). Aus Frithjof's Sage. Für Männer Chor-Stimmen, Tenor Solo und Orchester-Begleitung von Joseph Panny. No. 3 in M.431.18

Teibler, Hermann.

Ermanno Wolf-Ferrari. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 1–10. Leipzig. 1906.) M.376.33.1

Télégone. *Opera.* For the Libretto see **Pellegrin**, S. J.

Telemann, Georg Philipp.

Pièces pour le clavecin. 1724–1739. Composées par François Dandrieu, Benoit Marcello, Philippe Telemann et Jean-Baptiste Pescetti. Paris. Farrenc. 1872. [Le trésor des pianistes. Vol. 20.] No. 2 in M.450.48.20

Télémaque. *Opera.* For the Libretto see **Danchet**, A.; also **Pellegrin**, S. J.

Télèphe. *Opera.* For the Libretto see **Danchet**, A.

Tell her I'll love her. [Song, T.] (*In* Boston musical miscellany. Vol. 2, pp. 43–45.) No. 10 in M.370.2.2

Tell me, babbling eccho. *Glee.* Paxton, S. No. 103 in M.430.1.25

Tell me, charming creature. *Song.* Webber, J. No. 161 in M.CAB.1.50; etc.

Tell me, dear charmer. *Song.* Howard, S. No. 229 in M.CAB.1.50; etc.

Tell me gentle hobby de hoy. *Song.* Carey, H. The musical century. M.414.46

Tell me lovely shepherd. *Glee.* Cooke, B. No. 36 in M.430.1.27

Tell me, lovely shepherd. *Song.* Boyce, W. No. 299 in M.CAB.1.50; etc.

Tell me, my Delia. *Song.* Howard, S. No. 300 in M.CAB.1.50

Tell me, my lovely charming fair. *Song.* Address, The. No. 50 in M.376.31.1

Tell me not of a face that's fair. *Song.* Lampe, J. F. No. 262 in M.CAB.1.50

Tell me shepherds. *Glee.* Berg, G. No. 33 in M.430.1.5

Tell me then the reason why. *Glee.* Atterbury, L. No. 21 in M.430.1.4

Tell me thou dear. *Glee.* Dyne, J. No. 17 in M.430.1.8

Tell me what healing med'cine. *Catch.* Webbe, S. No. 40 in M.430.1.30

Tell me where is fancy bred? Glee [T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 62–67.) No. 28 in M.430.1.19

Tell me where is fancy bred. *Glee.*

Arne, T. A. No. 34 in M.430.1.3
King, M. P. No. 13 in M.430.1.30
Stevens, R. J. S. No. 103 in M.430.1.23
Wassall, G. A Shakespeare song cycle. M.137.62

Tell me why my charming fair. *Musical dialogue.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Tell me ye pow'rs. *Catch.* Webbe, S. No. 9 in M.430.1.5; etc.

Tell tale, The. *Song.* Carey, H. No. 245 in M.CAB.1.50; etc.

Tell-tale laundry. *Song.* Weingartner, P. F. Album of songs. M.443.61

Tempest, The. *Catch.* Pegge, S., *alleged author.* No. 30 in M.430.1.23

Tempeste. *Overture.* Kuehnel, E. No. 2 in M.444.103

Temple, The. *Oratorio.* For the Music see **Davies**, H. W.

Temple, Le, de la gloire. *Opera.* For the Music see **Rameau**, J. P. For the Libretto see **Voltaire, F. M. A. de.**

Temple, Le, de la paix. *Ballet.* For the Words see **Quinault**, P.

Temple ouvre-toi. *Song.* Gounod, C. F. No. 4 in M.450.43

Temple universel, Le. *Part-song.* Berlioz, L. H. Werke. Serie 7, Abteilung 1. No. 11 in M.440.3.7.1

Tempiers, Les. *Ballet music.* Litolff, H. C. M.444.42

Temps, Le, a laissié son manteau. *Song.* Debussy, A. C. No. 1 in M.379.23; etc.

Temps, Le, de lilas. *Song.* Chausson, E. Recueil de 20 mélodies. M.432.33

Temps, Le, des roses. *Song.* Gounod, C. F. No. 5 in M.450.43

Tench, Fisher.

Vulcan contrive me such a cup. [Song, s. or t., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 33.) No. 223 in M.CAB.1.50

Tender passions, The. *Glee.* Jenner, C. No. 19 in M.430.1.7

Tenderfoot, The. *Opera.* For the Music see **Heartz**, H. L. For the Libretto see **Carle**, R.

Tendresse. *Song.* Rhené-Baton. Cinq mélodies. M.442.101

Tendresse cachée. *Song.* Lecocq, A. C. Les chansons d'amour. M.126.48

Tenebrae factae sunt. *Anthem.* Haydn, J. M. No. 27 in M.414.43.5

Teneo, Martial, *editor.*

Ballot de Sovot, ——. Pygmalion. Acte de ballet. M.402a.25.17

Bernard, P. J. Anacréon. Ballet. M.402a.25.17

—— Les surprises de l'amour. Divertissement. M.402a.25.17

Emmanuel, M. [Commentaire par M. Emmanuel et M. Teneo sur les ballets, Pygmalion, Les surprises de l'amour, Anacréon et Les sybarites, de Rameau.] M.402a.25.17

Marmontel, J. F. Les sybarites. Ballet. M.402a.25.17

Tennyson, Alfred, *Baron Tennyson.*

Break, break, break. Song. [Music by] Arthur W. Thayer. No. 4 in M.450.30

Tennyson's Enoch Arden. Ein Melodram für Pianoforte componirt von Richard Strauss. No. 3 in M.410.59

The lady of Shalott. A cantata for female voices. Music by Wilfred Bendall. M.417.4

Same. With musical accompaniment for violin, violoncello & pianoforte by Amy Elise Horrocks. M.441.46

The sleeping beauty. A cantata for female voices. The music composed by Henry Lahee. No. 1 in M.417.62

Songs. Music by Lady Tennyson. No. 3 in M.379.12

Songs from Tennyson's "Princess." Music by Benjamin Whelpley. M.125.73

Tennyson, Emily Sellwood, *Lady.*

Songs by Lord Tennyson. Music by Lady Tennyson. Arranged and edited by Natalie Janotha. [With pianoforte accompaniment.] London. Chappell & Co. [188–?] No. 3 in M.379.12

Contents. — Look through mine eyes. — In love, if love be love. — To sleep, to sleep. — Home they brought him. — Lady, let the rolling drums. — Airy, fairy Lilian. — Riflemen form.

Ténor, Un, pour tout faire. *Opera.* For the Music see **Robillard**, V. For the Libretto see **Varin**, ——.

Term, A, full as long. *Song.* 'Tis time enough yet. No. 8 in M.376.31.3

Terradellas, Domingo Miguel Barnabas.

Se spuntan vezose. Aria [M.-S.] nel Mitridate. [Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 120–122.) M.409.37

Terrasse, Claude.

Cartouche. Opérette en trois actes de Hugues Delorme et Francis Gally. Musique de Claude Terrasse. Partition chant et piano. Paris. Choudens. 1912. M.126.79

La fiancée du Scaphandrier. Opéra-bouffe en un acte. Paroles de Franc-Nohain [pseud.]. Musique de Claude Terrasse. [Partition piano et chant.] Paris. Enoch. 1902. M.409.33

Le mariage de Télémaque. Comédie en 5 actes et 6 tableaux de Jules Lemaitre et Maurice Donnay. Musique de Claude Terrasse. Partition chant et piano réduite par l'auteur. Paris. Société d'éditions musicales. 1910. M.134.26

La marquise et le marmiton. Conte galant en trois actes de M. Louis Artus. Musique de M. Claude Terrasse. Partition chant et piano. Paris. Société d'éditions musicales. 1907. M.378.38

Terrasse, La, des audiences du clair de lune. *For pianoforte.* Debussy, A. C. Préludes. Livre 2. M.357.26.2

Terre, La, qui meurt. *Opera.* For the Music see **Bertrand**, M. For the Libretto see **Bazin**, R. F. N. M.

Terribilis est locus. *Motet.* Mastioletti, ——. No. 21 in M.414.43.2

Tes yeux. *Song.*

Deutsch de la Meurthe, H. Mélodies. M.440.10

Esclavy, R. Mélodies. 1er recueil. M.417.68

Teufel, Der. *Ballad.* Loewe, J. C. G. Werke. Band 9. No. 2 in M.384.67.9

Teulet, Edmond.

Pierrot mendiant. Fantaisie. Musique de G. Marietti et Paul Blétry. M.417.36

Thackeray, Thomas James.

The mountain sylph. [A grand opera in two acts. Written by T. J. Thackeray. Composed by John Barnett.] Manuscript. [183–?] M.442.126

Libretto only. Written on one side of the leaf only.

Same. [With the music.] M.CAB.2.23

Thalatta. *Symphonic poem.* Schillings, M. Meergruss. M.444.132

Thalberg, Sigismund.

Fantaisie pour le piano sur les thèmes de l'opéra Moise de G. Rossini. Oeuvre 33. Philadelphia. Nunns. [185–?] No. 1 in M.440.17

Nocturne pour le piano. Op. 28. Paris. Pacini. [183–?] No. 2 in M.440.17

Romance sans paroles pour piano. Paris. Schlesinger. [185–?] No. 4 in M.440.17

Thalberg, Sigismund, *editor.*

Dessauer, J. Romance italienne. No. 3 in M.440.17

Rossini, G. A. Mi manca la voce, de l'opéra Moise. No. 5 in M.440.17

Thalbitzer, William.

The Eskimo music. [By] Hjalmar Thuren and William Thalbitzer. Copenhagen. Luno. 1911. M.433.2

Contents. — On the Eskimo music in Greenland. By Hj. Thuren. — Melodies from east Greenland, with a supplement containing melodies from north-west Greenland. By W. Tbalbitzer and Hj. Thuren. Reprinted from "Meddelelser om Grønland." XL. There are separate title-pages.

Thank God, at last the priest. *Song.* Marriage pretty, The, between John and Betty. No. 25 in M.376.31.1

That Chloe's innocent. *Glee.* Hook, J. No. 35 in M.430.1.27

That God forbid that made me first your slave. *Song.* Simpson, R. Sonnets of Shakspeare. M.441.97

That Jenny's my friend. A favourite song [T. With continuous bass]. (*In* Clio and Euterpe. Vol. 1, p. 160.) No. 121 in M.376.31.1

That music is found. [For four voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 96–98.) No. 59 in M.430.1.1

That oyster's mine. *Glee.* Cirri, G. B. No. 26 in M.430.1.5

That the mortal who lives. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 62, 63.) No. 29 in M.430.1.8

That time of year thou may'st in me behold. *Song.* Simpson, R. Sonnets of Shakspeare. M.441.97

That woman's courage. *Catch.* Webbe, S. No. 12 in M.430.1.15

Thayer, Arthur Wilder.

Break, break, break. Song for alto or baritone [with pianoforte accompaniment. Words by Tennyson. Music by] Arthur W. Thayer. Boston. Schmidt & Co. [1887.] No. 4 in M.450.30

Théaulon de Lambert, Marie Emmanuel Guillaume Marguerite.

Charles de France ou amour et gloire. Opéra comique.

Théaulon de Lambert, Marie Emmanuel Guillaume Marguerite. *(Continued.)*
Paroles de MM. Théaulon et Dartois. [Musique] par Boieldieu et Hérold. M.441.42

Thee, only thee. [The dawning of morn. Song, M.-S. or BAR. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 8, pp. 112–116.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Thee sov'reign God. *Canon.* WEBBE, S., *Jr.* No. 84 in M.430.1.23

Thee the voice, the dance. *Glee.* CALLCOTT, J. W. No. 51 in M.430.1.23

Their groves of sweet myrtle. See **Charming** Nancy.

Their looks are such. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Then hate me if thou wilt. *Song.* WASSALL, G. A Shakespeare song cycle. M.137.62

"Then in my gown of sober grey." *Song.* FLOWER, E. Musical illustrations of the Waverley novels. M.441.29

Then let not winter's rugged hand deface. *Song.* SIMPSON, R. Sonnets of Shakspeare. M.441.97

Then let us all in friendship live. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 104, 105.) No. 46 in M.430.1.18

Then say, my sweet girl. [Dear Nancy, I've failed. Song, T.] (*In* American musical miscellany. Pp. 200–202.) No. 78 in M.129.111

Then you'll remember me. *Song.* BALFE, M. W. No. 71 in M.129.52

Theodora. *Opera.* For the MUSIC see **Leroux,** X. H. N. For the LIBRETTO see **Sardou.**

Theodore Thomas Orchestra, The, Chicago. See **Chicago** Symphony Orchestra, founded by Theodore Thomas.

Théonoé. *Opera.* For the LIBRETTO see **La Roque,** A. de.

Theory.

AGRICOLA, M. Musica figuralis deudsch. Wittemberg. M.D.xxxii. M.149a.55

ANGELO *da Piccitone.* Fior angelico di mvsica. Nelqual si contengono alcune, bellissime dispute contra quelli che dicono, la musica non esser scienza: con altre molte questioni, & solutioni di varii dubbii. [Colophon: Vinegia.] MDXLVII. Illus. M.149a.41

ARTUSI, G. M. L'Artusi ouero delle imperfettioni della moderna mvsica ragionamenti dui. Ne' quali si ragiona di molte cose vtili, & necessarie alli moderni compositori. In Venetia. 1600. M.388.29

BERARDI, A. Il perche mvsicale, overo staffeta harmonica, nella quale la ragione scioglie le difficoltà, e gli esempi dimostrano il modo d'isfuggire gli errori, e di tessere con artificio i componimenti musicali. In Bologna. M.DC.XCIII. Music. M.149a.40

CRIVELLATI, C. Discorsi mvsicali, nelli qvali si contengono non solo cose pertinenti alla teorica, ma etiandio alla pratica; mediante le quali si potrà con facilità peruenire all' acquisto di così honorata scientia. Raccolti da diuersi buoni autore. In Viterbo. 1624. M.149a.69

DENTICE, L. Dvo dialoghi della mvsica. Delli quali l'uno tratta della theorica, & l'altro della pratica: raccolti da diversi autori greci & latini. In Roma. 1553. Diagrams. Music. M.149a.48

GALILEI, V. Dialogo della mvsica antica, et della moderna. In Fiorenza. M. D. LXXXI. Plates. M.388.26

GLAREANUS, H. L. Glareani Δωδεκαχόρδον. [Colophon: Basileae. M D XLVII.] Illus. M.388.7

—— Mvsicae epitome ex Glareani Dodecachordo. [Colophon: Basileæ. M.D.LIX.] M.149a.58

HELMHOLTZ, H. L. F. von. On the sensations of tone as a physiological basis for the theory of music. Translated by A. J. Ellis. London. 1875. Illus. M.371.48

LOSSIUS, L. Erotemata mvsicæ practicæ, ex probatissimis qvibvsqve huius dulcissimæ artis scriptoribus accuratè & breuiter selecta, & exemplis puerili institutioni accōmodis illustrata, iam primvm ad usum scholæ Luneburgensis, & aliarum puerilium in lucem edita . . . Item,

Theory. *(Continued.)*
Melodiæ sex generum carminum vsitatiorum, in primis suaues, in gratiam puerorum selectæ & editæ. Noribergæ. M.D.LXIII. M.149a.70

PRAETORIUS, M. Syntagma musicum. VVittenbergae [etc.]. 1615, 19. 3 v. in 1. M.149a.64

SPATARO, G. Tractato di mvsica di Gioanni Spataro mvsico bolognese nel qvale si tracta de la perfectione da la sesqvaltera prodvcta in la mvsica mensvrata exercitate. Colophon: Impressa in Vinegia. M.D.XXXI. Illus. M.433.24

TIGRINI, O. Il compendio della mvsica nel qvale brevemente si tratta dell' arte del contrapunto nouamente composto . . . In Venetia, M D LXXXVIII. M.149a.63

VICENTINO, N. L'antica mvsica ridotta alla moderna prattica, con la dichiaratione, et con gli essempi de i tre generi, con le loro spetie. Et con l'inventione di vno nvovo stromento, nelqvale si contiene tvtta la perfetta mvsica, con molti segreti mvsicali. Nuouamente mess' in luce. In Roma. M D LV. Portrait. Plates. M.388.25

ZACCONI, L. Prattica di mvsica vtile et necessaria si al compositore per comporre i canti suoi regolatamente, si anco al cantore per assicurarsi in tutte le cose cantabili. In Venetia. MDXCVI. M.388.28

ZARLINO, G. Le istitvtioni harmoniche nelle qvali: oltra le materie appartenenti alla musica; si trouano dichiarati molti luoghi di poeti, d'historici, & di filosofi. Venetia. 1558. Plates. M.388.15

—— Tvtte l'opere. Venetia. 1584. 4 v. M.388.14

Therapeutics.

SCHNEIDER, P. J. Die Musik und Poesie. Nach ihren Wirkungen historisch-kritisch dargestellt, oder: systematisch geordneter Versuch einer genauen Zusammenstellung und möglich richtigen Erklärung derselben. Eine auf Belehrung und Unterhaltung abzweckende Familien-Lektüre für die gebildete Welt. Bonn. 1835. M.377.60

There are by fond Mama. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 3–5.) No. 3 in M.430.1.16

There are sounds of mirth. [Song, S. or T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 10, pp. 105–109.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

There is a jewel. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

There is a lady sweet and kind. *Song.* BROWN, E. A. Elizabethan lyrics. M.126.82

There is in company. *Catch.* WEBBE, S. No. 23 in M.430.1.20

There liv'd long agoe. *Song.* LAMPE, J. F. The perfections of true love. No. 137 in M.CAB.1.50

There never was nor e'er will be. *Song.* LOVELY Nancy. No. 226 in M.CAB.1.50

There ne'er was so wretched a lover. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

There was a certain lady. *Catch.* SMITH, J. S. No. 3 in M.430.1.12

There was a fair damsel. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 66, 67.) No. 40 in M.430.1.23

There was a jolly miller. [Song, BAR.] (*In* American musical miscellany. Pp. 109–111.) No. 40 in M.129.111

There was a lass and she was fair. [Song, S. or T.] (*In* Boston musical miscellany. Vol. 2, pp. 71–73.) No. 20 in M.370.2.2

There was a place. *Song.* LOVER, S. My mother dear. No. 25 in M.129.52

There was an old woman. *Glee.* CALLCOTT, J. W. No. 141 in M.430.1.25

There where I saw. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

There's a dear little plant. *Song.* GREEN little shamrock, The. No. 19 in M.370.2.1

There's a difference. *Glee.* DANBY, J. No. 21 in M.430.1.27

There's auld Rob Moris that wins in yon glen. *Song.* THOMSON, W. No. 112 in M.CAB.1.50; etc.

There's drunken Tom. *Catch.* WEBBE, S. No. 14 in M.430.1.32
There's my thumb. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 42 in M.376.32.1
These old fellows. *Song.* CAREY, H. The musical century. M.414.46
These roses which my brows surround. *Glee.* WEBBE, S. No. 17 in M.430.1.26
Thésée. *Opera.* For the LIBRETTO see **Quinault, P.**
Thétis et Pélée. *Opera.* For the LIBRETTO see **Fontenelle, B. de.**
They came from a land. *Song.* SONG of Innisfail. M.441.48.2
They did no storms. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
They have given thee to another. *Song.* BISHOP, H. R. No. 50 in M.129.52
They know not my heart. [Song, M.-S. or BAR. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, pp. 35–39.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
They may rail at this planet. *Song.* THIS earth is the planet. M.441.48.2
They shall be as happy. *Part-song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
They tell us that you mighty powers. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
Thick twisted brake, A. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 201–215.) No. 76 in M.430.1.18
Thick twisted brake, A. *Glee.* ROCK, W. No. 72 in M.430.1.28
Thierry, Augustin.
Néron. Ballet de Max Maurey & Augustin Thierry. Musique de Henri Hirschmann. M.393.28
Thierry, Édouard.
La Saint-Julien des ménétriers. Symphonie-cantata. Musique de Georges Kastner. No. 2 in M.121.35
Thimble's wife. [Song, A. or B.] (*In* Boston musical miscellany. Vol. 1, pp. 200, 201.) No. 68 in M.370.2.1
Thine eyes so blue. *Song.* LASSEN, E. Song album. M.443.84
Thine image. *Song.*
LASSEN, E. Song album. Vol. 2. M.443.84.2
WEINGARTNER, P. F. Album of songs. M.443.61
Think, bright Florella. *Glee.* WELLESLEY, G. C. No. 26 in M.430.1.14
Think no more. *Song.* MANNEY, C. F. A Shropshire lad. No. 1 in M.442.121
Think not dear Phebe. *Glee.* ALCOCK, J. No. 46 in M.430.1.16
Think not of it. *Song.* HOLBROOKE, J. C. Four songs. M.450.72
Think wn to pleasure. *Song.* HASSE, J. A. P. Barberini's minuet. No. 284 in M.CAB.1.50; etc.
Thirion, Louis.
Sonate (en ré) pour violoncelle & piano. Op. 16. [Partition et partie.] Paris. Durand & cie. [1913.] M.444.137
Thirsis. See also **Thyrsis.**
Thirsis. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.
Thirsty earth. *Glee.* BERG, G. No. 66 in M.430.1.11
STEVENS, R. J. S. No. 37 in M.430.1.19
Thirsty toper, The. [If the glasses they are empty. Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 177.) No. 171 in M.CAB.1.50
Thirsty vampires, The. *Catch.* HAYES, W. No. 30 in M.430.1.1
This book is all that's left me now. *Song.* RICKARD, T. The family Bible. No. 18 in M.129.52
This bumper to Bacchus. *Part-song.* SMITH, J. S. No. 34 in M.430.1.11
This day an act. *Catch.* CHURCHILL, G. S. No. 16 in M.430.1.32
This earth is the planet. [They may rail at this life. Song, S. or T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 7, pp. 56–59.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
This is no mine ain house. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 32 in M.376.32.2
This is no my plaid. *Song.* LAWSON, M. L. Songs of the North. M.442.106
This is the season. *Glee.* DANBY, J. No. 70 in M.430.1.28
This life is all chequer'd. [Song, A. or B. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 4, pp. 110–113.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
This love is but a wanton fit. *Part-song.* MORLEY, T. Canzonets . . . to three voyres. No. 2 in M.452.4.1
This night I'll be jovial. *Catch.* TAYLOR, ——. No. 8 in M.430.1.4
This nights the day. *Catch.* COOKE, B. No. 5 in M.430.1.15
This poet sings the Trojan wars. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
This 'tis to live. *Glee.* WEBBE, S. No. 63 in M.430.1.27
This tomb be thine. Glee [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 80–83.) No. 31 in M.430.1.6
Thomas, Charles.
Our Lord the bishop. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 3.) No. 3 in M.430.1.5
Parting catch. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 27.) No. 16 in M.430.1.3
A note states that "Tho claim'd by C. Thomas, Mr. Hook is said to be the author."
Thomas, Charles Louis Ambroise.
Gille et Gillotin. Opéra-comique en un acte. Paroles de T. Sauvage. Musique de Ambroise Thomas. Partition orchestre. Paris. Colombier. [1874.] M.418.38
Mina. Opéra comique en trois actes. Paroles de Mr E. de Planard. Musique de Amb. Thomas. Partition. Paris. Bureau central de musique. [1843.] M.418.39
Thomas, Otto.
Abend-Fantasie [für Orgel]. Autograph manuscript. [189–?] No. 17 in M.451.2.5
Andante [für Orgel]. Autograph manuscript. [189–?] No. 18 in M.451.2.5
Andantino [für Orgel]. Autograph manuscript. [189–?] No. 19 in M.451.2.5
Thomas, Wolfgang A.
Julius Weismann. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 245–258. Leipzig. 1907.) M.376.33.2
Thomas and Sally, or the sailor's return. *Opera.* For the MUSIC see **Arne, T. A.** For the LIBRETTO see **Bickerstaff, I.**
Thomas der Reimer. *Ballad.* LOEWE, J. C. G. Werke. Band 3. No. 6 in M.384.67.3
Thomas was very kind. *Catch.* WEBBE, S. No. 44 in M.430.1.21
Thomas you must die. *Part-song.* DANBY, J. No. 34 in M.430.1.30
Thompson, Alexander M.
The Arcadians. A fantastic musical play. Book by Mark Ambient and A. M. Thompson. Lyrics by Arthur Wimperis. Music by Lionel Monckton & Howard Talbot. M.240.25
Tom Jones. A comic opera founded upon Fielding's novel. By Alex. M. Thompson and Robert Courtneidge. Lyrics by Chas. H. Taylor. Music by Edward German. M.378.49
Thompson, Lewis Sabin.
[Complete published works. Compiled by J. W. Cummin with programs, clippings, etc.] Boston. 1911. 4 v. M.442.16
Contents. — 1. Obispah. — Selections from The sphinx. — Hamlet, prince of Denmark. — Selections from Granada. 2. Prince Pro Tem. — The sphinx. — Prince Pro Tem. (Revised edition.) 3. Baron Humbug. — The sphinx. (Revised edition.) 4. A boat beneath a sunny sky. — Six love songs. — The hoar frost fell. — Wake not but hear me love. — The hoodoo. — The dragon. — The debutante. — I'm from Boston. — The rosebud from my sweetheart's golden hair. — Heather bell. — The New York policeman. — Into the silent land. — My Sal's de Queen of Hearts. — Will you walk a little faster. — Don't you try to rubber neck. — Serenade from Prince Pro Tem. — Summer. — Hush,—sleep,—dream. — Sometimes—perhaps. — The only man. — D. K. E. waltz. — Sphinx waltzes. — H. P. C. waltzes. — The Show Girl waltz potpourri. — Baron Humbug march and two-step. — Baron Humbug waltz potpourri. — Te Deum laudamus. —

Thompson, Lewis Sabin. *(Continued.)*
Fling out the banner. — Glad Christmas tide. — Beloved, now are we the sons of God. — Turn thee O Lord. — Calm on the listening ear of night. — When marshalled on the nightly plain. — Far from my heavenly home. — Scripture sentences set to music. — What is man. — Crossing the bar.

Thomson, James.
Hymn of the seasons: performed by the Boston Musical Institute. Composed by R. Garbett. M.420.6

Thomson, James. *Works about.*
HAYES, W. [Thy roses, summer.] Epitaph on Mr. Thomson, author of The seasons. [Catch, for 3 voices.] No. 41 in M.430.1.1

Thomson, William.
At Polwart on the green. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. Vol. 1, p. 3.) No. 3 in M.CAB.1.50
Blest as th' immortal gods. See his A hymn to Venus.
The bob of Dumblane. [Come lassie lend me your braw hemp heckle. Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 24.) No. 214 in M.CAB.1.50
Bonny Jean. [Love's goddess in a myrtle grove. Song, s. or T., with accomp. for German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 12.) No. 12 in M.CAB.1.50
Also to be found in The Universal musician.
The carle, he came o'er the croft. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 16.) No. 207 in M.CAB.1.50
Corn riggs are bonny. [My Patie is a lover gay. Song, s. or T., with continuous bass.] (*In* Calliope. 2d edition. Vol. 1, p. 41.) No. 41 in M.CAB.1.50
Also to be found in Universal harmony; The Universal musician.
A hymn to Venus. [Blest as th' immortal gods. Song, T. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 46 in M.CAB.1.48
John Hay's bonny lassie. [By smooth winding Tay. Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 104.) No. 104 in M.CAB.1.50
Love is the cause of my mourning. [By a murmuring stream. Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 96.) No. 96 in M.CAB.1.50
My dady's a delver of dykes. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 196.) No. 188 in M.CAB.1.50
Orpheus Caledonius; or, a collection of Scots songs. 2d edition. [With continuous bass.] London. The Author. 1733. 2 v. M.376.32
Contents. — 1. The lass of Peaty's mill. — Bessy Bell. — The bush aboon Traquair. — Throw the wood laddie. — Blest as th' immortal gods. — The last time I came o'er the moor. — The yellow-hair'd laddie. — The bonny Scot. — Colin and Grisy parting. — The broom of Cowdenknows. — Come hap me with thy petticoat. — Bonny Christy. — Scornfu' Nancy. — The Highland laddie. — Blink o'er the burn. — Tweed side. — Love is the cause of my mourning. — Bonny Jean. — Mary Scot. — The mill, mill—O. — Johnny and Nelly. — Katherine Ogie. — Ann thou were my ain thing. — Polwart on the green. — A health to Betty. — The cock-laird. — Muirland Willie. — Fy gar rub her o'er wi' strae. — Peggy, I must love thee. — Auld Rob Morris. — Auld lang syne. — My apron, deary. — My daddy's a delver of dykes. — Waly, Waly. — John Hay's bonny lassie. — The blythsome bridal. — The toast. — My Nanny-O. — Maggie's tocher. — Were na' my hearts light I wad die. — Gallowshiels. — There's my thumb. — The Gaberlunzie man. — The collier's bonny lassie. — The bob of Dumblane. — The carle came o'er the croft. — O'er boggie. — The lass of Livingston. — William and Margaret. — Down the burn Davie. 2. Cromlets lilt. — My deary, if thou die. — Sae merry as we have been. — The bonny Earle of Murray. — The widow. — The wawking of the faulds. — Jocky say'd to Jeany. — Dumbarton's drums — Ye gods! was Strephon's picture blest. — For our lang biding here. — Leader Haughs and Yarrow. — A lass with a lump of land. — One day I heard Mary say. — She raise and loot me in. — Ew-bughts Marion. — The braes of Yarrow. — Lady Anne Bothwel's lament. — Corn riggs are bonny. — The auld goodman. — Lochaber. — As Sylvia in a forest lay. — When absent from the nymph I love. — For ever, Fortune. — The bonniest lass in a' the warld. — Clout the caldron. — Willy was a wanton wag. — My sojer laddie. — Allan water. — Peer of Leith. — Bessy's haggies. — Bright Cynthia's power. — This is no mine ain house. — Why bangs that cloud. — Patie and Peggy. — The bonny lass of Branksome. — My Jo Janet. — O mither dear, I gin to fear. — The country lass. — My Jocky blyth. — Hero and Leander. — Todlen butt and Todlen ben.

Thomson, William. *(Continued.)*
— The glancing of her apron. — The birks of Endermay. — Willie Winkie's testament. — Ettrick bank. — Had away from me, Donald. — Gilderoy. — John Ochiltree. — Willy's rare and Willy's fair. — Sleepy body.
Peggy, I must love thee. [As from a rock. Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 88.) No. 88 in M.CAB.1.50
There's auld Rob Moris that wins in yon glen. A Scotch dialogue [s. and T., with accomp. for the German flute]. (*In* Calliope. 2d edition. Vol. 1, p. 112.) No. 112 in M.CAB.1.50
What beauties does Flora disclose. [Song, A. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 6.) No. 6 in M.CAB.1.50
Thorn, The. [From the white-blossom'd sloe. Song, BAR.] [*In* Boston musical miscellany. Vol. 1, pp. 28–30.) No. 10 in M.370.2.1

Thornely, Wilfrid.
The angelus. A romantic opera. Music by Edward Woodall Naylor. M.379.52

Thorough-bass.
PRIXNER, S. Kann man nicht in zwey oder drey Monaten die Orgel gut und regelmässig schlagen lernen? Mit ja beantwortet, und dargethan vermittelst einer Einleitung zum Generalbasse. Zweyte, vermehrte Auflage nebst einem Anhange von Orgelgalanterien für den Flügel sowohl, als für die Orgel. [Anon.] Landshut. 1795. M.396.77

Those are slaves. *Part-song.* SMITH, J. S. No. 31 in M.430.1.11
Those dainty daffadillies. *Part-song.* MORLEY, T. Of Thomas Morley the first booke of balletts. M.452.4.4
Those hours that with gentle hand did frame. *Song.* SIMPSON, R. Sonnets of Shakspeare. M.441.97
Those sunny flow'rets. *Glee.* CALLCOTT, J. W. No. 131 in M.430.1.25

Thou art a child. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61
Thou art but young thou sayest. *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6
Thou'rt gone away. *Glee.* JENNER, C. No. 15 in M.430.1.9
Thou'rt like a tender flower. *Song.* HOPKINS, F. Twenty songs. M.137.41
Thou art the sun. *Song.* HERVEY, A. Neue Liebeslieder. M.417.18
Thou askest me. *Song.* HERVEY, A. Neue Liebeslieder. M.417.18
Thou blessing (Ode to hope). *Part-song.* DANBY, J. Posthumous glees. No. 3 in M.140.24
Thou cypress tree. *Glee.* WEBBE, S. No. 76 in M.430.1.31
Thou doting fool forbear. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
Thou fairest proof of beauty's pow'r. *Part-song.* JACKSON, W., *of Exeter.* Elegies. No. 1 in M.432.19
Thou fairest vision of my soul. *Song.* LASSEN, E. Song album. Vol. 2. M.443.84.2
Thou gentle source of bliss. *Song.* GATES, J. No. 53 in M.376.31.3
Thou glory of Jerusalem. *Gradual.* BEACH, A. M. C. No. 1 in M.450.30
Thou hast been my succour. *Sentence.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9
Thou hast put gladness in my heart. *Sentence.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9
Thou hast such eyes. *Song.* CAREY, H. The musical century. M.414.46
Thou hast turned. *Canon.* WEBBE, S. No. 57 in M.430.1.24
Thou Lamb of God. *Hymn.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9
Thou ling'ring star. *Song.* MY MARY. No. 42 in M.370.2.2
Thou little blind deceiver. *Song.* MONRO, G. A message from Mars to Venus. No. 92 in M.CAB.1.50; etc.
Thou Lord hast been. *Canon.* CALLCOTT, J. W. No. 79 in M.430.1.24
Thou O God. *Canon.* CALLCOTT, J. W. No. 37 in M.430.1.23

Thou, O Lord, art my defender. *Sentence.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9

Thou, O Lord, hast known my reproof. *Canon.* CALLCOTT, J. W. No. 37 in M.430.1.29

Thou, O Lord, remainest forever. *Canon.* CALLCOTT, J. W. No. 46 in M.430.1.31

Thou only darling. *Song.* CAREY, H. The musical century. M.414.46

Thou rising sun. [Song, T. Accomp. for flute and continuous bass.] (*In* Universal harmony. Fol. 13.) No. 13 in M.CAB.1.47

Thou rising sun. *Song.* DIGARD, D. No. 42 in M.CAB.1.50; etc.

Thou shalt shew me. *Canon.*
CALLCOTT, J. W. No. 80 in M.430.1.25
WEBBE, S. No. 42 in M.430.1.27

Thou speakest always ill of me. *Part-song.* BARTHÉLEMON, F. H. No. 27 in M.430.1.13

Thou, thou reign'st in this bosom. *Song.* PAX, C. E. No. 30 in M.129.52

Thou tun'st this world. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Thou worthy cask. *Glee.* BUSBY, T. No. 86 in M.430.1.11

Thou wouldst not stay. *Song.* CADMAN, C. W. Three songs to Odysseus. M.137.40

Tho' an host of men. *Canon.* WEBBE, S. No. 11 in M.430.1.14

Tho' Bacchus may boast. *Song.* SHIELD, W. No. 102 in M.129.111

Tho' Baucis and I. *Song.* PRELLEUR, P. Baucis and Philemon. No. 330 in M.CAB.1.50

Tho' begging is an honest trade. *Song.* EATON, ——. The happy beggars. M.409.37; etc.

Tho' Cloe out of fashion. *Song.* BOYCE, W. The nonpareil. M.409.37; etc.

Tho' cruel you seem. *Song.* CAREY, H. The expostulation. No. 24 in M.CAB.1.48; etc.

Tho' dark are our sorrows. [Song, A. or B. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 4, pp. 64–67.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Though distant far. *Song.* HER absence will not alter me. No. 56 in M.CAB.1.50

Though far beyond the mountains. *Song.* OWEN. No. 63 in M.370.2.1

Tho' form'd by the tend'rest care. *Song.* DUNN, J. The swains resolution. No. 59 in M.376.31.1

Tho' from thy bank. *Glee.* CALLCOTT, J. W. No. 17 in M.430.1.32

Though humble the banquet. [Song, M.-S. or BAR. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 10, pp. 59–63.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Tho' I am young. *Song.* SIMPSON, R. Sonnets of Shakspeare. M.441.97

Tho' I walk in the midst of trouble. *Canon.* WEBBE, S. No. 87 in M.430.1.23

Tho mean thy birth *Glee.* COOKE, B. No. 51 in M.430.1.12

Though my carriage be but careless. *Song.* BROWN, E. A. Elizabethan lyrics. M.126.82

Tho' my mistress be fair. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Tho' oft we meet severe distress. *Song.* ROSARY, The. No. 35 in M.129.111

Tho Peggy's charms have oft been sung. *Song.* ARNE, T. A. Peggy. No. 53 in M.376.31.2

Though Philomela lost her love. *Part-song.* MORLEY, T. Canzonets . . . to three voyces. No. 2 in M.452.4.1

Tho Pollys and tho Peggys. *Song.* FANNY MURRAY. No. 63 in M.376.31.2

Tho short my span. *Glee.* WEBBE, S. No. 18 in M.430.1.26

Tho' the last glimpse of Erin. [Song, S. Also] Harmonized for four voices [S. A. T. B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 42–47.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

Thoughtfull nights and restless waking. *Canon.* WOODWARD, R. No. 9 in M.430.1.7

Thousand years, A, by sea and land. *Part-song.* LLOYD, C. H. M.398.2

Thousands wou'd seek. *Glee.* PERCY, J. No. 65 in M.430.1.31

Thraenen und Laecheln. *Song.* LOEWE, J. C. G. Werke. Band 15. No. 23 in M.384.67.15

Thraenenregen. *Song.* SCHUBERT, F. P. Die schöne Müllerin. No. 6 in M.140.33.2

Thraenentropfen. *Song.* MARTEAU, H. Acht Lieder. Op. 10. M.440.26

Three blind mice. *Round.* (*In* Annie Laurie melodist. P. 63.) No. 73 in M.129.52

Three brothers, The. *Glee.* STEVENS, R. J. S. No. 49 in M.430.1.10

Three bulls and a bear. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 1.) No. 1 in M.430.1.5
This has been attributed to E. T. Warren. Also to be found in Gow's Edinburgh collection.

Three goddesses. *Song.* BOYCE, W. No. 32 in M.376.31.3

Three jolly topers. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 1, 2.) No. 1 in M.430.1.26

Three jovial huntsmen, The. *Cantata.* For the MUSIC see **Anderton, T.**; also **Davies, H. W.** For the LIBRETTO see **Caldecott, R.**

Three ladies of fashion. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 22, 23.) No. 19 in M.430.1.1

Three maidens went a maying. *Catch.* ATHENLECK, R. No. 48 in M.430.1.7

Three masters of music. *Catch.* AYLWARD, T. No. 49 in M.430.1.8

Three mortal enemies. Catch [for 3 voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 3.) No. 3 in M.430.1.1

Three mortal enemies. *Catch.* RILEY, W. No. 88 in M.430.1.10

Three things always bring cost. Canon in unison [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, p. 89.) No. 49 in M.430.1.2

Three toasts. [May we never want a friend. Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 161.) No. 56 in M.430.1.19

Three wreaths. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Thrice happy lovers. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Through grief and through danger. *Song.* IRISH peasant, The, to his mistress. M.441.48.1

Thro' life's busy scene. *Glee.* WEBBE, S. No. 19 in M.430.1.19

Through the meadow. *Song.* MACDOWELL, E. A. Eight songs. No. 1 in M.417.24

Throw the wood, ladie. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 4 in M.376.32.1

Thrush, The. A collection of six hundred twenty-six of the most celebrated English and Scotch songs. London. Printed for C. Hitch & I. Osborn & I. Hodges. MDCCXLIX. Plate. M.129.103

Thuille, Ludwig Wilhelm Andreas Maria.
Gugeline. Ein Bühnenspiel in fünf Aufzügen. Dichtung von Otto Julius Bierbaum. Musik von Ludwig Thuille. Orchester-Partitur. Mainz. Schott. 1900. M.418.43
Lobetanz. Ein Bühnenspiel in 3 Aufzügen. Dichtung von Otto Julius Bierbaum. Musik von Ludwig Thuille. Partitur. Mainz. Schott. [1897.] M.418.44
Quintett (Es dur) für Pianoforte, zwei Violinen, Viola und Violoncell. Op. 20. [Partitur und Stimmen.] Leipzig. Kistner. 1901. M.431.37
Symphonischer Festmarsch für grosses Orchester. Op. 38. Partitur. Leipzig. Kistner. 1907. M.444.58

Thuille, Ludwig Wilhelm Andreas Maria. *Works about.*
ISTEL, E. Ludwig Thuille. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 34–45.) M.376.33.1

Thuren, Hjalmar Lauritz.
The Eskimo music. [By] Hjalmar Thuren and William

Thuren, Hjalmar Lauritz. *(Continued.)*
Thalbitzer. Copenhagen. Luno. 1911. M.433.2
Contents. — On the Eskimo music in Greenland. By Hj. Thuren. — Melodies from east Greenland, with a supplement containing melodies from north-west Greenland. By W. Thalbitzer and Hj. Thuren. Reprinted from "Meddelelser om Grønland." XL. There are separate title-pages.

Thurmwaechter Lynceus zu den Füssen der Helena. *Song.* Loewe, J. C. G. Werke. Band 11. No. 18 in M.384.67.11

Thursday in the morn. *Song.* Akeroyde, S. Russell's triumph. No. 55 in M.376.31.1

Thursday Practice Club, *Boston.* See **Morning** Practice Club, The, *Boston.*

Thus Colin to the nymph. *Part-song.* Webbe, S. No. 45 in M.430.1.13

Thus Damon knock'd. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, p. 142.) No. 49 in M.430.1.14

Thus love commands. *Part-song.* Wilbye, J. The first set of madrigals. M.452.4.6

Thus my boys. Glee [T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 179–188.) No. 68 in M.430.1.20

Thus saith my Cloris bright. *Part-song.* Wilbye, J. The first set of English madrigals. M.452.4.6

Thus the ever grateful spring. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Thus the gloomy world. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Thus to love. *Glee.* Webbe, S. No. 70 in M.430.1.30

Thus to the Muses. *Duet.* Travers, J. Eighteen canzonets. M.442.10

Thus while the eight. *Catch.* Hall, H. No. 64 in M.CAB.1.18

Thwaites, Clara.
The lady of the isles. A jubilee cantata. Music by Myles Birket Foster. No. 2 in M.379.25

Thy absence Delia. *Song.* Jackson, W., *of Exeter.* Twelve songs. No. 2 in M.432.19

Thy altar gen'rous god of wine. *Glee.*
Atterbury, L. No. 66 in M.430.1.20
Rock, W. No. 11 in M.430.1.26

Thy beauteous eyes. *Glee.* Webbe, S. No. 63 in M.430.1.11

Thy breath as fragrant. *Glee.* Danby, J. No. 46 in M.430.1.27

Thy bright eyes. *Song.* Lassen, E. Song album. Vol. 2. M.443.84.2

Thy cheek is o' the rose's hue. *Song.* My only Jo. No. 5 in M.370.2.2

Thy face so fair. *Song.* Brown, E. A. Elizabethan lyrics. M.126.82

Thy fatal shafts. *Glee.* Aylward, T. No. 53 in M.430.1.13

Thy fatal shafts. *Song.* Oswald, J. No. 98 in M.376.31.1

Thy form has a resistless grace. *Glee.* Stevens, R. J. S. No. 52 in M.430.1.30

Thy genius lo! from his sweet bed. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Thy little garden. *Song.* Weingartner, P. F. Album of songs. M.443.61

Thy roses, summer. *Catch.* Hayes, W. No. 41 in M.430.1.1

Thy voice, O harmony. *Glee.* Webbe, S. No. 30 in M.430.1.28

Thy way, O God, is holy. *Anthem.* Purcell, H. M.444.20

Thyrsis. See also **Thirsis.**

Thyrsis who feeds. *Glee.* Pring, J. C. No. 75 in M.430.1.31

Ti parli l'amore. *Part-song.* Rossini, G. A. M.157.14.4

Tibi Cherubin. Motetto [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 38, 39.) No. 22 in M.430.1.18

Tibi laus. *Motet.* Lassus. No. 8 in M.414.43.12

Tien, ne laisse rien, Lisette. Parodie [BAR.] sur le menuet de La reine de Navare. (*In* Dessert, Le, des petits soupers. P. 32.) No. 1 in M.148.42

Tiercelin, Louis.
Mudarra. Musikdrama von Louis Tiercelin und Lionel Bonnemère. [Musik von] Fernand Le Borne. M.443.8

Tierces alternées, Les. *For pianoforte.* Debussy, A. C. Préludes. Livre 2. M.357.26.2

Tigrini, Orazio.
Il compendio della mvsica nel qvale brevemente si tratta dell' arte del contrapunto nouamente composto . . . In Venetia, M D LXXXVIII. Appresso Ricciardo Amadino. M.149a.63

Tilkins, Felix.
The girls of Gottenberg. A musical play in two acts. Written by George Grossmith Jnr. and L. E. Berman. Lyrics by Adrian Ross [pseud.] and Basil Hood. Music by Ivan Caryll [pseud.] and Lionel Monckton. Vocal score. London. Chappell & Co. [1907.] M.379.38
The little cherub. New musical play in three acts. Book by Owen Hall [pseud.]. Lyrics by Adrian Ross [pseud.]. Music by Ivan Caryll [pseud.]. Vocal score. London. Chappell & Co., Ltd. 1906. M.443.42
Marriage à la carte. New musical play. Book and lyrics by C. M. S. McLellan. Music by Ivan Caryll [pseud.]. Vocal score. New York. Chappell & Co., Ltd. 1911. M.135.34
Oh! Oh! Delphine. A musical comedy in three acts, founded on the French farce Villa Primrose by Georges Berr and Marcel Guillemand. Book and lyrics by C. M. S. McLellan. Music by Ivan Caryll [pseud.]. Vocal score. New York. Chappell & Co., Ltd. 1912. M.443.3
Our Miss Gibbs. A musical play in two acts by "Cryptos." Constructed by James T. Tanner. Lyrics by Adrian Ross [pseud.] and Percy Greenbank. Music by Ivan Caryll [pseud.] and Lionel Monckton. Vocal score. London. Chappell & Co., Ltd. 1909. No. 2 in M.240.26
The pink lady. Musical comedy. Book and lyrics by C. M. S. McLellan. Music by Ivan Caryll [pseud.]. (Story of the play from the French farce "Le satyre" by Georges Berr and Marcel Guillemand.) Vocal score. New York. Chappell & Co., Ltd. 1911. M.126.58

Timbre, Le, d'argent. *Opera.* For the Music see **Saint-Saëns,** C. C. For the Libretto see **Barbier,** P. J.

Time has not thin'd my flowing hair. *Duet.* Jackson, W., *of Exeter.* Twelve canzonets. Op. 9. No. 1 in M.137.31

Time is old. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 189–192.) No. 74 in M.430.1.10

Time, The, I've lost in wooing. [Song, T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 6, pp. 90–92.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Timely admonition. *Song.* Arne, T. A. The agreeable musical choice. M.440.21.2

Timidité. *Song.* Jaques-Dalcroze. Chez nous. No. 3 in M.203.37

Timm, Henry C.
Summer. Grand waltz [for the pianoforte]. New York. Firth, Hall & Pond. 1847. No. 2 in M.431.54

Timpe, Friedrich.
Herbstfeier. Romantische Dichtung. Für Soli und Chor mit Begleitung des Pianoforte componirt von Philipp Scharwenka. No. 2 in M.415.62

Tim'rous swain, The. *Song.* See **Howard,** S. When Cloe was by Damon seen.

Tindall, A. Frederick.
The village festival. A fairy operetta. Written and composed by A. F. Tindall. [Vocal score.] London. London Music Publishing Co., Ltd. [188–?] M.441.57

Tinel, Edgar.
Katharina. (Ste Catherine d'Alexandrie.) Dramatische Legende in drei Bildern, von Leo van Heemstede. [Musik von] Edgar Tinel. Op. 44. Klavierauszug. In't Nederlandsh overgedicht door Eugeen de Lepeleer. Adaptation française de Florimond van Duyse. Leipzig. Breitkopf & Härtel. 1908. M.415.36

Tinking Tom was an honest man. *Catch.* Ackeroyd, S. No. 56 in M.CAB.1.18

Tipler's wish, The. *Song.* Digard, D. No. 156 in M.CAB.1.50

Tirana. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56

Tirana del caramba. *Song.* Lacome d'Estalenx, P. J. J. Échos d'Espagne. M.443.56

Tircis nous apprend des chansons. *Song.* MOULLÉ, É. Chansons tendres. M.442.97

Tirsi morir volea. *Madrigal.* MARENZIO, L. M.1492.37

'Tis believed that this harp. [Song, s. Also] Harmonized for three voices [s. t. b. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 3, pp. 54–59.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

'Tis done! The edict past. *Part-song.* GARNET, H. No. 55 in M.129.111

'Tis double death. *Song.* SIMPSON, R. Sonnets of Shakspeare. M.441.97

Tis fine diversion. Glee [a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 202–205.) No. 82 in M.430.1.19

'Tis going to rain. *Catch.* WEBBE, S. No. 36 in M.430.1.16

'Tis gone — and forever. [Song, s. Also] Harmonized for three voices [s. t. b. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 6, pp. 105–111.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

'Tis hard to find God. *Part-song.* DAVIES, H. W. Noble numbers. M.443.89

'Tis humdrum. *Catch.* HARINGTON, H. No. 22 in M.430.1.11

'Tis in view. *Part-song.* HOOK, J. No. 76 in M.430.1.11

'Tis liberty. A choice song [s. With figured bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 3, pp. 36, 37.) No. 19 in M.376.31.3

'Tis love and wine. Glee [a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 132–136.) No. 44 in M.430.1.13

'Tis masonry unites mankind. *Duet.* CAREY, H. No. 65 in M.CAB.1.50

'Tis midnight. *Glee.* DANBY, J. No. 25 in M.430.1.32; etc.

'Tis mirth that fills. *Glee.* STEVENS, R. J. S. No. 61 in M.430.1.24

'Tis my will. *Catch.* RILEY, W. No. 62 in M.430.1.9

'Tis natures voice. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

'Tis not on Chloes heav'nly face. [Part-song for 3 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, p. 87.) No. 53 in M.430.1.1

'Tis not the liquid brightness. *Song.* ARNE, T. A. No. 34 in M.376.31.3

'Tis not wit. *Song.* VANDERNAN, T. Splenetick pills. No. 1 in M.430.14

'Tis own'd Evadne may dispence. *Song.* KING, R. A second booke of songs. M.430.2

Tis pitty poor Barnet. *Catch.* BROWN, R. No. 8 in M.CAB.1.18

'Tis said of our Nan. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 54, 55.) No. 27 in M.430.1.20

'Tis strange that the maidens. *Catch.* SMITH, J. S. No. 20 in M.430.1.22

Tis strange that Tom. *Catch.* CALLCOTT, J. W. No. 158 in M.430.1.25

'Tis sweet on Shannon's banks [a. or b.]. New words to the popular Irish melody of Gramachree. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.] No. 3 in M.441.54
The music is the same as that of The harp that once thro' Tara's halls.

'Tis the last rose of summer. [Song, m.-s. Also] Harmonized for four voices [s. t. t. b. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 5, pp. 16–21.) M.441.48.1
Also to be found, for one voice, in Annie Laurie melodist; Stevenson and Bishop's Moore's Irish melodies.

'Tis thee, I love. [Song, s. or t., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 195.) No. 187 in M.CAB.1.50

'Tis time enough yet. [A term full as long.] A new song [t. With figured bass]. (*In* Clio and Euterpe. Vol. 3, pp. 14, 15.) No. 8 in M.376.31.3

Tis too late for a coach. *Catch.* PURCELL, H. No. 32 in M.CAB.1.18; etc.

'Tis wine makes us love. *Song.* HOWARD, S. No. 13 in M.376.31.3

'Tis wine was made to rule. *Part-song.* BATES, W. No. 48 in M.430.1.11

'Tis wine was made to rule the day. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

'Tis women makes us love. *Catch.* PURCELL, H. No. 71 in M.CAB.1.53

'Tis wondrous hard. *Song.* CAREY, H. The musical century. M.414.46

Tisserand, Le. *Song.* DUPONT, P. Chants et chansons. Vol. 2. M.377.42.2

Titelouze, Jean.
Œuvres complètes d'orgue. Paris. Durand. 1898. Facsimile. [Archives des maitres de l'orgue des xvie, xviie, et xviiie siècles. Vol. 1.] M.432.43.1
Contents. — Hymnes de l'église: Ad cœnam; Annue Christe; A solis ortus; Ave Maris Stella; Conditor alme siderum; Exsultet cœlum; Iste confessor; Pange lingua; Sanctorum meritis; Urbs Jerusalem; Ut queant laxis; Veni creator. — Le Magnificat.

To a friend so sincere. *Glee.* COOKE, R. No. 36 in M.430.1.31

To a heart full of love. *Glee.* WEBBE, S. No. 139 in M.430.1.25

To a storm. *Song.* BOOTT, F. No. 3 in M.450.30

To a woodman's hut. [Song, bar.] (*In* Boston musical miscellany. Vol. 1, pp. 8, 9.) No. 3 in M.370.2.1

To all lovers of harmony. *Glee.* NARES, J. No. 39 in M.430.1.8

To Amanda. *Song.* HOWARD, S. No. 104 in M.CAB.1.48

To an arbor of woodbine. *Song.* BURNEY, C. Under the greenwood shade. No. 7 in M.376.31.1

To arms. *Song.* PURCELL, H. No. 4 in M.376.31.1; etc.

To arms, your ensigns straight display. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

To ask me, dearest friend, forbear. HOLMES, ——. Brevitas vitæ. No. 104 in M.376.31.2

To Bacchus and Apollo. [Part-song, for 5 voices.] (*In* Catch Club. Original manuscript collection. Vol. 1, p. 89.) No. 55 in M.430.1.1

To banish care. *Song.* CAREY, H. The musical century. M.414.46

To banish grief. *Song.* CAREY, H. The musical century. M.414.46

To be gazing on those charms. *Glee.* STEVENS, R. J. S. No. 27 in M.430.1.28

To be gazing on those charms. *Song.* CAREY, H. The musical century. M.414.46

To bed, to bed cries sleepy Ned. *Catch.*
BAILDON, J. No. 65 in M.430.1.9
CALLCOTT, J. W. No. 13 in M.430.1.25

To Celia. *Song.* HERON, H. No. 84 in M.376.31.3

To Chloe. *Song.* ARNE, T. A. No. 40 in M.376.31.1

To Chloe (in sickness). *Song.* BENNETT, W. S. Twelve songs. M.415.50

To Cœlia thus fond Damon said. *Song.* DAMON and Cœlia. No. 84 in M.376.31.2

To Colombine. *Song.* MASSENET, J. É. F. Songs. M.417.25

To convent streams or shady groves. *Song.* BUSWELL, J. No. 58 in M.376.31.2

To court at one time. *Song.* HOOK, J. A favourite collection of songs. M.440.37

To curb our will. *Song.* RUSSEL, D. The truth. No. 287 in M.CAB.1.50

To Delia. *Song.* ARNE, T. A. The agreeable musical choice. M.440.21.2

To drink or to sing. *Glee.* AYLWARD, T. No. 57 in M.430.1.7; etc.

To ease his heart. *Song.* SPINNING wheel, The. No. 20 in M.129.111

To Elliot's health. *Glee.* COOKE, B. No. 4 in M.430.1.26

To fair Fidele's grassy tomb. *Glee.*
GREVILLE, R. No. 24 in M.430.1.30
WELLESLEY, G. C. No. 89 in M.430.1.11

To fair Fideles grassy tomb. *Song.* ARNE, T. A. No. 296 in M.CAB.1.3.2; etc.

To fairest Delia's grassy tomb. *Song.* Jackson, W., *of Exeter.* Twelve songs. No. 2 in M.432.19
To fortune give immortal praise. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 29–31.) No. 15 in M.430.1.22
To Handels pleasing notes. *Song.* Oswald, J. No. 2 in M.376.31.2
To Heaven. *Part-song.* Davies, H. W. Noble numbers. M.443.89
To her. *Song.* Hopkins, F. Twenty songs. M.137.41
To her beneath whose stedfast star. *Part-song.* Elgar, E. W. M.398.2
To his sleeping mistress. *Song.* Brown, E. A. Elizabethan lyrics. M.126.82
To join the chace. *Catch.* Churchill, G. S. No. 7 in M.430.1.31
To keep my gentle Jessey. *Song.* Arne, T. A. No. 18 in M.376.31.2
To ladies eyes. [Song, T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 7, pp. 48–51.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
To Liberty's enraptur'd sight. *Song.* Columbia, land of liberty. No. 3 in M.370.2.2
To little or no purpose. *Song.* Stanley, J. The ladies passion fixt. No. 249 in M.CAB.1.50
To love and wine. *Glee.* Hutcheson, F. No. 33 in M.430.1.10
To make me feel a virgin's charms. *Song.* Defesch, W. No. 54 in M.376.31.1
To make the wife kind. *Song.* Happy he, The. No. 14 in M.376.31.2
To market goes Joan. *Catch.* Webbe, S. No. 9 in M.430.1.16
To me had clouds o'erspread. *Duet.* Jackson, W., *of Exeter.* Twenve canzonets. Op. 13. No. 2 in M.137.31
To me the wanton girls. *Glee.* Webbe, S. No. 20 in M.430.1.8
To me 'twas giv'n. *Canon.* Holder, J. W. No. 51 in M.430.1.28
To meet with contentment. *Song.* Contentment. No. 85 in M.376.31.1
To music be the verse addrest. *Duet.* On music. No. 111 in M.129.111
To my best. *Glee.* Wellesley, G. C. No. 30 in M.430.1.16
To my muse give attention. *Song.* Golden days of good Queen Bess. No. 33 in M.129.111
To our member elect. *Glee.* Arne, T. A. No. 17 in M.430.1.6
To our musical club. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 6, 7.) No. 5 in M.430.1.12
To our musical clubb. *Catch.*
Caesar, J. No. 72 in M.CAB.1.53
Valton, P. No. 14 in M.430.1.8
To pass a dull ev'ning. *Catch.* Danby, J. No. 164 in M.430.1.25
To Salinda. See **Festing**, M. C. Love imag'd blind.
To see thee, to love thee. *Song.* Foerster, A. M. Four love songs. No. 2 in M.432.36
To shew the mayor of Garratt. *Catch.* Callcott, J. W. No. 6 in M.430.1.31
To shining courts. *Glee.* Worgan, J. No. 17 in M.430.1.9
To shun bright Sol's meridian heat. *Song.* Sleeping fair, The. No. 132 in M.376.31.1
To Silvia. *Song.* Howard, S. No. 311 in M.CAB.1.50
To sleep, to sleep. *Song.* Tennyson, E. S. Songs by Lord Tennyson. No. 3 in M.379.12
To soften care. *Glee.* Arne, T. A. No. 24 in M.430.1.6
To sooth our care. *Canon.* Hayes, W. No. 18 in M.430.1.1
To soothe my Chloe's pensive grief. *Song.* Granom, L. C. A. The slighted nymph. No. 53 in M.376.31.1
To suck the flowers sweet. *Song.* Duncalfe. No. 232 in M.CAB.1.50
To swell the notes. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 13.) No. 10 in M.430.1.5
To Sylvia. [Why shine those charming eyes. Song, T. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 114.) No. 88 in M.376.31.1
To Sylvia. *Song.* Lampe, J. F. No. 50 in M.CAB.1.47
To take in good part. *Song.* Cock, A, and a bull. No. 14 in M.376.31.1
To the dead one. *Song.* Massenet, J. É. F. Songs. M.417.25
To the ev'ning star. *Glee.* Callcott, J. W. No. 46 in M.430.1.23
To the festive board. *Glee.* Webbe, S. No. 60 in M.430.1.11
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To the gods of harbour and headland. *Song.* Fairchild, B. 5 Greek sea prayers. No. 2 in M.442.81
To the gods of sea and weather. *Song.* Fairchild, B. 5 Greek sea prayers. No. 2 in M.442.81
To the gods of the ocean. *Glee.* Webbe, S. No. 9 in M.430.1.17
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To the woods. *Glee.* Callcott, J. W. No. 118 in M.430.1.25
To Thee all angels. *Canon.* Webbe, S. No. 48 in M.430.1.21
To thee and to a maid. *Catch.* Purcell, H. The wanton maid. No. 66 in M.CAB.1.53
To thee, O! gentle sleep. *Song.* Martin, J. No. 142 in M.CAB.1.50; etc.
To these lone shades. *Glee.* Berg, G. No. 51 in M.430.1.8
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To waste all. *Catch.* Callcott, J. W. No. 78 in M.430.1.23
To what my eyes admir'd before. *Song.* Smith, J. C. No. 67 in M.376.31.2
To wipe the tear. *Glee.* Webbe, S. No. 27 in M.430.1.26
To Woden thanks we render. *Duet.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
To woo me and win me. *Song.* Defesch, W. Colin's success. No. 94 in M.376.31.1
To you fair ladies. *Glee.* Cooke, B. No. 1 in M.430.1.22
To you O gods. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 11.) No. 6 in M.430.1.20
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Toast, The. *Song.* Thomson, W. Orpheus Caledonius. Vol. 1. No. 37 in M.376.32.1
Toby reduc'd. See **Hodson**, W. Dear Tom, this brown jug.
Toccagni, Luigi.
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Toccatas. *For organ.*
Barié, A. Trois pièces pour orgue. M.434.54
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Toccatas. *For pianoforte.*
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Kuhnau, J. Toccata pour le clavecin. No. 2 in M.450.48.12
Richter, F. T. Toccata (primi toni). M.414.19
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Toi qui l'aimas. *Song.* BERLIOZ, L. H. Werke. Serie 7, Abteilung 2. No. 2 in M.440.3.7.2

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PURCELL, H. No. 31 in M.CAB.1.18

Tom metaphysician. *Catch.* CALLCOTT, J. W. No. 30 in M.430.1.29

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Tom Tackle. *Song.* DIBDIN, C. No. 99 in M.129.111

Tom Tory told Titus. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 38.) No. 74 in M.CAB.1.53

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Tom who do you vote for? *Part-song.* SMITH, J. S. The voters. No. 75 in M.430.1.19

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Too late her kisses. *Catch.* WEBBE, S. No. 22 in M.430.1.24

Too long, thou tyrant love. *Song.* HAYWARD, H. No. 60 in M.CAB.1.50

Too lovely fair one. *Song.* PHILLIPS, T. No. 143 in M.CAB.1.50

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Too plain, dear youth. *Song.* DIGARD, D. The generous confession. No. 139 in M.CAB.1.50

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Too soon, my dearest Sophia. *Duet.* WOOLF's advice. No. 14 in M.129.111

Toper, The. [A curse on all care. Song, T. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 54 in M.CAB.1.48

Toper's sentence, The, on a sneaker. [To the god of wine. Song, T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 169.) No. 164 in M.CAB.1.50

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Advice to Sylvia. [Sylvia wilt thou wast [sic] thy prime. Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 177.) No. 344 in M.CAB.1.50
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Total bonheur d'à présent. *Song.* LEROUX, X. H. N. L'amour d'aimer. M.441.47

Tote Liebe. *Song.* MATTIESEN, E. Zwölf Gedichte. No. 2 in M.137.63

Totengraeberlied aus "Hamlet." *Song.* LOEWE, J. C. G. Werke. Band 8. No. 13 in M.384.67.8

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REGER, M. Vier Tondichtungen. M.444.47

Totenkranz, Der. *Song.* BEACH, A. M. C. Songs. M.450.31

Totentanz. *Oratorio.* For the MUSIC see **Woyrsch, F. von.**

Toto cœlo. *Anthem.* BERNIER, N. Motets. M.398.1

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Tourière, La. Contredance nouvelle [M.-s.]. (*In* Dessert, Le, des petits soupers. Pp. 37–40.) No. 1 in M.148.42
Two other songs, one entitled L'appanage des maris, the other Le dégout du ménage, set to the same air as the above, may be found on pages 53–56 of this volume.

Tourneur, J. B.
Messe, 2me, à 3 voix, avec solos de ténor et basse. [Vocal score.] London. Novello. [188–?] M.441.91

Tours, Berthold.
The home of Titania. Cantata for female voices. The words written by Shapcott Wensley. The music composed by Berthold Tours. [Vocal score.] London. Novello, Ewer & Co. 1893. No. 4 in M.379.32

Tours, Berthold, *editor.*
WEBER, C. M. F. E. von. Communion service (in E flat). No. 2 in M.415.90

Tours, Frank E.
The dashing little duke. A musical play, by Seymour Hicks. Lyrics by Adrian Ross [pseud.]. Music by Frank E. Tours. Vocal score. London. Ascherberg, Hopwood & Crew, Ltd. 1909. M.443.98
This work contains the lyrics only.

Tourterelle, La, et les pigeons. *Song.* Essex, T. Collection of original compositions. No. 19 in M.441.100

Tout gai. *Song.* Ravel, J. M. Douze chants. M.137.35

Tout-Paris. *Song.* Fragerolle, G. A. Chansons de Paris. M.442.21

Tout pour eux. *Song.* Jaques-Dalcroze. Chansons romandes. No. 1 in M.203.37

Tovey, Donald Francis.
Concerto en la-majeur pour piano et orchestre. Op. 15. Partition d'orchestre. Mayence. Schott. 1906. M.411.96

Tracy, George Lowell.
A Spanish affair. An opera in 1 act. For soprano I, soprano II, alto I, atlo II. Libretto by David Stevens. Music by George Lowell Tracy. (Full score.) Autograph manuscript. [1911.] No. 2 in M.450.25

Traeume. *Song.* Marteau, H. Acht Lieder. Op. 10. M.440.26

Traeumerei. *For pianoforte.* MacDowell. Zwölf Virtuosen-Etüden. No. 2 in M.444.108

Traeumerei. *Song.* Barkworth, J. E. Eine ereignissvolle Ferienreise. M.440.5

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Tragaldabas. *Opera.* For the Music see **Albert, E. F. C. d'.** For the Libretto see **Lothar, R.**

Tragédie, La, de Salomé. *For orchestra.* Schmitt, F. M.412.38; etc.

Trahison, La, de Pan. *Opera.* For the Music see **Lecocq, A. C.** For the Libretto see **Bordèse, S.**

Transeunte Domino. *Motet.* Caldara, A. Kirchenwerke. M.414.14

Transfige, dulcissime Jesu. *Motet.* Caldara, A. Kirchenwerke. M.414.14

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Transporting sight. *Song.* Carey, H. The musical century. M.414.46

Trapp, Eduard.
Dr. Friedrich Hegar. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 98–107. Leipzig. 1907.) M.376.33.2

Trauer. *For orchestra.* Weidig, A. Drei Episoden. M.136.34

Traum, Der. *Opera.* For the Music see **Mraczek, J. G.**

Traum der eignen Tage. *Song.* Loewe, J. C. G. Werke. Band 17. No. 22 in M.384.67.17

Traum, Der, der Wittwe. *Song.* Loewe, J. C. G. Werke. Band 14. No. 30 in M.384.67.14

Traum und Wirklichkeit. *Symphonic poem.* Scharwenka, L. P. M.444.52

Traumfriedel. *Children's opera.* For the Music see **Reinecke, C. H. C.**

Traumgeister. *Intermezzo.* Stix, C. No. 3 in M.444.30

Traumlicht. *Song.* Loewe, J. C. G. Werke. Band 16. No. 94 in M.384.67.16

Trauungsgesang. *Song.* Hauptmann, M. M.417.40

Travers, John.
Bright author of my present flame. [Song, T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, pp. 100, 101.) No. 282 in M.CAB.1.50
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The comparison. [When first we see the ruddy sun. Song, T. With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 2, p. 159.) No. 99 in M.376.31.2
Eighteen canzonets for two and three voices. (The words chiefly by Matthew Prior, Esqr.) Set to musick by John Travers. London. Printed for the Author by John Simpson. [1745?] M.442.10
Contents. — For two voices: I like a bee. — Whilst our joys. — Thus to the Muses. — When Bibo thought fit. — I my dear was born today. — Why thus from the plain. — Says Pontius in rage. — Whilst I in prison. — Cease Leonora. — Poor Hall. — Reading ends in mellancholly. — Haste my Nanette. — For three voices: Soft Cupid. — He is not numb'red. — Beauty shou'd please. — Pleasures enchanted ground. — Fair and ugly. — Old I am.

Travers, John. *(Continued.)*
Hail Windsor. [Song, T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 2, p. 98.)
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When Bibo thought fit. Duett [T. B.]. (*In* Gow. Edinburgh collection. Vol. 1, pp. 80–83.) No. 33 in M.377.22
When vernal airs. A favourite song [S. or T. With thorough bass]. (*In* Clio and Euterpe. Vol. 2, pp. 98, 99.) No. 60 in M.376.31.2

Tre giorni son che Nina. *Aria.* Pergolesi, G. B. M.157.14.2

Tread soft ye lovers. Glee [S. S. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 133–135.) No. 47 in M.430.1.14

Treasure, The, in the heart. *Song.* Goltermann, G. E. Songs. M.417.15

Trébuchet, Le. *Duet.* Berlioz, L. H. Werke. Serie 7, Abteilung 1. No. 18 in M.440.3.7.1

Treibt der Sommer seinen Rosen. *Song.* Franz, R. 35 Lieder und Gesänge. M.443.110

Tremain, Thomas.
Dear Chloe, ease me. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 38, 39.) No. 15 in M.430.1.7
Give me care's antidote. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 40.) No. 16 in M.430.1.7
In the midst of mirth. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 160, 161.) No. 54 in M.430.1.31
Past twelve o'clock. [Song, BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 98–102.) No. 28 in M.370.2.2
Pp. 180, 181 contain the words of a song entitled How to tell a story, set to the same music as the above.
Why art thou drest? Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 44–47.) No. 25 in M.430.1.31

Tremangli spirti. *Glee.* Lidarti, ——. No. 13 in M.430.1.1

Trémisot, Édouard.
Pyrame et Thisbé. Drame lirique en deux actes. Poème & musique de Édouard Trémisot. Partition piano et chant réduite par l'auteur. Traduction allemande de S. A. R. Le Prince Bogidar Karagéorgévitch. Paris. Grus & cie. 1905. Facsimile. M.126.98

Trennung. *Song.* Berlioz, L. H. M.417.40

Trente, Le, et quarante. *Opera.* For the Music see **Tarchi, A.** For the Libretto see **Duval, A. V. P.**

Trepak. *Song.* Musorgski, M. P. 12 Lieder. M.417.74

Trépard, Émile.
L'angélus. Poème symphonique. Partition d'orchestre. Paris. Grus & cie. 1907. M.444.59
Lithographic script.
Céleste. Drame lyrique en 4 actes et 5 tableaux d'après le roman de Gustave Guiches. [Paroles et musique de] Émile Trépard. Partition pour piano et chant réduite par l'auteur. Paris. Enoch & cie. 1912. M.443.70

Très douce mélodie, Une. *Song.* Fairchild, B. Les amours de Hafiz. No. 2 in M.442.119

Très doucement, plus doucement encore. *Song.* Samuel, L. Les heures d'après-midi. No. 3 in M.450.21

Trésor, Le, des pianistes. Collection des œuvres choisies des maîtres de tous les pays et de toutes les époques depuis le XVIe siècle jusqu'à la moitié du XIXe. Accompagnées de notices biographiques, de renseignements bibliographiques et historiques, d'observations sur le caractère d'exécution qui convient à chaque auteur. Recueillies et transcrites en notation moderne par Aristide Farrenc avec le concours de Mme Louise Farrenc. Paris. Farrenc. 1861–1872. 20 v. M.450.48
Contents. — 1. Emmanuel Bach: Six sonates dédiées à Frédéric II; Six sonates dédiées au Duc de Wirtemberg. — J. P. Rameau: 1er, 2e livre de pièces. — F. Durante: Six sonates. — N. Porpora: Six fugues. 2. Emmanuel Bach: Six sonates. — Jean Kuhnau: Sept sonates. — Henri Purcell: Recueil de pièces. — Dominique Scarlatti: Pièces, No. 1 à 26. — J. N. Hummel: Op. 8, Cbanson autrichienne, variée; Op. 9, Marche des Deux journées, variée; Op. 10, God save the King, varié; Op. 15, Air des Deux petits savoyards, varié. — O. A. Lindeman: Pièces diverses. — Schwanenberg: Deux menuets. 3. J. B. Martini: Douze sonates. — François Couperin: 1er livre de pièces. — J. N.

Trésor, Le, des pianistes. *(Continued.)*

Hummel: Op. 21, Chanson hollandaise, variée; Op. 40. Marche de Cendrillon, variée; Op. 57, Gavotte d'Armide, variée; Op. 75, La belle Marie, chanson variée. 4. Emmanuel Bach: Six sonates, 4me recueil; Six sonates, 5me recueil. — G. F. Haendel: Suites de pièces, 1er–3me livre; Six fugues. 5. J. de Chambonnières: Recueil de pièces, 1er, 2me livre.—D. Scarlatti: Pièces, No. 27 à 49.—Louis van Beethoven: Trois sonates, Op. 2; Sonate, Op. 7; Trois sonates, Op. 10. 6. W. Byrd, J. Bull, O. Gibbons: Parthenia. — Divers auteurs anglais, XVIe et XVIIe siècles, 1er recueil. — W. Friedemann Bach: Douze polonaises; Sonate. — Emmanuel Bach: Six sonates. — Louis van Beethoven: Sonate, Op. 13; Deux sonates, Op. 14; Sonate, Op. 22; Sonate, Op. 26; Deux sonates, Op. 27; Sonate, Op. 28. 7. Théophile Muffat: Recueil de pièces. — Georges Benda: Six sonates. — Emmanuel Bach: Six sonates. — Louis van Beethoven: Trois sonates, Op. 31; Deux sonates, Op. 49. 8. François Couperin: 2me livre de pièces. — Dominique Scarlatti: Pièces, No. 50 à 77. — Emmanuel Bach: Six sonates, 8me recueil; Six sonates, 9me recueil. 9. W. Friedeman Bach: Huit fugues. — J. Wilhelm Haessler: Deux fantaisies; Six sonates: Quatre solos. — Georges Muffat: Douze toccates. — L. van Beethoven: Grande sonate, Op. 53: Sonate, Op. 54, 57, 78, 79, 81, 90. 10. J. Georges Albrechtsberger: Douze fugues. — Jean Kuhnau: Nouvel exercice pour le clavecin, 1re et 2e parties. — W. Amédée Mozart: Six sonates, 1er recueil. — Muzio Clementi: Trois sonates, Oeuvre 2: Deux sonates, Oeuvre 7. — J. Philippe Kirnberger: Six fugues; Diverses pièces. 11. Emmanuel Bach: Cinq sonates et quatre rondos, 10me recueil. — Christophe Nichelmann: Cinq sonates; Six sonates, Op. 2. — Dominique Scarlatti: Pièces, No. 78 à 94. — Jacques Froberger: Cinq caprices: Six suites. — Sébastien Bach: Exercices divisés en six suites, Œuvre 1, 1re partie. 12. 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Cramer: Trois sonates pour clavecin ou piano. — W. Amédée Mozart: Romance. — Daniel Steibelt: Grande sonate, Œuv. 64. — Christophe Schaffrath: Deux sonates, Œuv. 2. — J. G. Wernicke: Cinq pièces. — Félix Mendelssohn: Rondo capriccioso, Œuv. 14; Trois fantaisies ou caprices, Œuv. 16.

Trésor supposé, Le. *Opera.* For the Music see **Méhul**. For the Libretto see **Hoffman, F. B.**

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Trowell, Arnold.
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Le cœur et la main. Par Nuitter [pseud.] et Beaumont [pseud.]. For an opera based on this work see Lecocq, A. C. Incognita.
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Come, draw me six magnums. Solo, duet and chorus. (*In* Annie Laurie melodist. Pp. 70, 71.) No. 81 in M.129.52
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You may talk of brisk claret. A catch a 3 voc. (*In* The Iovial companions. Fol. 8.) No. 22 in M.CAB.1.18
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Twaddle, The. [On sturdy stout Dobbin. Song, BAR.] (*In* American musical miscellany. Pp. 111–114.) No. 41 in M.129.111

'Twas at the royal feast. *Song.* HAPPY pair. No. 275 in M.CAB.I.50

'Twas in the bloom of May. *Song.* HOWARD, S. The nut-brown maid. M.409.37; etc.

'Twas in the merry month of May. *Catch.* VALTON, P. No. 22 in M.430.I.10

'Twas in the time of earliest spring. *Song.* TCHAIKOVSKI, P. I. Tchaikovski-Album. M.417.32

'Twas near a thicket's calm retreat. *Song.* MOULDS, J. Sterne's Maria. No. 29 in M.129.111

'Twas on a bright morning. *Part-song.* HUTCHESON, F. No. 3 in M.430.I.11

'Twas on a pleasant morning. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 36–38.) No. 15 in M.430.I.20

'Twas on a river's verdant side. *Song.* DYING swan. No. 95 in M.CAB.I.50; etc.

'Twas on a river's verdant side. *Song.* GREENE, M. The dying swan. M.409.37

'Twas on the twenty-first of June. *Song.* DAY, The, of marriage. No. 57 in M.370.2.1

'Twas one of those dreams. [Song, M.-S. or BAR. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 9, pp. 4–7.) M.441.48.2

Also to be found in Stevenson and Bishop's Moore's Irish melodies.

'Twas past meridian. *Song.* NANCY, or the sailor's journal. No. 28 in M.129.111

'Twas Saturday night. *Song.* SATURDAY night at sea. No. 46 in M.129.111

'Twas summer, and softly the breezes. *Song.* BANKS, The, of the Dee. No. 10 in M.129.111

'Twas when the seas were roaring. *Song.* DESPAIRING damsel, The. No. 96 in M.129.111

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'Twas you sir. *Catch.* WELLESLEY, G. C. No. 15 in M.377.22

Tweed-side. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 16 in M.376.32.1

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Two angels, The. *Part-song.* HARLING, W. F. M.443.102

Two daughters of this aged stream are we. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Two gods of great honour. [Song, T. With figured bass and accomp. for flute.] (*In* The Universal musician.) No. 97 in M.CAB.I.48

Tye, Christopher.
I will exalt Thee. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 10–18.) M.444.20

Tyrolienne turque. *For pianoforte.* SATIE, E. Croquis et agaceries d'un gros bonhomme en bois. No. 2 in M.445.61

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Udsnigs! here ligs. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 1.) No. 2 in M.CAB.I.53

Ueber ein Stündlein. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Ueber Wog' und Klippe. *Song.* BENNETT, W. S. Sechs Gesaenge. No. 1 in M.450.33

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Uhland, Johann Ludwig.
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Ultima Thule. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Ulysse. *Incidental music.* GOUNOD, C. F. M.396.75

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Um Mitternacht. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38

Umlauf, Ignaz.
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Unable to descant. *Glee.* BERG, G. No. 61 in M.430.I.9

Und ob die Wolke sie verhülle. *Cavatina.* WEBER, C. M. F. E. von. Cavatine aus der Oper: „Der Freischütz." M.417.40

Under a great elm. *Catch.* PURCELL, H. No. 63 in M.CAB.I.53

Under the greenwood tree. *Part-song.*
PERCY, J. No. 34 in M.430.I.31
WASSALL, G. A Shakespeare song cycle. M.137.62

Under the greenwood shade. *Song.* BURNEY, C. No. 7 in M.376.31.1

Under this stone. Canon, four in two [S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 106.) No. 47 in M.430.I.18

Under this stone. *Epitaph.* PURCELL, H. No. 40 in M.CAB.I.18; etc.

Underneath this marble. *Glee.* MILLER, E. No. 48 in M.430.I.27

Underneath this mould'ring clay. *Catch.* WEBBE, S. No. 39 in M.430.I.18

Underneath this myrtle shade. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Underneath this myrtle shade. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 206–214.) No. 73 in M.430.I.11

Underneath this myrtle shade. *Glee.* BATTISHILL, J. No. 81 in M.430.I.10

Underneath this stone. Canon four in two [S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18. p. 112.) No. 50 in M.430.I.18

Underneath this stone. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 118–120.) No. 44 in M.430.I.10

Underneath this stone. *Glee.*
EARLE, W. B. No. 86 in M.430.1.24
STEVENS, R. J. S. No. 49 in M.430.1.21

Undersong, The. *Song.* EICHHEIM, H. Seven songs. M.432.41

Unendlicher Gott. *Motet.* WOLF, E. W. No. 5 in M.443.23

Unerbittliche Hauptmann, Der. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33

Unfall. *Song.* WOLF, H. Gedichte von J. von Eichendorff. No. 2 in M.415.82

Unfehlbare, Das. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Unfortunate sempstress. *Catch.* ALCOCK, J. No. 11 in M.430.1.7

Ungarische Ouverture. *For orchestra.* BLOCH, J. M.444.25

Ungarische Tänze. *For violin and piano.* BRAHMS, J. No. 2 in M.445.39

Ungarische Zigeunerweisen. *For pianoforte and orchestra.* TAUSIG, C. No. 3 in M.136.33

Ungeduld. *Song.* SCHUBERT, F. P. Die schöne Müllerin. No. 5 in M.140.33.2

Unhappy lover, The. *Song.* BUTLER, ——. No. 79 in M.376.31.1; etc.

Unhappy swain, The. [Cease ye fountains. Duet. T. B.] (*In* American musical miscellany. Pp. 179–181.) No. 70 in M.129.111

Union d'âmes. *Song.* ESCLAVY, R. Mélodies. 1er recueil. M.417.68

Union, The, of the roses. *Song.* BISHOP, H. R. Historical ballads and songs. M.380.39

United States. *Library of Congress. Division of Music.*
"The star spangled banner." (Revised and enlarged from the "Report" on the above and other airs, issued in 1909.) By Oscar George Theodore Sonneck, chief of the Division of Music, Library of Congress. Washington. 1914. Portraits. 25 facsimiles. Music. M.453.42
Literature used for this report, pp. 105–109.

United States. *Manners and customs.*
COMETTANT, J. P. O. Trois ans aux États-Unis. Étude des mœurs et coutumes américaines. Paris. 1858. M.128.61

Universal ghost, The. [How goes the night, Will.] Glee [for three voices, with accomp. for double bass]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 47–50.) No. 29 in M.430.1.5

Universal harmony or, the gentleman & ladie's social companion: consisting of a great variety of the best & most favourite English & Scots songs, cantatas, &c., &c. . . . and set to music for the voice, violin, hautboy, German & common flute, with a thorough base. London. Printed for J. Newbery. 1745. Illus. M.CAB.1.47
Printed on one side only of the leaf.
Contents. — Lampe: The shepherd's invitation. — Howard: The faithfull shepherdess. — Boyce: Tell me lovely shepherd. — Russel: The shepherd's complaint. — Howard: Stella and Flavia. — Vincent: Advice to Cupid. — Howard: The nut-brown maid. — Stanley: The power of musick and beauty. — Howard: The sleepy fair; To Delia; To Zephyrus. — Thou rising sun. — Holcombe: Arno's vale. — Greene: Chloe. — Kilburn: Florella. — Darling Delia. — Lampe: Fly care to the winds. — Russel: The modest question. — Kilburn: Collin. — Jackson: On Greenwich park. — Howard: The lass of the mill. — Conjugal love. — The happy couple. — Hasse: Barberini's minuet. — Russel: Female fortitude. — Carey: The beauty of true love. — Travers: Bright author of my present flame. — Stanley: By men belov'd. — The happy beggars. — Carey: Cato's advice. — The ardent lover. — Boyce: Orpheus and Euridice. — Advice to Chloe. — Gladwin: Colin's description to his wife of Green-wood hall. — Travers: Hail Windsor. — Boyce: Fanny blooming fair. — Carey: Senisino.—Greene: Fair Sally.—Howard: Advice to Chloe.—Prelleur: A truth. — Thomson: Corn riggs are bonny. — Howard: The lass of the hill. — The forsaken maid. — Howard: The disconsolate lover. — Carey: The contented farmer; The farmer's wish. — Leveridge: The hunting song in Apollo and Daphne. — The dying swan. — Lampe: To Sylvia. — Anglosini: Whilst Strephon. — Handel: Ariadne; The melancholly nymph. — Galliard: The jolly bachanalians. — Lampe: The wish. — Handel: The advice. — Cannington: Damon and Celia. — Howard: Rural life. — Brett: A new song on Sadlers Wells. — Wise: Old Chiron's advice to Achilles. — Greene: Florimel. — Carey: The life of a beau. — Handel: Guardian angels. — Boyce: Goddess of ease. — Weideman: The garland. — Handel: Matchless Clarinda. — Vincent: Love's bacchanal. — Arne: The circling glass; The mournful fair. — Pescetti: Stella darling of the muses. — Boyce: The protestation. — Carey: Windsor shades. — Handel: Let me wander. — Purcell: Was ever nymph like Rosamond. — The careless lover. — Boyce: Spring gardens. — Howard: The tim'rous swain. —

Universal harmony. *(Continued.)*
Arne: Now Phoebus sinketh in the west; The noon-tide air; The wanton god. — Oswald: When Sappho tun'd the raptur'd strain. — See! Amanda. — Carey: The power of beauty. — Fisher: The northern lass. — Monro: Gold a receipt for love. — Pryn: On Belvidera's bosom. — Sullivan: Gentle Parthenissa. — Tortoriti: Advice to Sylvia. — Carey: The tell tale. — Oswald: On a bank beside a willow. — Galliard: The early horn. — Chilcot: Come thou monarch of the vine. — Oswald: The borrow'd kiss. — Arne: Fly swiftly ye minutes. — Oswald: The shape and face; The stolen kiss. — Purcell: Fairest isle. — Oswald: Vainly now ye strive; The wit and beau. — Lampe: My Lesbia let us live. — Howard: If love be a fault. — Oswald: The rapture; The parting kiss; Shou'd love sincere: The kiss repaid; Phebe. — Hayes: To Sacharissa. — Oswald: The imaginary kiss; The cypress grove; False Philander. — Arne: Oh lovely maid. — Oswald: The weeping fair. — Chilcot: Friends of play. — Oswald: The meeting kiss.

Universal musician, The: or songster's delight. Consisting of the most celebrated English and Scotch songs, favourite cantata's, etc. [With the thorough bass and transpositions for the flute.] Vol. 1. London; Printed for William Rayner. M,DCC,XXXVIII. Illus. M.CAB.1.48
Printed on one side only of the leaf.
Contents. — Lampe: Who to win a woman's favour. — Greene: Florimel; The fly. — To Cloe. — Carey: Cupid no more; Come learn by this. — Arne: Beautious charmer. — Greene: The nymph yt undoe's me. — Carey: Come hither my country squire.—Leveridge: The cobbler's end. — Advice to Chloe. — Corelli: In praise of Bacchus. — The slighted lover. — Carey: The midsummer wish. — Boyce: The rival or desponding lover. — Carey: The wheedler; Generous love. — Webber: Tell me tell me charming creature. — Monro: A message from Mars to Venus. — The inconstant. — Carey: Why should women; I'll range around; What tho' they call me country lass; The expostulation; The happy inconstant; Flocks are sporting. — The honest Yorkshire man. — Carey: The supplication. — Celladon when spring came on. — The dying virgin's farewel. — Carey: Sooner than I'll my love forego. — On Masons and Masonry. — Come be free. — Thomson: Corn riggs are bonny. — Putti: Melodious songstress. — Gladwin: Charming Cloe. — The slighted lover. — Lampe: Silva to Alexis. — The blind boy. — Monro: The relief or pow'r of drinking; Vain Bellinda. — Holcombe: The happy man. — Daphne and Coridon. — Young: With arts oft practic'd. — The batchelor's wife. — A hymn to Venus. — Carey: The maid's husband. — Boyce: The ravish'd lover. — The Englishman's wish. — Carey: The maid's petition. — Silvia's retreat. — Roger and Dolly. — Galliard: Jolly mortals. — The toper. — Sheeles: Kind Ariadne drown'd in tears. — Leveridge: The wheel of fortune. — Gouge: The ladie's case. — Lampe: The modest concealment. — And this is no mine ain house. — Lampe: The solitary lover. — Carey: The going out in the morning. — Vanbrughe: The coquet. — Turner: On Mira's singing and beauty. Leveridge: The return from the chace. — Boyce: Rural beauty. — Hunting song: Away, away, the stag's at bay. — The lover's complaint. — The contented cuckold. — Alcock: Celinda when I view. — Whilst I gaized on Cloe. — Leveridge: When mighty roast beef. — If musick be the voice of love. — Carey: The nightingale. — Lord how men can claret drink. — Corelli: Moggy and Jenny. — Lampe: The maid's request. — Howard: Love preferable to liberty. — Weldon: Let ambition fire thy mind. — A lover's excuse for his inconstancy. — Froude: The lass of Broomhall green. — In these groves. — Carey: Make haste and away. — Lampe: The power of Cynthia. — Beautiful Dorinda. — Lampe: The spring wish. — Florella. — Gouge: The forsaken maid. — Galliard: Ghosts of ev'ry occupation. — Butler: The unhappy lover. — Howard: The inamourd swain. — Lampe: The adieu to Susan. — Jenny's lamentation. — Stanley: Advice to Cœlia. — On beauty. — Popeley: The lovers protestation. — On Zelinda. — The dispute of the gods decided by Venus. — The sailor's complaint. — Betts: Lucretia. — Bonny Jean. — Howard: The diffident lover. — Hudson: The power of music. — Festing: Reason for loving. — Howard: To Amanda. — The judgment of Paris. — Vincent: The compassionate maid. — Greene: On Princess Amelia. — Festing: To Sallinda. — Purcell: The delirious lady. — Carey: Sad Musidora. — Poor Aminta. — Galliard: Oft on the troubled ocean's face. — Would you live a stale virgin. — Purcell: Mad Bess. — Oh my tender panting heart. — Galliard: The meeting in the morning. — The apology. — Stanley: By men belov'd. — Monro: Gold a receipt for love. — Lampe: Advice to the unwary. — Monro: Clarissa. — Arne: Love relaps'd. — Phillips: How happy are we. — Digard: Thou rising sun. — Lampe: The plain dealer. — Dumbarton's drums. — Sandford: An invitation to a robin. — The country girl's farewel. — Holcombe: The syren of the stage. — The deciever. — Damon and Cloe. — Leveridge: From good liquor; The reproach. — Stanley: The cautious maid. — Carey: The lady's lamentation for the loss of Senisino. — Handel: When I survey Clarinda's charms. — Lampe: The modest concealment.

University of Jena. *Manuscripts.*
Die Jenaer Liederhandschrift. [Jena. Strobel. 1896.] 371 facsimile plates. M.11.2
The title on the original cover is Ein aldt meistergesangbuch auf pergamen. Friedrich Heinrich von der Hagen in his Minnesinger, mit Abbildungen, gives an account of this MS. and a table of its contents.

University of Oxford.
Ten more years, 1894–1904, of university music in Oxford. Being a continuation of the Proceedings of the Oxford

University of Oxford. *(Continued.)*
University Musical Union. Compiled by direction of the club by E. S. Kemp and J. H. Mee. Oxford. 1904. Plates. M.376.50

Unkind, O stay thy flying. *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6

Unnumber'd kisses. *Song.* ADAMS, J. B. The Paphian doves. M.440.33

Unparteiischer, Ein.
Richard Wagner und das Judenthum. Ein Beitrag zur Culturgeschichte unserer Zeit von einem Unparteiischen. Elberfeld. Lucas. 1869. M.453.37

Unruhe. *Song.* GOLTERMANN, G. E. Songs. M.417.15

Unser Antlitz. *Song.* DURANTE, F. No. 12 in M.414.43.4

Unser Leben währet. *Anthem.* DRESSLER, G. No. 15 in M.414.43.11

Unser Theodor. *Opera.* For the MUSIC see Manas, J. For the LIBRETTO see Ascher, W.

Unser Vater. *Anthem.* HOMILIUS, G. A. No. 9 in M.443.23
PRAETORIUS, M. No. 62, 63 in M.414.43.13

Unsere Auferstehung durch Christum. *Hymn.* LOEWE, J. C. G. Werke. Band 16. No. 34 in M.384.67.16

Unsers Herzens Freude. *Anthem.*
BACH, J. C. F. No. 18 in M.414.43.14
FRANCK, M. No. 14 in M.414.43.12

Unter Sternen. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Unterm Schutz von dichten Blättergrunden. *Song.* SCHOENBERG, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62

Unterm weissen Baume sitzend. *Song.* OVEREEM. Neuer Frühling. M.415.83

Until you come, my love. *Song.* HOPKINS, F. Twenty songs. M.137.41

Unto Thee O God. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 30.) No. 6 in M.430.1.10

Unto Thee O Lord. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 14, p. 73.) No. 23 in M.430.1.14

Unto Thee O my strength. *Canon.* CARTER, T. No. 52 in M.430.1.7

Unverdiente Eifersucht. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Unvergesslich. *Song.* BARKWORTH, J. E. Eine ereignissvolle Ferienreise. M.440.5

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Uocchie, L', de nenna mia. *Song.* MEGLIO, V. de. Eco di Napoli. Vol. 2. M.379.17.2

Upon a summer's ev'ning clear. *Song.* ARNE, T. A. Dione. M.409.37; etc.

Upon her hand. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Upon my honour. *Song.* BOYCE, W. No. 73 in M.376.31.3

Upon the hill he turn'd. *Song.* LEE, G. A. The soldier's tear. No. 36 in M.129.52

Upon the poplar bough. *Glee.* PAXTON, S. No. 54 in M.430.1.21

Uralte Lieder. *For orchestra.* KARTOWICZ. Odwieczne pieśni. M.444.150

Urge me no more. *Song.* KING, R. A second booke of songs. M.430.2

Urgrossvaters Gesellschaft. *Ballad.* LOEWE, J. C. G. Werke. Band 10. No. 12 in M.384.67.10

Ursache, Die, der Krieg. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Usato ardir, L'. *Part-song.* ROSSINI, G. A. M.157.14.4

Ut queant laxis resonare fibris. *Canon.* HARINGTON, H. No. 64 in M.430.1.10

Ut relevet. *Canon.* COOKE, B. No. 7 in M.430.1.19

V

V Cechách. *Symphonic poem.* BALAKIREV, M. A. No. 1 in M.407.10

Va ton chemin. *Song.* HERMANT, P. Sagesse. 12 poèmes de Verlaine. M.415.31

Vacaresco, Hélène.
Le cobzar. Drame lyrique de H. Vacaresco et Paul Milliet. [Musique de] Gabrielle Ferrari. M.126.59

Vaccaj, Nicola.
Ah! se tu dormi. Romanza [T. Accomp. di piano]. (*In* Échos d'Italie. Vol. 2, pp. 49–54.) M.157.14.2
From Romeo e Giulietta.
Marco Visconti. Dramma lirico in quattro giornate del Sigr Luigi Toccagni. Posto in musica da Nicola Vacaj. [Riduzione per canto e pianoforte.] Milano. Ricordi. [1838? Opere teatrali complete per canto e per pianoforte.] M.140.22

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Vado ben spesso cangiando loco. *Aria.* ROSA, S. M.157.14.2

Vaëz, Jean Nicolas Gustave Van Nieuwenhuysen.
Le capitaine Henriot. Opéra-comique. Poëme de MM. Victorien Sardou et G. Vaëz. Musique de F. A. Gevaert. M.432.15

Vago usignol canoro. *Duet.* CLARI, G. C. M. Madrigali o duetti. M.441.13

Vague, Le. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Vain Belinda. *Song.* MONRO, G. No. 51 in M.CAB.1.50; etc.

Vain is beauty's gaudy flow'r. *Song.* ARNE, T. A. No. 81 in M.376.31.3

Vain is ev'ry fond endeavour. *Song.* BOYCE, W. No. 46 in M.376.31.3

Vain youth, thy flattery give o'er. *Song.* HOLMES, ——. The maiden's advice. No. 100 in M.376.31.2

Vainly now, ye strive to charm me. *Song.* ARNE, T. A. Lotharia. No. 36 in M.376.31.1
OSWALD, J. No. 98 in M.CAB.1.47

Vaisseau amiral, Le. *Opera.* For the MUSIC see Berton, H. M.

Valdour, Martin.
La leçon de plaire. Opéra comique. Livret de Charles Gallo et Martin Valdour. Musique de William Marie. M.417.45

Valentine, A. *Song.* HOPKINS, F. Twenty songs. M.137.41

Valentine's day. *Song.*
ARNE, T. A. No. 144 in M.376.31.1; etc.
DIBDIN, C. No. 35 in M.441.49

Valerius, Adrianus.
Altniederländische Kriegs- und Siegeslieder nach Adrianus Valerius (1626). Eine vaterländische Folge für Tenor- und Basssolo, Männerchor, Orchester und Orgel von Julius Röntgen. Op. 43. Deutsche Übertragung von Karl Budde. Partitur. Leipzig. Breitkopf & Härtel. 1902. M.434.28

Vallée d'Obermann. *For pianoforte.* LISZT, F. Années de pélerinage. M.441.33

Vallery-Radot, Robert.
In memoriam. Poème. [Musique de] Maurice Emmanuel. No. 3 in M.450.39

Valley, The. lay smiling. *Song.* SONG, The, of O'Ruark. M.441.48.1

Valley, The, of the Espingo. *Part-song.* RHEINBERGER, J. G. No. 2 in M.417.17

Vallotti, Francesco Antonio.
Sepulto Domino. Graduale [S. A. T. B.]. (*In* Musica sacra. Band 14, pp. 57, 58.) No. 12 in M.414.43.14

Valse. *Part-song.* KASTNER, J. G. Les chants de la vie. M.121.34

Valse, La, dans la prairie. *Song.* BÉRAT, F. Chansons. M.376.48

Valse élégante. *For pianoforte.* SCHOENEFELD, H. No. 3 in M.451.2.5

Valse triste. *For pianoforte.* MACDOWELL. Zwölf Virtuosen-Etüden. No. 2 in M.444.108

Valton, Peter.
Divine Cecilia. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 51.) No. 23 in M.430.1.8
Hated by fools. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 75.) No. 23 in M.430.1.10
Here rests his head. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 36.) No. 16 in M.430.1.11
Mills, thunder, hammers. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 31.) No. 7 in M.430.1.10
Peace thou white rob'd child. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 32–34.) No. 8 in M.430.1.10
Says Sr John. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 80.) No. 28 in M.430.1.10
To our musical club. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 27.) No. 14 in M.430.1.8
'Twas in the merry month of May. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 74, 75.) No. 22 in M.430.1.10

Vampire et loup-garou. *Opera.* For the MUSIC see Blangy, A. For the LIBRETTO see Richemont, E. de.

Vanbrughe, George.
The coquet. [From White's and Will's. Song, A. or B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 119.) No. 118 in M.CAB.1.50
Also to be found in The Universal musician.

Vandernan, Thomas.
Splenetick pills or mirth alamode. Being a collection of humorous songs adapted to the modern taste of the choice spirits. The words by the celebrated poet John Rumfish, Esq. Set to music by Dr Merriwagg [pseud.]. London. Printed for Thos Vandernan. [1750.] No. 1 in M.430.14
Contents. — Adieu the streams yt smoothly flow. — 'Tis not wit. — Gingerbread Oh! — Awake thou fairest thing in nature. — A club, club, club. — Hoh, hoh, hoh. — You want an Italian song. — Absent from thee I languish. — Now I'll tell thee Dick. — All my past life is mine no more. — Oh, oh my lace. — At the song of my lady's lace. — Of all the swains.

Van der Stucken, Frank Valentin.
"Longing." [For pianoforte.] Autograph manuscript. [189–?] No. 16 in M.451.2.5

Vanity of life. [Life how vain esteem'd a blessing. Song, S. or T. With figured bass.] (*In* Clio and Euterpe. Vol. 2, p. 184.) No. 117 in M.376.31.2

Vanloo, Albert.
Le voyage dans la lune. Féerie en quatre actes de Vanloo, Leterrier et A. Mortier. Musique de J. Offenbach. M.CAB.2.31

Vannah, Kate.
With violets. [Song.] Set to music by Amy Marcy Cheney [Beach]. No. 2 in M.450.30

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Variations. *Criticism.*
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Vater Gott, erhöre uns. *Mass.* Lotti, A. Missa a 2. No. 18 in M.414.43.2
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Vaterland, Das. *Ballad.* Loewe, J. C. G. Werke. Band 10. No. 8 in M.384.67.10

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Venkstern, A., *translator.*
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Vent, Le, dans la plaine. *For pianoforte.* Debussy, A. C. Préludes. M.357.26
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Also hat Gott geliebt die Welt. [Motet, S. A. T. B.] (*In* Musica sacra. Band 11, pp. 12–16.) No. 4 in M.414.43.11

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Verbum Domini. Canon in unison [for seven voices]. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 58, 59.) No. 34 in M.430.1.2
Vercingetorix. *Opera.* For the Music see **Fourdrain, F.** For the Libretto see **Bernède, A.**

Verdi, Fortunino Giuseppe Francesco.
Ah! I have sigh'd to rest me. [Song, BAR.] From Il trovatore. (*In* Annie Laurie melodist. P. 8.) No. 6 in M.129.52
Aïda. Opera in quattro atti di Antonio Ghislanzoni. Musica di Giuseppe Verdi. Partitura d'orchestra. Milano. Ricordi & C. 1913. M.412.32
Anvil chorus [from] Il trovatore. (*In* Annie Laurie melodist. P. 46.) No. 52 in M.129.52
Come, then, with me love, A. Prison song [from] Il trovatore. (*In* Annie Laurie melodist. Pp. 12, 13.) No. 10 in M.129.52
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Messa da requiem. (Per l'anniversario della morte di Alessandro Manzoni.) Per quattro parti principali (soprano, mezzo-soprano, tenore, basso) e coro. Partitura d'orchestra. Milano. Ricordi & C. 1913. M.412.33
Oh! fatal hour. [Song, T. from] Trovatore. (*In* Annie Laurie melodist. Pp. 64, 65.) No. 75 in M.129.52

Verdi, Fortunino Giuseppe Francesco. *(Continued.)*
Otello. Dramma lirico in quattro atti. Versi di Arrigo Boito. Musica di Giuseppe Verdi. Partitura d'orchestra. Milano. Ricordi & C. 1913. M.412.34
Over the summer sea. [From] Rigoletto [T.]. (*In* Annie Laurie melodist. P. 16.) No. 13 in M.129.52
Pretty maids. From Rigoletto [BAR.]. (*In* Annie Laurie melodist. Pp. 14, 15.) No. 12 in M.129.52
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Vere languores nostros. *Motet.* LOTTI, A. No. 19 in M.414.43.2; etc.

Verfallene Mühle, Die. *Ballad.* LOEWE, J. C. G. Werke. Band 9. No. 7 in M.384.67.9

Vergeron, F.
Le club du battoir. Opérette. Paroles de Blondelet et Vergeron. Musique de Paul Blétry. No. 3 in M.379.66

Vergessene Lied, Das. *Ballad.* LOEWE, J. C. G. Werke. Band 10. No. 13 in M.384.67.10

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Vergoetterung, Die. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Verhaeren, Émile.
Les heures d'après-midi. 3 poèmes lyriques [pour chant et piano. Musique de] Léopold Samuel. No. 3 in M.450.21

Véritables préludes flasques (pour un chien). *For pianoforte.* SATIE, E. No. 4 in M.445.61

Verklaerte Nacht. *For strings.* SCHOENBERG, A. M.412.39

Verlaeumdung, Die. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Verlaine, Paul.
Sagesse. 12 poèmes. Mis en musique par Pierre Hermant. M.415.31

Verlassene Mädchen, Das. *Song.* RAFF, J. J. Raff-Album. M.443.104

Verlassene Mägdlein, Das. *Song.* WOLF, H. Gedichte von Eduard Mörike. M.415.38

Verliebte Bauer, Der. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Verliebte Jäger, Der. *Song.* REGER, M. Schlichte Weisen. M.450.61

Verliebte Maikaefer, Der. *Song.* LOEWE, J. C. G. Werke. Band 9. No. 9 in M.384.67.9

Verliebte Schäferin Scapine, Die. *Song.* LOEWE, J. C. G. Werke. Band 11. No. 24 in M.384.67.11

Verliebte Verzweiflung, Die. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Verliebte Wagnerianer. *Fiction.* SPITZER, D. M.128.49

Verliebten, Die. *Song.* GOERNER, J. V. Sammlung neuer Oden und Lieder. M.376.47

Verlorene Paradies, Das. *Oratorio.* For the MUSIC see **Rubinstein, A. G.** For the LIBRETTO see **Rodenberg, J.**

Verlorene Tochter, Die. *Ballad.* LOEWE, J. C. G. Werke. Band 9. No. 1 in M.384.67.9

Verne, Henri.
La jeunesse dorée. Opérette de MM. Henri Verne et Gabriel Faure. Musique de Marcel Lattès. M.443.68

Verneuil, Raoul.
Toison d'or. Opérette. Paroles de Herbel, L. Bouvet, Verneuil. Musique de Eugène Poncin. M.126.43

Vernon, Joseph.
Strawberry hill. [Some cry up Gunnersbury. Song, T. or S. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, p. 54.) No. 33 in M.376.31.2

Vero cardillo, Lu. Canzonetta napoletana. [Accomp. di piano.] (*In* Échos d'Italie. Vol. 2, pp. 170–172.) M.157.14.2

Véronique, La. *Song.* DUPONT, P. Chants et chansons. Vol. 1. M.377.42.1

Vers les cieux. *Song.* DEUTSCH DE LA MEURTHE. Mélodies. M.440.10

Versailles. *Song.* BRUNEL, R. Poème des mois. No. 4 in M.417.58

Verschmachtende Pilger, Der. *Song.* LOEWE, J. C. G. Werke. Band 6. No. 14 in M.384.67.6

Verschneiter Weg. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33

Verschwiegene Liebe. *Song.* WOLF, H. Gedichte von J. von Eichendorff. No. 1 in M.415.82

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Versepuy, Marius, *editor.*
Chansons d'Auvergne. (En dialecte et avec traduction française.) Recueillies, notées et harmonisées par Marius Versepuy. Nouvelles séries. Paris. Heugel & cie. 1907. 2 parts in 1 v. Plates. M.417.55
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Vieilles chansons d'Auvergne et du Velay. [Recueillies par] Marius Versepuy. Préface de M. Louis Farges. 1re série. Le Puy. Barbé. [190–?] Portrait. M.417.56
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Contents. — 1. Sabots et bruyères: Lo grondo. — Dzanitou. — Les moutons. — Rosine se marie. — Lo cabretto. — Margot. — Les esclots. — La drouletta et le troupel. — Les berdzaïres et lou moussu. — Chanson de mai. — La chervante de l'avocat. — Le berdzaïre et le gooudot. — Légende de St. Laurent. — Pastaroulctta. — Nicolas.

Versiegelt. *Opera.* For the MUSIC see **Blech, L.** For the LIBRETTO see **Batka, R.**

Verstellung, Die. *Song.* KJERULF, H. Songs. M.417.20

Verwundete Knabe, Der. *Song.* MEYER, A. Aus des Knaben Wunderhorn. M.137.33

Verzweifelte Liebhaber, Der. *Song.* WOLF, H. Gedichte von J. von Eichendorff. No. 2 in M.415.82

Vesper. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Vesque von Puettlingen, Johann.
Ein Abenteuer Carl des Zweiten. Komische Oper in 1 Akte. Frei nach dem Französischen von S. H. Mosenthal. Musik von J. Hoven [Pseud.]. Clavierauszug vom Componisten. Leipzig. Breitkopf & Härtel. [185–?] No. 3 in M.391.46

Vestiua i colli. *Madrigal.* PALESTRINA. M.149a.37

Veuve indécise, La. *Opera.* For the MUSIC see **Duni, E. R.** For the LIBRETTO see **Vadé, J. J.**

Veux-tu te louer. *Song.* VERSEPUY, M. Chansons d'Auvergne. M.417.55

Viadana, Ludovico.
Missa, L'hora passa, quatuor vocum. Ex codicibus impressis redegit Frz. Xav. Haberl. Editio 2a. Ratisbonæ. Pustet. 1875. No. 3 in M.126.47

Vial, Jean Baptiste Charles.
Le grand deuil. Opéra. Paroles des citoyens Vial et Étienne. Musique d' H. Berton. M.133.12

Viaud, Louis Marie Julien.
L'île du rêve. Idylle polynésienne de Pierre Loti [pseud.], André Alexandre & Georges Hartmann. Musique de Reynaldo Hahn. M.135.35
Madame Chrysanthème. For an opera based on this work see **Messager, André Charles Prosper.**

Vicar, The, of Wakefield. *Opera.* For the MUSIC see **Bedford, L.** For the LIBRETTO see **Goldsmith, O.**

Vicentino, Nicola.
L'antica mvsica ridotta alla moderna prattica, con la dichiaratione, et con gli essempi de i tre generi, con le

Vicentino, Nicola. *(Continued.)*
loro spetie. Et con l'inventione di vno nvovo stromento, nelqvale si contiene tvtta la perfetta mvsica, con molti segreti mvsicali. Nuouamente mess' in luce. In Roma appresso Antonio Barre. M D L V. Portrait. (8) folded plates. M.388.25

Vicino a chi s'adora. *Part-song.* MERCADANTE, G. S. R. M.157.14.4

Victoria, *Queen of Great Britain.*
CHORAL songs by various writers and composers in honour of Queen Victoria. London. 1899. M.398.2

Vidal, Paul Antonin.
Pierrot assassin de sa femme. Pantomime en un acte de Paul Margueritte. Musique de Paul Vidal. [Partition piano. Paris. Heugel et cie. 1888.] M.137.61

Vie brève, La. *Opera.* For the MUSIC see **Falla, M. de.** For the LIBRETTO see **Shaw, C. F.**

Vie de château, La. *Opera.* For the MUSIC see **Mangeant, S.** For the LIBRETTO see **Duru, H. A.**

Vie joyeuse, La. *Opera.* For the MUSIC see **Hirschmann, H.** For the LIBRETTO see **Mars, A.**

Vieil abonné, Un, *pseud.*
Ces demoiselles de l'Opéra. 2me édition. Paris. Tresse & Stock. 1887. M.127.60
A history of the ballet of the Paris Opéra.

Vieil aigle, Le. *Opera.* For the MUSIC and LIBRETTO see **Gunsbourg, R.**

Vieille chanson espagnole. *Song.* AUBERT, L. F. M. Douze chants. No. 2 in M.137.23

Vieille diligence sur la route de Muzillac. *For pianoforte.* RHENÉ-BATON. En Bretagne. M.434.62

Vieille église. *For pianoforte.* ROPARTZ, J. G. M. Dans l'ombre de la montagne. No. 2 in M.450.36

Vieille fille. *Song.* FRAGEROLLE, G. A. Chansons de Paris. M.442.21

Vieilles chansons pour les cœurs sensibles. [Édition ornée de trentedeux images par Pierre Brissaud. Partition chant et piano.] Paris. Plon-Nourrit & cie. [1911.] Colored illustrations. M.137.51
Contents. — Gardez-vous d'être sévère. — Amaryllis. — Écho, écho! — Sur le bord de la Seine. — En passant par la Lorraine. — Mon père me veut marier. — La fleur dorée. — Chanson des métamorphoses. — Dedans un plaine. — La belle en vigne. — Jardin d'amour. — Au bord d'une fontaine. — L'amour au mois de mai. — Quand la bergère vient des champs. — Les trois princesses. — Celui que mon cœur aime tant. — Fuyez l'amour.

Vienna. *Kaiserlich-koenigliches Hof-Opernhaus.*
ENGERTH, E. von. Zwischenbilder zu Figaro's Hochzeit. Wandgemälde im K. k. Opernhause zu Wien. München. [188–?] 17 photographs. M.430.16

Vienna. *Musik.*
PHILHARMONISCHE Konzerte, Vienna. 1906/07–1907/08. Programm-Buch. Redigiert von Dr. Robert Hirschfeld. M.376.30
WIENER Instrumentalmusik vor und um 1750. Vorläufer der Wiener Klassiker. Bearbeitet von Karl Horwitz und Karl Riedel. 2 v. M.414.26
WIENER Klavier- und Orgelwerke aus der zweiten Hälfte des 17. Jahrhunderts. Bearbeitet von Hugo Botstiber. Wien. 1906. Portrait. Plates. M.414.19

Viens, laissons un vain badinage. *Song.* PARODIE nouvelle. No. 1 in M.148.42

Viens Lisette. *Song.* BLAMONT, F. C. No. 1 in M.148.42

Vierge, La, aux oiseaux. *Song.* DUPONT, P. Chants et chansons. Vol. 3. M.377.42.3

Vierne, Louis.
24 pièces en style libre pour orgue ou harmonium. Paris. Durand & cie. [1914.] M.444.141

Vieu, Jane.
Arlette. Opérette en 3 actes. Paroles de Claude Roland et L. Bouvet. Musique de Jane Vieu. [Partition piano et chant.] Paris. Joubert. 1905. M.379.8
Madame Tallien (Thérésia Cabarrus). Pièce historique en 5 actes et 8 tableaux de Paul Berthelot et Claude Roland. Musique de Jane Vieu. [Chant et piano.] Paris. Ricordi & c. 1901. M.396.67

Vieux jardin tranquille, Le. *Part-song.* MIGNAN, É. Quatre mélodies. No. 2 in M.137.44

Vieux ménestrier, Le. *Song.* DUPIN, P. Trois chansons. No. 1 in M.442.83

Vieux roi, Le. *Opera.* For the MUSIC see **Mariotte, A.** For the LIBRETTO see **Gourmont, R. de.**

View my eyes, my lovely charmer. *Song.* CAREY, H. Reason for ranging. No. 341 in M.CAB.1.50

Vigil, The, of Venus. *Glee.* ROCK, W. No. 39 in M.430.1.26

Vigne rouge, La. *Song.* LEGAY, M. Chansons rouges. M.377.51

Vigneron, Chanson de. See RANZ, Le, des vaches (Kuhreigen).

Vilarfranc, ——.
Judick & Halonferme. Saynète. Paroles de Baumaine, Blondelet & Vilarfranc. Musique de Éd. Deransart. No. 2 in M.379.70

Vilikins and Dinah. *Song. Without music.* BLANCHARD, E. L. L. The legend of Vilikins & Dinah. M.453.60

Village, The. *Song.* GOLTERMANN, G. E. Songs. M.417.15

Village blacksmith, The. *Cantata.* For the MUSIC see **Anderton, T.** For the LIBRETTO see **Longfellow, H. W.**

Village courtship, or the country wake. *Song.* ARNE, T. A. The syren. M.442.125

Village, Un, en juillet. *Song.* HUBERT, J. Les saisons et les heures. M.443.5

Village fair, The. *Cantata.* For the MUSIC see **Longhurst, W. H.** For the LIBRETTO see **Vogel, J.**

Village festival, The. *Opera.* For the MUSIC and LIBRETTO see **Tindall, A. F.**

Villanelle. *For horn and pianoforte.* DUKAS, P. A. No. 1 in M.434.8

Villanelle. *For organ.* SALOMÉ, T. C. No. 2 in M.451.2.5

Villanelle. *Sona.* BERLIOZ, L. H. Werke. Serie 6, Abteilung 2. No. 9 in M.440.3.6.2; etc.

Villanis, Angelo.
La regina di Leone, ossia una legge spagnola. Melodramma in 3 atti di Giorgio Giacchetti. Posto in musica dal Mo Angelo Villanis. [Riduzione per canto e pianoforte.] Milano. Lucca. [1851? Opere teatrali complete per canto e per piano-forte.] M.140.23

Ville, La, et la cour au XVIIIe siècle. *History.* JULLIEN, J. L. A. M.376.49

Ville rose, La. *For orchestra.* ROUSSEL. Évocations pour orchestre. M.472.28

Villebichot, Auguste de.
Les jolis soldats. Saynette militaire. Paroles de Horace Lamy. Musique de A. de Villebichot. [Partition piano et chant.] Paris. Gérard & cie. [187–?] No. 1 in M.417.33

Villemer, Louis Gaston.
Les bonnets d'âne. Opérette. Paroles de Péricaud & Villemer. Musique de Frédéric Wachs. No. 1 in M.135.27
Les commis voyageurs par amour. Opérette. Paroles de MM. Jouhaud, Péricaud & Villemer. Musique de L. Desormes. No. 4 in M.379.70
Une nuit de Mardi-gras. Opérette. Paroles de MMrs Jouhaud et Villemer. Musique de Francis Chassaigne. No. 1 in M.379.68

Villeroy, Auguste.
Myrtil. Conte musical en deux parties. Poème de Auguste Villeroy et Ernest Garnier. Musique de Ernest Garnier. M.240.41

Villers, Henri Louis Martin, *Baron* de.
Quatuor, 1er–6ème, pour deux violons, alto et basse. Oeuvre posthume. Partition. Paris. Chatot. [186–?] 6 v. M.412.15
Quatuor pour piano, violon, alto et violoncelle. Œuvre posthume. Partition. Paris. Chatot. [185–?] No. 2 in M.411.64
Quatuor pour piano, violon, violoncelle et contrebasse. Œuvre posthume. Partition. Paris. Chatot. [185–?] No. 1 in M.411.64
Quintette pour piano, harpe, hautbois, cor et contrebasse. Œuvre posthume. Partition. Paris. Chatot. [185–?] No. 3 in M.411.64

Villers, Henri Louis Martin, *Baron* de. *(Continued.)*
Trio, 1er, pour piano, violon et violoncelle. Œuvre posthume. [Partition.] Paris. Chatot. [185–?] No. 1 in M.411.65
Trio, 2ème, pour piano, violon et violoncelle. Œuvre posthume. [Partition.] Paris. Chatot. [185–?] No. 2 in M.411.65
Trio, 3ème, pour piano, violon et violoncelle. Œuvre posthume. [Partition.] Paris. Chatot. [185–?] No. 3 in M.411.65

Villeurs, Jean.
Nedjéma. Ballet. Scenario de MM. Auguste Germain et Jean Villeurs. [Musique de] O. de Lagoanère. No. 2 in M.126.40

Villi, Le. *Opera.* For the Music see Puccini, G. For the Libretto see **Fontana, F.**

Villon, François.
Trois ballades. Mises en musique par Claude Debussy. M.133.44; etc.

Vin, Le, de la planète. *Song.* Dupont, P. Chants et chansons. Vol. 1. M.377.42.1

Vincent, Charles John.
Contemplation. For the organ. Autograph manuscript. London. [1896.] No. 12 in M.451.2.7
The little mermaid. A cantata for treble voices with recitations and pianoforte accompaniment. The libretto (founded on the fairy tale by Hans Christian Andersen) by Lewis Novra. The music composed by Charles Vincent. London. Novello, Ewer & Co. [189–?] No. 3 in M.379.20
A night in fairyland. Cantata for treble voices. Written by Edward Oxenford. Composed by Charles Vincent. [Vocal score.] London. Vincent. 1894. No. 4 in M.379.20

Vincent, George Frederick, *editor.*
Bridge, J. F. The battle of the orchestra. Operetta. No. 1 in M.383.44

Vincent, James.
Advice to Cupid. [How can they taste. Song, T. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 61.) M.409.37
Also to be found, with accomp. for flute, in Universal harmony.
Love's hacchanal. [Strephon, why that cloudy forehead. Song, T., with accomp. for the harpsichord or German flute.] (*In* Apollo's cabinet. P. 100.) M.409.37
Also to be found in Calliope, 2d edition; Universal harmony.

Vincent, R.
See Phillis, yonder bower. [Song, M.-S. or Bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 158.) No. 154 in M.cab.1.50
This song is here entitled The fond lover. Also to be found, with the title The compassionate maid, in The Universal musician.

Vincenzi, Giacomo, *editor.*
De floridi virtvosi d'Italia, il terzo libro de madrigali à cinque voci, nouamente composti & dati in luce. Venetia. Presso G. Vincenzi. 1586. No. 2 in M.149a.37
Contains the part for the fifth voice only.

Viola. *Music. Viola and orchestra.*
Garcin, J. A. Concertino pour alto [avec accompagnement d'orchestre]. Op. 19. M.444.86

Viola. *Music. Viola and pianoforte.*
Sitt, H. Romance pour alto (Bratsche) avec accompagnement de piano. Op. 72. No. 1 in M.445.45

Violet. *Song.* Hervey, A. Neue Liebeslieder. M.417.18

Violet, The, and the rose. *Song.* Curry, A. M. Four songs. No. 1 in M.442.81

Violets. *Duet.* Heffner, C. Six vocal duets. No. 1 in M.137.30

Violets. *Song.* Goltermann, G. E. Songs. M.417.15

Violin.
Common, A. F. How to repair violins and other musical instruments. With diagrams. London. [1911?] Illus. M.377.32
Mailand, E. Découverte des anciens vernis italiens employés pour les instruments à cordes et à archets. Paris. 1874. M.104.35
Petherick, H. Joseph Guarnerius: his work and his master [Andreas Gisalberti]. London. 1906. Illus. M.102.41

Violin. *Instruction books.*
Playford, J. A brief introduction to the skill of musick in two books. The first contains the grounds and rules of musick. The second, instructions for the viol and also for the treble-violin. By John Playford. To which is added a third book entitled The art of setting or composing musick in parts, by Dr. Tho. Campion. London. 1662. M.cab.1.52

Violin. *Music.*
See also headings relating to the violin under **Concertos; Dance music; Fantasias; Fugues; Preludes; Sarabands; Serenades; Suites; Symphonic poems; Variations; Waltzes.**
Reger, M. Chaconne (G moll) für die Violine allein. Op. 17, No. 4. No. 3 in M.434.45

Violin. *Music. Violin and orchestra.*
Bach, J. S. Joh. Seb. Bach's Chaconne bearbeitet von August Wilhelmj. No. 5 in M.407.24
Berlioz, L. H. Rêverie et Caprice. Werke. Serie 3. No. 3 in M.440.3.3
Borgström, H. Romanze (E dur). Op. 12. No. 1 in M.407.12
Gounod, C. F. Hymne à Sainte Cécile. Solo de violon avec accompt de harpes, timbales, instruments à vent et contre basses. No. 2 in M.133.21
Guiraud, E. Caprice. No. 2 in M.407.31
Halvorsen, J. Andante religioso. No. 3 in M.407.31
Rebling, G. Zwei Stücke für Violine und Orchester. Op. 49, No. 2: Ballade in D moll. No. 2 in M.444.149
Wagner, W. R. Die Meistersinger von Nürnberg. Walther's Preislied. Paraphrase von A. Wilhelmj. No. 2 in M.407.74
Ysaÿe, E. Caprice d'après l'étude en forme de valse, Op. 52, no. 6 de C. Saint-Saëns. No. 2 in M.407.37

Violin. *Music. Violin and pianoforte.*
Berlioz, L. H. Rêverie et Caprice. Werke. Serie 3. No. 3a in M.440.3.3
Brahms, J. Ungarische Tänze nach Brahms für Violine und Pianoforte bearbeitet von Joseph Joachim. Heft 1. No. 2 in M.445.39
Corelli, A. XII solos for a violin with a thorough bass for the harpsicord or violoncello. Opera quinta. M.357.27
Debussy, A. C. Arabesque, 2me. No. 1 in M.133.14
Ellerton, J. L. Duo pour piano et violon. Op. 56. No. 7 in M.411.58
Fauré, G. U. Élégie pour violoncelle transcrite pour violon et piano. Op. 24. No. 1 in M.444.188
—— Romance en si b. Op. 28. No. 2 in M.434.86
Jarnach, P. Ballade pour violon et piano. No. 2 in M.444.186
Lefébure-Wély, L. J. A., *editor.* Air d'église du célèbre chanteur Stradella, 1667, pour piano et violon solo ou violoncelle avec orgue ad lib. par Lefébure-Wély. No. 2 in M.450.42
Musica curiosa, or a curious collection of celebrated airs compos'd by Messrs Granno, Weideman and other eminent masters. Added, two choice sonatas of Sigr Brivia and the favourite concerto of Sigr Hasse's all set for two German flutes or two violins and a bass. No. 8 in M.149a.51
Reid, J. A second sett of six solos for a German flute or violin with a thorough bass for the harpsicord. M.430.27
Saint-Saëns, C. C. Romance. Op. 48. No. 2 in M.445.42
—— Triptyque. Op. 136. M.444.128
Strauss, R. Wiegenlied. (Nach dem gleichnamigen Liede, Op. 41, Nr. 1.) No. 2 in M.445.45
Strube, G. Reverie (in A min.). No. 2 in M.434.69
—— Romance in Bb. No. 3 in M.434.69
Svendsen, J. S. Romanze. Op. 26. No. 3 in M.445.45; etc.

Violin. *Music. Violin and organ.*
Rietz, J. Arioso für die Violine mit Begleitung der Orgel. Op. 48. No. 2 in M.444.142

Violin. *Music. Violin, violoncello and piano.*
Saint-Saëns, C. C. La muse et le poète. Op. 132. No. 2 in M.434.64

Violoncello. *Music.*
See also headings relating to the violoncello under **Concertos; Sarabands; Sonatas; Variations.**
GALLIARD, J. E. VI solos for the violoncello. M.430.5

Violoncello. *Music. Violoncello and double bass.*
DRAGONETTI, D. Duetto for contrabass & violoncello. M.445.11

Violoncello. *Music. Violoncello and orchestra.*
GOLTERMANN, G. E. Adagio. Op. 83. No. 1 in M.407.31

Violoncello. *Music. Violoncello and pianoforte.*
BACH, J. S. Adagio für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium arrangirt von W. Fitzenhagen. No. 7 in M.133.8
—— [Adagio ma non troppo für Violoncello mit Begleitung des Pianoforte oder Orgel oder Harmonium, arrangirt von W. Fitzenhagen.] No. 4 in M.133.8
—— Andante [B dur] für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium, arrangirt von Wilh. Fitzenhagen. No. 2 in M.133.8
—— Andante [D dur] für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium arrangirt von W. Fitzenhagen. No. 6 in M.133.8
—— Largo für die [Violoncello] mit Begleitung des Pianoforte oder Orgel oder Harmonium, arrangirt von Wilh. Fitzenhagen. No. 3 in M.133.8
BECKER, H. J. O. E. Romanze, Zweite. (2me romance d'après un thème de Widor.) Op. 9. No. 1 in M.445.28
CONVERSE, F. S. Silent noon. A reverie. [Op. 20, No. 2.] No. 1 in M.434.32
DUPIN, P. Rythmes berceurs. 3 pièces pour violoncelle et piano. M.444.185
FOURNIER, P. Adagio. No. 1 in M.133.26
HANDEL, G. F. Largo für die Violoncello mit Begleitung des Pianoforte oder Orgel. No. 4 in M.133.23
HOLLMAN, J. Le rouet. No. 2 in M.444.192
LE BOUCHER, M. Lamento. No. 1 in M.444.192
LEFÉBURE-WÉLY, L. J. A., *editor.* Air d'église du célèbre chanteur Stradella, 1667, pour piano et violon solo ou violoncelle avec orgue ad lib. par Lefébure-Wély. No. 2 in M.450.42
LEWANDOWSKY, M. Zwei Stücke für Violoncello mit Begleitung des Pianoforte. Op. 3. M.444.193
MASSENET, J. É. F. Mélodie pour le violoncelle avec accompagnement de piano. Transcription d'après le No. 5 des 10 pièces de genre pour le piano. Op. 10. No. 4 in M.444.188
MONTRICHARD, A. de. Soir: pièce pour violoncelle et piano. [Op. 4.] No. 1 in M.444.194
POPPER, D. Elfentanz für Violoncell mit Begleitung des Pianoforte. Op. 39. No. 2 in M.445.28
RAFF, J. J. Raff-album. 6 morceaux. Op. 85, transcrits pour violoncelle et piano. M.442.116
RIFFAUD, L. Nocturne en ut dièze mineur pour violoncelle et piano. Op. 7. No. 3 in M.444.192
RUBINSTEIN, A. G. Drei Salon-Stücke für Pianoforte und Violoncell. Op. 11. No. 3 in M.444.164

Virdung, Sebastian.
Mvsica getutscht vnd auszgezogē, vnd alles gesang ausz den notē in die tabulaturē diser benantē dryer Instrumētē der Orgeln: der Lautē: vnd 8 Flōten transferieren zu lernē kurtzlich gemacht. [Geben zu Basel. Tusent fünff hundert vnd .xi. Jar.] Colored illus. Colored plates. Illuminated title-page. Music. Black-letter. M.1492.71
The place and date of publication are given at the end of the dedication.

Virgin, The, and the child. *Carol.* CHRISTMAS carols. No. 2 in M.415.71

Virgin's last resolve, The. [Ye virgins who do listen. Song, s. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 140, 141.) M.409.37

Virginal. *Music.*
BYRD, W. Parthenia ou la première musique imprimée pour le clavecin composée par . . . William Byrd, Dr. John Bull, et Orlando Gibbons. No. 1 in M.450.48.6

Virgins, if e'er at length it prove. *Song.* BELL, J. No. 21 in M.376.31.2

Virgo. *Anthem.* LOEWE, J. C. G. Werke. Band 2. No. 27 in M.384.67.2

Vision. *For organ.* PIUTTI, C. No. 9 in M.451.2.7

Vision, The, of Mary. *Christmas carol.* LANG, M. R. The night of the star. M.417.41

Vita. *Symphony.* NOREN, H. G. M.444.44

Vita nostra plena bellis. *Hymn.* For the MUSIC see **Foote,** A. W. For the WORDS see **Alanus Insulensis.**

Vita nuova, La. *Opera.* For the MUSIC see **Wolf-Ferrari,** E. For the LIBRETTO see **Dante Alighieri.**

Vitras, Gustave.
Une folie espagnole. Opérette. Paroles de Mrs Lemirre et Sujol [pseud.]. Musique de Tony Rieffler. No. 2 in M.135.39

Vittadini, Franco, *editor.*
MASCAGNI, P. Isabeau. Leggenda drammatica. M.389.75

Vittoria, Tommaso Ludovico da.
Duo Seraphim clamabant. Motette [T. T. B. B.]. (*In* Musica sacra. Band 12, pp. 39–42.) No. 10 in M.414.43.12

Viva, Jacques.
Athanasii Kircheri Mvsvrgia universalis, sive ars magna consoni et dissoni in X libros digesta. Romae. Ex typographia hæredum Francisci Corbelletti. Anno Iubilæi MDCL. 2 v. Illus. Plates. M.388.9
Discusses music, harmony and instruction, as well as musical instruments from all points of view. Kircher was assisted by Jacques Viva.

Viva Bacco ed Amor. *Duet.* ALARY, J. E. A. M.157.14.2

Viva la padrona. *Glee.* CHURCHILL, G. S. No. 10 in M.430.1.31

Viva questo claretto. *Glee.* LIDARTI. No. 28 in M.430.1.3

Viva tutte le vezzose donne. Canzonetta a 3 voci. (*In* Gow. Edinburgh collection. Vol. 1, pp. 24–26.)
Gow attributes this work to Pietro Guglielmi. No. 6 in M.377.22

Vivus resurgit Christus! *Anthem.* BOURGAULT-DUCOUDRAY, L. A. No. 1 in M.417.60

Vizé, Jean Donneau de.
Circé. Tragédie [par T. Corneille et J. Donneau de Vizé]. No. 4 in M.374a.9

Vizentini, Louis Albert.
[Works produced in Paris under the direction of Vizentini. These scores were once his property, and he has added autograph letters, portraits, water-color drawings for costumes and stage settings, etc.]
BRUNEAU, A. L'ouragan. Drame lyrique. Partition chant et piano. M.CAB.2.25
ERLANGER, C. Le juif polonais. Conte populaire d'Alsace. Partition, chant et piano réduite par l'auteur. M.CAB.2.26
GOUNOD, C. F. Jeanne d'Arc. Drame. Partition chant et piano arrangée par Georges Bizet. M.CAB.2.27
HUMPERDINCK, E. Hänsel et Gretel. Conte lyrique. Partition pour chant et piano réduite par R. Kleinmichel. M.CAB.2.28
JONCIÈRES, F. L. V. de. Dimitri. Opéra. Partition piano et chant. M.CAB.2.29
MASSÉ, F. M. V. Paul et Virginie. Opéra. Partition chant et piano, réduite par H. Salomon. M.CAB.2.32
MASSENET, J. É. F. Cendrillon. Conte de fées. Partition chant et piano. M.CAB.2.30
OFFENBACH, J. Le voyage dans la lune. Féerie. Partition chant et piano réduite par L. Roques. M.CAB.2.31
PIERNÉ, H. C. G. La fille de Tabarin. Comédie lyrique. Partition chant et piano. M.CAB.2.33
—— Vendée! Drame lyrique. Partition piano et chant. M.CAB.2.34
SAINT-SAËNS, C. C. Le timbre d'argent. Drame lyrique. Partition chant & piano arrangée par Georges Bizet. M.CAB.2.35

Vladimirov, M., *editor.*
TCHAIKOVSKI, P. I. Ruines d'un château. (Op. 2, No. 1.) No. 4 in M.407.79

Voca voca. *Song.* LABRIOLA, P. M.157.14.2; etc.

Vocal grove, The. *Songs.* ARNE, T. A. M.434.95

Vocal melody. *Songs.* ARNE, T. A. The agreeable musical choice. M.440.21

Voce, Una, poco fà. *Cavatina.* Rossini, G. A. M.157.14.3

Voces intimae. *For strings.* Sibelius, J. J. C. No. 4 in M.412a.23

Voeglein, Das. *Song.*
Loewe, J. C. G. Werke. Band 16. No. 63 in M.384.67.16
Wolf, H. Lieder nach verschiedenen Dichtern. No. 3 in M.415.82

Vogel, Adolf Bernhard.
Richard Wagner. Sein Leben und seine Werke. Leipzig. Rühle & Rüttinger. 1883. Portrait. Plate. M.127.86

Vogel, Jetty.
The village fair. An Alpine idyll. Cantata for female voices. Music by W. H. Longhurst. No. 2 in M.415.46

Vogel, Die. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Vogelgesang. *Song.* Loewe, J. C. G. Werke. Band 16. No. 106 in M.384.67.16

Vogrich, Max Wilhelm Carl.
Der Buddha. Grosse Oper mit Ballet in 3 Acten und einem Vorspiele. Clavier-Auszug und Text. Leipzig. Hofmeister. 1903. M.125.64
The instrumentation is indicated.

Vogt, Felix, *translator.*
Cougnard, J. La veillée. Suite lyrique. M.443.13

Vogue, ma barque. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3

Voi amante. *Song.* Giardini, F. de. No. 86 in M.376.31.3

Voi che sapete. *Song.* Mozart, J. C. W. A. M.157.14.2

Voice, The, of Fate. *Cantata.* For the Music see **Berwald, W. H.** For the Libretto see **Held, E.**

Voiés avec courage. Fanfares à deux voix égales. (*In* Loix, Les, de l'amour. Pp. 31–35.) No. 3 in M.148.42

Voilà le gai printemps. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 3. M.441.90.3

Voile, Le, du bonheur. *Opera.* For the Music see **Pons, C.** For the Libretto see **Ferrier, P.**

Voiles. *For pianoforte.* Debussy, A. C. Préludes. M.357.26

Voisenon, Claude Henri de Fusée, *Abbé* **de.**
L'amant déguisé ou le jardinier supposé. Comédie mêlée d'ariettes. Les paroles par M. F. [Charles S. Favart et Claude H. de Voisenon]. La musique par A. D. Philidor. M.421.12

Voisins, Gilbert de. See **Gilbert de Voisins, A.,** *Comte.*

Voix vespérale. *Song.* Morac, C. Six poèmes lyriques. M.442.96

Volbach, Fritz.
„Raffael." Drei Stimmungsbilder angeregt durch Raffael'sche Gemälde. Für Chor, Orchester und Orgel, Op. 26. Orchester-Partitur. Mainz. Schott. [1911.] Plates. M.434.71
Contents. — Madonna di Foligno.—Madonna del Granduca.—Madonna di San Sisto.
Vom Pagen und der Königstochter. Vier Balladen von Em. Geibel. Für Soli, Chor, und Orchester componirt von Fritz Volbach. Klavierauszug mit Text. Leipzig. Breitkopf & Härtel. 1898. M.417.57

Vole amour laisse la Cythère. Parodie [T.] sur un air de l'opéra de Zaïde. (*In* Dessert, Le, des petits soupers. P. 24.) No. 1 in M.148.42

Voleuse, La. *Song.* Legay, M. Chansons rouges. M.377.51

Volkmann, Friedrich Robert.
Die Wahrsagerin. Musikalische Dichtung für Pianoforte. Op. 21. Instrumentirt für Orchester von Julius Káldy. Partitur Budapest. Rózsavölgyi & Co. [187–?] No. 1 in M.407.80

Voll Eifersucht steh'n dir im Aug. *Song.* Tchaikovski, P. I. Tchaikovski-Album. M.417.32

Volle speranza ardita. *Duet.* Clari, G. C. M. Madrigali o duetti. M.441.13

Vollhardt-Wittich, Margarethe.
Der letzte Inka. Tragische Oper. Musik von J. Carlowitz Ames. M.432.3

Vollmond, Der, strahlt auf Bergeshöh'n. *Song.* Schubert, F. P. Gesänge zum Drama Rosamunde. No. 9 in M.140.33.2

Volsi hor non voglio. *Madrigal.* Monte, F. di. M.149a.37

Voltaire, François Marie Arouet de.
Le temple de la gloire. Fête. [Musique de] Jean Philippe Rameau. M.402a.25.14

Volupté. *Song.* Delmet, P. Chansons de femmes. M.442.45
Nazare-Aga, Y. K. Les nuits persanes. M.443.33

Vom Himmel kommt ein neuer Engel geflogen. *Anthem.* Praetorius, M. No. 53 in M.414.43.13

Vom Leiden Christi. *Anthem.* Eccard, J. No. 27 in M.414.43.6

Vom Pagen und der Königstochter. *Cantata.* For the Music see **Volbach, F.** For the Libretto see **Geibel, F. E. A.**

Von den zwei Hasen. Volksweise [s. a. Mit Klavierbegleitung]. (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. P. 41.) M.128.66

Von der Liebe. *Song.* Reger, M. Schlichte Weisen. M.450.61

Von Katzen. *Song.* Mattiesen, E. Zwölf Gedichte. No. 2 in M.137.63

Vor dem Muttergöttesbilde. *Song.* Raff, J. J. Raff-Album. M.443.104

Vor der Tür. *Song.* Meyer, A. Aus des Knaben Wunderhorn. M.137.33

Vorbei. *Song.* Barkworth, J. E. Eine ereignissvolle Ferienreise. M.440.5

Vorbeimarsch. *Song.* Reger, M. Schlichte Weisen. M.450.61

Vorspiel. *Song.* Loewe, J. C. G. Werke. Band 17. No. 44 in M.384.67.17

Vorzuege, Die, der Thorheit. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Voters, The. *Part-song.* Smith, J. S. No. 75 in M.430.1.19

Vous aimerez demain. *Song.* Massenet, J. E. F. Songs. M.417.25

Vous êtes jolie. *Song.* Delmet, P. Chansons de femmes. M.442.45

Vous êtes jolie blonde. *Song.* Moullé, É., *editor.* 52 chants anciens. Vol. 2. M.441.90.2

Vous m'en direz tant. *Song.* Jaques-Dalcroze. Des chansons. No. 2 in M.203.37

Vous me voïez tendres fougères. *Song.* Mistère caché, Le. No. 1 in M.148.42

Vox clamantis in deserto. *Canon.* Callcott, J. W. No. 148 in M.430.1.25

Voyage, Le, dans la lune. *Opera.* For the Music see **Offenbach, J.** For the Libretto see **Vanloo, A.**

Voyage, Le, de Dieppe. *Song.* Partie, La, de mer. No. 1 in M.148.42

Voyage, Le, du Klephte. *Song.* Labarre, T. Album lyrique. M.123.16

Voyages, Les, de l'amour. *Ballet.* For the Words see **Le Clerc de La Bruère, C. A.**

Voyages, Les, de Rosine. *Opera.* For the Libretto see **Piis, P. A. A. de.** Théâtre.

Voyageurs, Les, à pied. *Song.* Dupont, P. Chants et chansons. Vol. 3. M.377.42.3

Vreuls, Victor.
Trois mélodies. [Pour chant et piano.] Paris. "Édition mutuelle." [1913?] No. 3 in M.450.23
Contents. — L'automne sur la fagne. (Jean Dominique.) — Le soir. (René Lyr.) — J'ai reposé mon âme. (Stuart Merrill.)
The third song has a German and an English translation.

Vuillemin, Louis.
Le double voile. Drame lyrique en un acte et deux tableaux. Poème de René Fauchois. Musique de Louis Vuillemin. Partition chant et piano. Paris. Choudens. 1909. M.443.55
Rondels mélancoliques. [Pour] chant et piano. [Paroles de] Catulle Mendès. [Musique] de Louis Vuillemin. [Partition piano et chant.] Paris. Durand & cie. [1913.] No. 2 in M.442.83
Contents. — Le poète porte le deuil des joies pas encore nées. — Il songe que nul ne saurait naître pour la première fois. — Il implore la mélancolique rose qui ressemble à une bouche fanée.—Il croit entendre pleurer son cœur dans la plainte du ruisseau.

Vulcan contrive me such a cup. *Song.* Tench, F. No. 223 in M.cab.1.50

Vulpius, Melchior.
Allein zu Dir, Herrn Jesu Christ. [Motet, s. a. t. b.] (*In* Musica sacra. Band 13, p. 29.) No. 49 in M.414.43.13
Christ, der Du bist der helle Tag. (Abendgesang.) [s. a. t. b.] (*In* Musica sacra. Band 13, p. 30.) No. 50 in M.414.43.13
Ein feste Burg ist unser Gott. (Der 46ste Psalm.) [s.a.t.b.] (*In* Musica sacra. Band 13, p. 31.) No. 51 in M.414.43.13

W

W., C. W.
The Italian maid. [Farewell, my peaceful vale. Song, A. or BAR.] (*In* Annie Laurie melodist. P. 7.) No. 5 in M.129.52

Wach auf! *Song.* LOEWE, J. C. G. Werke. Band 16. No. 88 in M.384.67.16

Wachet auf. *Motet.* PRAETORIUS, J. No. 24 in M.414.43.6

Wachs, Frédéric.
Les bonnets d'âne. Opérette en un acte. Paroles de Péricaud & Villemer. Musique de Frédéric Wachs. [Partition chant et piano.] Paris. Feuchot. [187–?] No. 1 in M.135.27
Un drame à Nogent. Opérette. Paroles de Armand Liorat [pseud.]. Musique de F. Wachs. [Partition chant et piano.] Paris. Egrot. [186–?] No. 2 in M.135.27
Les époux Bonneau. Saynette. Paroles de Émile Durafour. Musique de F. Wachs. [Partition chant et piano.] Paris. Egrot. [1870.] No. 3 in M.135.27

Wachtelschlag, Der. *Duet.* HERING, C. G. M.128.66

Wachtpostenlied. *Song.* LOEWE, J. C. G. Werke. Band 16. No. 96 in M.384.67.16

Wacker, Hugo.
„Leïla." Romantische Oper. Musik von Wilhelm Paasch. M.441.6

Waer ich wirklich so falsch? *Song.* LOEWE, J. C. G. Werke. Band 15. No. 20 in M.384.67.15

Waft me some soft & cooling breeze. *Song.* CAREY, H. No. 138 in M.CAB.1.50; etc.

Waft us o'er the Stygian ferry. *Glee.* HOOK, J. No. 32 in M.430.1.32

Wagenseil, Georg Christoph Anton.
Symphonie in D-dur. [Für zwei Violinen, Basso und Cembalo. Partitur.] (*In* Wiener Instrumentalmusik vor und um 1750. Band 1, pp. 28–36.) M.414.26.1
Symphonie in D-dur (1746). [Für Orchester und Cembalo. Partitur.] (*In* Wiener Instrumentalmusik vor und um 1750. Band 1, pp. 16–27.) M.414.26

Wagering musicians. The. *Catch.* STEVENS, R. J. S. No. 163 in M.430.1.25

Wagner, Franz.
Der Cognac-König. Operette in drei Acten (nach Scribe's und Bayard's „La frontière de Savoie") von Victor Léon [Pseud.] und Ludwig Held. Musik von Franz Wagner. [Klavierauszug mit Text.] Leipzig. Weinberger. [189–?]
The overture is in full score. Lithograph script. M.441.9
Cousin Bobby. Operette von Benno Jacobson und Franz Wagner. Musik von C. Millöcker. No. 1 in M.378.57
Der Soubrettenjäger. Operette in 3 Akten von F. Kaiser und F. Wagner. Musik von Franz Wagner. Klavierauszug mit Text. Leipzig. Cranz. [190–?] No. 2 in M.135.28
Der Strohmann. Vaudeville Operette in drei Akten von F. Friedmann-Frederik und G. Okonkowski. Musik von Franz Wagner. Klavierauszug mit Text. Leipzig. Cranz. [190–?] No. 3 in M.135.28

Wagner, Siegfried Richard.
Banadietrich. [Oper] in drei Akten von Siegfried Wagner. Klavier-Auszug mit Text von Eduard Reuss. Leipzig. Brockhaus. 1909. M.125.36
The instrumentation is indicated.
Concertstück für Flöte und kleines Orchester. [Partitur.] Bayreuth. Giessel. 1913. M.440.29
Lithographic script.

Wagner, Wilhelm Richard.
Ein Albumblatt für das Klavier. Für Horn mit Pianofortebegleitung von F. Gumbert. [Partitur und Stimme.] Leipzig. Siegel [189–?] No. 3 in M.444.142

Wagner, Wilhelm Richard. *(Continued.)*
Autobiography. See his My life.
Die Feen. Romantische Oper in drei Akten. Partitur. Herausgegeben von Michael Balling. Leipzig. Breitkopf & Härtel. [1912. Werke. XIII.] M.441.10.13
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Die Hochzeit. Introduktion, Chor und Septett der unvollendeten Oper. Partitur. Herausgegeben von Michael Balling. Leipzig. Breitkopf & Härtel. [1912. Werke. XII.] M.441.10.12
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Same. Vorspiel zu Lohengrin. [Partitur.] Leipzig. Breitkopf & Härtel. [190–? Breitkopf & Härtel's Partitur-Bibliothek.] No. 2 in M.444.138
Die Meistersinger von Nürnberg von Richard Wagner. Walther's Preislied. Paraphrase für Violine mit Orchester- oder Pianofortebegleitung von A. Wilhelmj. Partitur. Mainz. Schott. [188–?] No. 2 in M.407.74
My life. Authorized translation from the German. New York. Dodd, Mead & Co. 1911. 2 v. Portraits. M.376.45
[Parsifal.] An English translation of Parsifal, the sacred festival drama. [By Ralph Edmunds.] With representations of principal characters and motifs. [New York?] 1904. Plates. M.433.4
The pages are inlaid.
[Rienzi.] Grosse Fantasie aus der Oper Rienzi von Richard Wagner. Arrang. von T. M. Meyder. [Partitur.] Manuscript. 1900. M.133.32
[Tannhäuser.] Pilgerchor aus R. Wagner's Tannhäuser. Paraphrase für Piano von Franz Liszt. Leipzig. Siegel. [188–?] No. 1 in M.444.107
[Tristan und Isolde.] Isolden's Liebes-Tod. Schluss-Scene aus Richard Wagner's „Tristan und Isolde" für das Pianoforte bearbeitet von Franz Liszt. Leipzig. Breitkopf & Härtel. [188–?] No. 2 in M.444.107
Vier Ouvertüren für Orchester zum ersten Male herausgegeben von Felix Mottl. Partitur. Leipzig. Breitkopf & Härtel. 1908. 2 v. M.411.66
Contents. — 1. König Enzio. — Polonia. 2. Christoph Columbus. — Rule Britannia.
[Die Walküre.] Der Ritt der Walküren aus dem Musik-Drama Die Walküre. Für Orchester zum Concertvortrag eingerichtet. [Partitur.] Mainz. Schott. [188–?] M.445.22
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BROESEL, W. Der Charakter der Senta und seine ideale Darstellung. Ein Beitrag zum Verständnisse der Oper von Richard Wagner „Der fliegende Holländer." Leipzig. 1885. Portrait. M.376.64
BURKART, F. Richard Wagner's Meistersinger in dramatischer, sprachlicher und musikalischer Hinsicht kritisch beleuchtet. Wiesbaden. 1880. M.127.80

Wagner, Wilhelm Richard. *Works about. (Continued.)*
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Wagner, Wilhelm Richard. *Works about. (Continued.)*
Tappert, W., *compiler.* Für und wider. Eine Blumenlese aus den Berichten über die Aufführungen des Bühnenweihfestspieles Parsifal. Berlin. 1882. M.453.35
Truhart, A. von. Offener Brief an Herrn Richard Wagner, den Verfasser der Brochüre „Das Judenthum in der Musik." St. Petersburg. [1869.] M.127.85
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Vogel, A. B. Richard Wagner. Sein Leben und seine Werke. Leipzig. 1883. Portrait. Plate. M.127.86
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Wahrlich, ich sage euch. *Motet.* Dressler, G. No. 10 in M.414.43.11
Wahrsagerin, Die. *Symphonic poem.* Volkmann, F. R. No. 1 in M.407.80
Wait and have patience. *Song.* Weingartner, P. F. Album of songs. M.443.61
Waiter come fill the bowl. Catch [for four voices]. *(In* Catch Club. Original manuscript collection. Vol. 5, p. 118.) No. 55 in M.430.1.5
Waiter, waiter. *Glee* Stevens, R. J. S. No. 39 in M.430.1.28
Waiting for a Broadway stage songster. An admirable collection of popular songs and ballads. Adapted to very popular and well-known airs and choruses. New York. De Witt. [1868.] M.129.80
Wake, Quivera, wake. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
Wakeful nightingale, The. *Song.* Weldon, J. No. 181 in M.cab.1.50
Wald, Der. *Duet.* Haupt, C. A. Sammlung zweistimmiger Lieder und Gesänge. M.128.66
Waldberg, Heinrich, *Freiherr* von, *editor.*
Bellamy, C. Erminy. Burleske Operette nach dem Englischen des Paulton und Bellamy frei bearbeitet von V. Léon [Pseud.] u. H. v. Waldberg. M.441.76
Waldeinsamkeit. *Song.* Reger, M. Schlichte Weisen. M.450.61
Walden, Howard de. See Howard de Walden, Frederick George Ellis, *Baron.*
"Waldermarsskatten." *Opera.* For the Music see Hallén, A. For the Libretto see Klinckowström, A.
Waldesnacht. *Song.* Schubert, F. P. M.434.105
Waldkapelle, Die. *Song.* Loewe, J. C. G. Werke. Band 17. No. 53 in M.384.67.17
Waldmädchen. *Song.* Wolf, H. Gedichte von J. von Eichendorff. No. 2 in M.415.82
Wald- und Berggeister. *For orchestra.* Scharwenka, L. P. No. 3 in M.335.11
Waldvögelein. Tyroler Volkslied [s. a. Mit Klavierbegleitung]. *(In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. Pp. 20, 21.) M.128.66
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Wales. *Music.*
Roberts, R., *editor.* Cambrian harmony; being a collection of Welch airs, arranged as they were originally performed. Adapted for the harp & pianoforte. M.380.36
Walker, George Blake.
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Walker, Thomas.
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Wallace, William Vincent.
Scenes that are brightest. [Song, s. or T.] (*In* Annie Laurie melodist. P. 39.) No. 44 in M.129.52

Wallen, John.
Be still my heart. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 97–99.) No. 23 in M.430.1.30

Waller, John Francis.
Harvest cantata. For chorus, semi-chorus and organ. Words selected and written by John Francis Waller. The music composed by George Garrett. (Op. 20.) [Vocal score.] London. Novello, Ewer & Co. [189–?] No. 1 in M.409.34

Walley's complaint. *Song.* OH! woe is me. M.409.37; etc.

Wallfahrt, Die, nach Kevlaar. *Cantata.* For the MUSIC see Humperdinck, E. For the LIBRETTO see Heine, H.

Wallhaide. *Ballad.* LOEWE, J. C. G. Werke. Band 8. No. 4 in M.384.67.8

Walling, Günther.
Im Reiche der Sonne. For an opera based on this work see Ames, John Carlowitz. Der letzte Inka.

Walliser, Christoph Thomas.
Ach Gott lass Dir befohlen sein. [Motet, S. A. T. B.] (*In* Musica sacra. Band 13, pp. 82–87.) No. 74 in M.414.43.13
Ach Gott vom Himmel sieh darein. [Motet, S. A. T. B.] (*In* Musica sacra. Band 13, pp. 88–93.) No. 75 in M.414.43.13
Es woll' uns Gott genädig sein. Psalm 70. [S. A. T. B.] (*In* Musica sacra. Band 13, pp. 94–98.) No. 76 in M.414.43.13
Ich glaub in Gott. [Motet, S. A. T. B.] (*In* Musica sacra. Band 7, pp. 35–42.) No. 9 in M.414.43.7
Lobet den Herren. Der 117ste Psalm. [S. S. A. B.] (*In* Musica sacra. Band 13, pp. 99–102.) No. 77 in M.414.43.13

Walloons. *Music.*
JONGEN, J. Deux rondes wallonnes. Pour le piano. Op. 40. M.444.98
—— Fantaisie pour orchestre sur deux noëls populaires wallons. Op. 24. M.431.3; etc.

Walpurgisnacht. *Ballad.* LOEWE, J. C. G. Werke. Band 8. No. 3 in M.384.67.8

Waltershausen, Hermann W. See **Sartorius von Waltershausen, Hermann Carl Wolfgang.**

Walther, Johann.
Allein auf Gottes Wort. [Motet, S. A. T. B.] (*In* Musica sacra. Band 3, pp. 21, 22.) No. 6 in M.414.43.3
Mit Fried und Freud fahr ich dahin. Choral. Melodie von Johannes Walter (1524). Tonsatz von Bartholomäus Gesius (1601). [S. A. T. B.] (*In* Musica sacra. Band 15, pp. 92–94.) No. 18 in M.414.43.15
Nun bitten wir den heiligen Geist. Choralfiguration. [S. A. T. T. B.] (*In* Musica sacra. Band 15, pp. 71–73.) No. 13 in M.414.43.15

Walther, Johann Gottfried.
8 Orgelstücke. (*In* Musica sacra. Band 1, pp. 244–259.) No. 145–151 in M.414.34.1

Walthew, Richard Henry.
The pied piper of Hamelin by Robert Browning. Set to music for tenor and bass soli, chorus and orchestra by Richard H. Walthew. [Vocal score.] London. Novello, Ewer & Co. 1893. No. 3 in M.409.30

Walton, Ellis.
The romance of the roses. Cantata. The music composed by Oliver King. No. 4 in M.379.11

Waltzes. *For orchestra.*
GERMAN, J. E. Valse gracieuse from the orchestral suite in D minor. No. 3 in M.445.29
GLINKA, M. I. Valse-fantaisie pour orchestre. No. 2 in M.412a.22
GRUENDEL, F. Am Weichselstrande. Salon-Walzer. Op. 17. No. 2 in M.434.8
RAVEL, J. M. Valses nobles et sentimentales. M.412.27
SIBELIUS, J. J. C. Valse triste. Aus der Musik zu A. Järnefelt's Drama, „Kuolema." No. 3 in M.411.92
STIX, C. Traumgeister. Walzer-Intermezzo für Streichorchester, 2 Flöten und Harfe (nebst Glockenspiel ad lib.). Op. 138. No. 3 in M.444.30

Waltzes. *For orchestra. (Continued.)*
WEBER, C. M. F. E. von. Invitation à la valse. No. 7 in M.440.3.9.1

Waltzes. *For pianoforte.*
BALAKIREV, M. A. Valse di bravura. M.444.66
BERG, A. W. La belle Indienne. No. 12 in M.431.54
BRAHMS, J. Liebeslieder. Walzer für das Pianoforte zu vier Händen (und Gesang ad libitum). Op. 52. No. 3 in M.133.10
—— Walzer für das Pianoforte zu vier Händen. Op. 39. No. 2 in M.133.10
LA HACHE, T. von. Jenny Lind. No. 11 in M.431.54
—— Winter. No. 4 in M.431.54
RAFF, J. J. Impromptu-valse. Op. 94. No. 2 in M.445.33
REMICK, B. Valse caprice. No. 2 in M.445.43
SAINT-SAËNS, C. C. Valse gaie. Op. 139. No. 4 in M.444.145
SARONI, H. S. Autumn. No. 3 in M.431.54
SCHARFENBERG, W. Spring. No. 1 in M.431.54
SCHOENEFELD, H. Valse-élégante. Op. 16. No. 3 in M.451.2.5
TANIEEV, S. I. 2 valses-caprices pour le piano transcrites par Mili Balakirew. No. 2 in M.444.182
TIMM, H. C. Summer. No. 2 in M.431.54

Waltzes. *For pianoforte and strings.*
TAYLOR, S. C. Four characteristic waltzes. M.445.9

Waltzes. *For violin and orchestra.*
GARCIN, J. A. Valse brillante pour violon [avec accompagnement d'orchestre]. Op. 13. M.444.90

Waly, waly. *Song.* THOMSON, W. Orpheus Caledonius. Vol. I. No. 34 in M.376.32.1

Walzel, Camillo.
Der Millionenonkel. Opérette von F. Zell [Pseud.] und Rich. Genée. Musik von Adolf Müller. M.431.53

Walzertraum, Ein. *Opera.* For the MUSIC see Straus, O. For the LIBRETTO see **Doermann, F.**

Wand, The, of youth. *Suite.* ELGAR, E. W. M.431.22

Wanderer, Der. *Song.* SCHUBERT, F. P. No. 4 in M.140.33.1; etc.

Wanderer, The, fix'd. *Song.* ARNE, T. A. M.409.37; etc.

Wanderer's song. *Part-song.* For the MUSIC see Delius, F. For the WORDS see **Symons, A.**

Wandering bard, The. [What life like that of the bard. Song, M.-S. or BAR. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 10, pp. 78–84.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

Wandering harper, The [T.]. New words to the old Irish melodies of The unfortunate rake & Old Truagh. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 26 in M.441.54

Wanderlied. *Song.*
LOEWE, J. C. G. Werke. Band 16. No. 102 in M.384.67.16
SCHUMANN, R. A. M.417.40

Wandern, Das. *Song.* SCHUBERT, F. P. Die schöne Müllerin. No. 4 in M.140.33.2

Wandl' ich in dem Morgentau. *Song.* WOLF, H. Lieder nach verschiedenen Dichtern. No. 4 in M.415.82

Wandl' ich in dem Wald des Abends. *Song.* FRANZ, R. 35 Lieder und Gesänge. M.443.110

Wandrers Nachtlied. *Song.* LOEWE, J. C. G. Werke. Band 11. No. 1 in M.384.67.11; etc.
SCHUBERT, F. P. Der Wanderer. No. 4 in M.140.33.1

Wandring lover, The. *Song.* LAMPE, J. F. No. 71 in M.CAB.1.50

Wanton boy, A. *Glee.* SPOFFORTH, R. No. 10 in M.430.1.32

Wanton Cupid, cease to hover. *Song.* KEMPTON, ——. No. 80 in M.CAB.1.50

Wanton Cupids. *Song.* CAREY, H. The musical century. M.414.46

Wanton gales. *Glee.* WEBBE, S. No. 55 in M.430.1.20

Wanton god, The. *Song.* ARNE, T. A. No. 204 in M.CAB.1.50; etc.

Wanton maid, The. *Catch.* PURCELL, H. No. 66 in M.CAB.1.53

War songs. See **Soldiers' songs.**

Warbling linnet, The. [Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 3, p. 48.) No. 26 in M.376.31.3

Warbling Philomell, The. A new and select collection of the best songs sung this year in polite assemblies, Vaux-

Warbling Philomell, The. *(Continued.)*
hall, Ranelah, Marybone Gardens, &c. 2nd edition. London. Bailey. [1780?] Vignette. M.129.113
Words only.

Ward, Edward.
The prisoner's song. [A starving life all day we lead. Song, T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 162.) No. 158 in M.CAB.1.50

Ward, Geneviève.
MEMOIR of Genevra Guerrabella [pseud.]. New York. Crowen. 1863. Portrait. No. 2 in M.148.7
Newspaper clippings, a portrait and two programmes are inserted.

Ward, Lucy Geneviève Teresa, *Comtesse de Guerbel.* See **Ward, Geneviève.**

Warden, David A.
Original chants for the Protestant Episcopal Church. Written expressly for this work, with words properly divided, and arranged for four voices with an accompaniment for the piano-forte or organ. Philadelphia. Lee & Walker. 1854. No. 1 in M.415.90
The title-page is lacking.

Wareing, Herbert Walter.
Canzonet [for organ]. Autograph manuscript. [189–?] No. 13 in M.451.2.7
Scherzo pastorale for organ. Autograph manuscript. [189–?] No. 14 in M.451.2.7

Warm southern gales. *Glee.* BARTHÉLEMON, F. H. No. 19 in M.430.1.13

Warning, The. *Song.* LONG, S. No. 5 in M.376.31.2

Warr, George Charles Winter, *editor.*
ECHOES of Hellas. The tale of Troy & the story of Orestes from Homer & Aeschylvs, with introductory essay & sonnets. London. 1887, 88. 2 v. Illus. M.414.50

Warren, Edmund Thomas.
Rentre affreuse discorde. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 108, 109.) No. 65 in M.430.1.1

Warren, Edmund Thomas, *alleged author.*
Three bulls and a bear. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 1.)
Also to be found in Gow's Edinburgh collection. No. 1 in M.430.1.5

Warren, Edmund Thomas, *editor.*
An eighth collection of catches, canons and glees for three, four and five voices. London. Printed by Longman and Broderip. [177–?] No. 2 in M.430.14
Contents. — Webbe: Attend ye sons of mirth. — T. Norris: Bacchus Jove's delightful boy. — G. Berg: Dolci miei sospiri. — Flacton: Here rests his head. — Este: How merrily we live; I love my Fanny. — Webbe: I love to be merry and wise. — T. Norris: I said I will take heed. — Atterbury: Joan said to John; Lay that sullen garland by. — G. Berg: Questo vetro. — Cooke: The longitude mist on. — Webbe: Tell me ye powers; The moon and woman. — J. Green: When love and friendship. — T. Norris: Ye happy fields.

Warren, Edmund Thomas. *Works about.*
WOOD, ——. Tom Warren my sending. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, p. 64.) No. 36 in M.430.1.2

Warren, George.
Yaller rooster comic banjo songster. Containing a collection of the popular songs sung at Tony Pastor's Opera House. New York. Brady. [1869.] M.129.62

Warte noch lass die Wonne uns Beiden. *Song.* TCHAIKOVSKI, P. I. Tchaikovski-Album. M.417.32

Warte nur. *Song.* REGER, M. Schlichte Weisen. M.450.61

Warum betrübst du dich. *Anthem.* HASLER, H. L. von. No. 47 in M.414.43.13

Warum sind denn die Rosen. *Song.* TCHAIKOVSKI, P. I. Tchaikovski-Album. M.417.32

Warum toben die Heiden. *Anthem.* MENDELSSOHN-BARTHOLDY, J. L. F. No. 5 in M.414.43.8

Was betrübst du dich, meine Seele. *Motet.* DRESSLER, G. No. 8 in M.414.43.11

Was der Bach erzählt. *For orchestra.* SAMET, E. E. No. 2 in M.444.30

Was ever mortai man. *Catch.* BROWN, R. No. 3 in M.CAB.1.18

Was ever nymph like Rosamond. *Song.* PURCELL, H. M.409.37; etc.

Was fürch'st du, Feind. *Motet.* PRAETORIUS, M. No. 36 in M.414.43.13

Was habe ich dir gethan. *Anthem.* PALESTRINA, G. B. P. A. da. Die Improperien. No. 5 in M.414.43.5

Was I reduc'd to beg my bread. *Song.* SOMEBODY. No. 67 in M.129.111

Was ist mir denn so wehe. *Song.* HERVEY, A. Neue Liebeslieder. M.417.18

Was kränkst du dich. *Motet.* MOLLER, J. No. 1 in M.414.43.3

Was mein Gott will. *Anthem.*
HAMMERSCHMIDT, A. Dialogi. M.414.23
LOEWE, J. C. G. Werke. Band 16. No. 21 in M.384.67.16

Was siehest du aber einen Splitter in deines Bruders Auge. *Anthem.* HAMMERSCHMIDT, A. Dialogi. M.414.23

Was treibt dich umher in der Frühlingsnacht? *Song.* OVEREEM. Neuer Frühling. M.415.83

Washington. *Song.* HOLYOKE, S. No. 104 in M.129.111

Washingtons march. [For piano.] New York. Printed & sold by George Gilfert. [1798?]. No. 5 in M.441.49

Wassall, Grace.
A Shakespeare song cycle [by] Grace Wassall. [With accompaniments for pianoforte.] Cincinnati. The John Church Co. [1904.] M.137.62
Contents. — Crabbed age and youth. Quartette [S. A. T. B.]. — Then hate me if thou wilt. Soprano solo. — Blow, blow, thou winter wind. Trio: bass, tenor and soprano. — Shall I compare thee. Tenor solo. — It was a lover and his lass. Quartette canon [S. A. T. B.]. — Since brass, nor stone. Contralto solo. — On a day, alack the day. Duet [T. S.]. — Tell me where is fancy bred. Quartette [S. A. T. B.]. — Some glory in their birth. Bass solo. — Under the greenwood tree. Quartette [S. A. T. B.]. — When in disgrace. Solo [M.-S.].

Wasserfluth. *For pianoforte.* SCHUBERT, F. P. Lieder für das Piano-Forte. M.452.5.2

Wasserlilien. *Cantata.* For the MUSIC see **Sachs, E.** Waterlilies. For the LIBRETTO see **Hemans, F. D.**

Wasservogel, Lothar Brieger-.
Peter Gast [Pseud.]. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 73–80. Leipzig. 1906.) M.376.33.1

Water-lilies. *Cantata.* For the MUSIC see **Sachs, E.** For the LIBRETTO see **Hemans, F. D.**

Water-lily, The. *Song.* FOERSTER, A. M. Album of lyrics. No. 3 in M.432.36

Waterman, The. *Part-song.* SMITH, J. S. No. 10 in M.430.1.14

Waters, Edmund.
The opera glass. Exhibiting all the curious proceedings of the King's Theatre; together with the original letters and papers which have passed between the present proprietors since the decease of Francis Goold, Esq. London. Chapple. 1808. M.376.61

Watson, William Michael, *editor.*
KNYVETT, W. The boatie rows. Arranged as a four-part song. No. 32 in M.121.3

Wattez, Omer, *translator.*
RUTY, F. Linario. Drame lyrique. Musique de Nicolas Daneau. M.443.63

Waverley. *Overture.* BERLIOZ, L. H. Werke. Serie 2, Abtheilung 1. No. 1 in M.440.3.2.1

Wawking of the faulds. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 6 in M.376.32.2

Way, The, to keep him. *Song.* ARNE, T. A. The monthly melody. No. 1 in M.CAB.1.3.1

Way worn traveller, The. *Song.* ARNOLD, S. No. 39 in M.441.49

We be knaves. *Catch.* CALLCOTT, J. W. No. 11 in M.430.1.23

We beseech Thee. *Canon.* WOODWARD, R. No. 7 in M.430.1.7

We care not for money. *Glee.* BERG, G. No. 28 in M.430.1.12

We have heard. *Canon.* PRING, J. C. No. 25 in M.430.1.30

We have no parent but our God. *Hymn.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9

We lived one and twenty years. *Catch.* JENNER, C. No. 24 in M.430.1.7

We'll drink, and we'll never have done. *Glee.* ALCOCK, J. No. 22 in M.430.1.12

We'll drink 'tother glass. *Catch.* KING, J. No. 7 in M.430.1.26

We may roam thro' this world. [Song, A. or BAR. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 88–100.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

We our short lives will measure. *Glee.* WEBBE, S. No. 82 in M.430.1.24

We praise Thee. *Canon.* CALLCOTT, J. W. No. 53 in M.430.1.23

We the spirits of the air. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

We've fought, we have conquer'd. *Song.* ARNE, T. A. No. 65 in M.376.31.2

We will rejoyce. *Canon.* AYRTON, E. No. 5 in M.430.1.8

We will take the good old way. *Song.* LAWSON, M. L. Songs of the North. M.442.106

Wealth, sire of flattery. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 148, 149.) No. 63 in M.430.1.18

Wealthy fool, The. *Song.* FRIEND and pitcher. No. 53 in M.370.2.2

Wear with me the rosy wreath. [Song, A. or B., with chorus, S. A. B. New words to the old Irish melody of Planxty Connor.] (*In* Boston musical miscellany. Vol. 1, pp. 184–188.) No. 64 in M.370.2.1
Also to be found, with accomp. for piano, in Holden's Collection of the most esteem'd old Irish melodies.

Wearing of the green. *Fiction.* McCARTHY, J. No. 2 in M.129.101

Wearing of the green song book, The. Boston. Donahoe. 1870. M.129.101
The last 32 pages contain a story by Justin McCarthy and anecdotes of O'Connell.

Weary with toil. *Song.* SIMPSON, R. Sonnets of Shakspeare. M.441.97

Weatherly, Frederick Edward.
Mirette. A new opera. The book by Michel Carré. The English lyrics by Frederic E. Weatherly. The English dialogue by Harry Grcenbank. The music by André Messager. No. 2 in M.378.56

Weaving song. *Song.* LAWSON, M. L. Songs of the North. M.442.106

Webbe, Samuel.
Agreed my friends. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 22, p. 6.) No. 3 in M.430.1.22

Ah! whither is my fair one fled. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 230–232.) No. 80 in M.430.1.24

Aimons nous ma Sylvie. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 184–186.) No. 65 in M.430.1.6

Alas! how vain. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 227–229.) No. 74 in M.430.1.28

All the kings of the earth. Canon three in one in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 49.) No. 22 in M.430.1.20

L'alma natura. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 276–280.) No. 75 in M.430.1.29

Alzate O porte. Canon [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 132–135.) No. 57 in M.430.1.8

Arise ye winds. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 40–45.) No. 18 in M.430.1.15

Around the festive board. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 48–51.) No. 18 in M.430.1.17

As Nancy danc'd upon the green. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 106–109.) No. 41 in M.430.1.17

As o'er the varied meads. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 96–99.) No. 45 in M.430.1.7

As on his Celia's panting breast. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 161–163.) No. 42 in M.430.1.30

As the moments roll. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 150, 151.) No. 64 in M.430.1.18

Webbe, Samuel. *(Continued.)*
As Thomas was cudgel'd. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 14, 15.) No. 8 in M.430.1.15

Attend ye sons of mirth. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 25–28.) No. 17 in M.430.1.5
Also to be found in Warren's An eighth collection of catches.

Awake sweet muse. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 175–179.) No. 48 in M.430.1.30

Bacchus Jove's delightful boy. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 134–136.) No. 50 in M.430.1.10

Balmy zephyrs. Glee [S.A.B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 61–64.) No. 25 in M.430.1.29

A batchelor wou'd have a wife. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 38, 39.) No. 18 in M.430.1.6

Believe not those. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 198, 199.) No. 68 in M.430.1.11

Belinda's sparkling wit. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 172–177.) No. 67 in M.430.1.9

The blossom so pleasing. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 133–136.) No. 35 in M.430.1.28

The bottle's out. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 149.) No. 48 in M.430.1.19

Bow Thine ear, O Lord. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, p. 109.) No. 42 in M.430.1.17

Bow thy heav'ns. Canon [A. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 13, 14.) No. 7 in M.430.1.27

Breathe soft ye winds. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 142–145.) No. 60 in M.430.1.16

Bright Phœbus. Glee [A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 232–240.) No. 81 in M.430.1.24

Chi piscia. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 29, p. 15.) No. 8 in M.430.1.29

The child's asleep. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 17, p. 91.) No. 33 in M.430.1.17

Chloe's moss rose. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 36.) No. 26 in M.430.1.24

Clarinda is jocose. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 58.) No. 33 in M.430.1.23

Clasp'd in her faithfull shepherd's. Glee [A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 111–113.) No. 41 in M.430.1.27

The cock match. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 50, 51.) No. 22 in M.430.1.7

Come dearest love. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 20.) No. 12 in M.430.1.23

Come let's have a catch. Catch [for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 170, 171.) No. 66 in M.430.1.9

Come live with me. Glee [A. T. T. B.]. (*In* Gow. Edinburgh collection. Vol. 1, pp. 17–20.) No. 3 in M.377.22

Come now all ye social pow'rs. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 124–130.) No. 52 in M.430.1.20

Come push round with spirit. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 52–57.) No. 23 in M.430.1.29

Webbe, Samuel. *(Continued.)*

Come Roger and Nell. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 17, p. 113.) No. 46 in M.430.1.17

Come rosy health. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 214–220.) No. 74 in M.430.1.11

Come unto me. Canon, five in two. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 125.) No. 55 in M.430.1.16

Content is wealth. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 48, 49.) No. 21 in M.430.1.8

Creator Venus. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 292–294.) No. 115 in M.430.1.25

Cries Sylvia. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 216, 217.) No. 85 in M.430.1.10

Cupid my pleasure. Glee [T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 168–172.) No. 54 in M.430.1.27

Da pacem Domino. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 178, 179.) No. 66 in M.430.1.10

Dans notre voisinage. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 105.) No. 40 in M.430.1.11

Daughter sweet. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 101–104.) No. 39 in M.430.1.21

Day by day we magnify Thee. Canon three in one in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 45.) No. 22 in M.430.1.21

Dear Celia. Glee [A.T.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 343–347.) No. 90 in M.430.1.31

The death of fair Adonis. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 142–144.) No. 46 in M.430.1.19

Delusive sightless god. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 77–83.) No. 26 in M.430.1.17

Dio immortale. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 116.) No. 41 in M.430.1.15

Discord, dire sister. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 180–184.) No. 67 in M.430.1.10

Also to be found in Gow's Edinburgh collection.

Do not ask me. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 124–128.) No. 42 in M.430.1.19

Ecce quam bonum. Canon three in one in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 39.) No. 16 in M.430.1.20

Exurgat Deus. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 8.) No. 4 in M.430.1.4

Fill me a bumper. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, p. 82.) No. 28 in M.430.1.14

Fortune made up of toys. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 52.) No. 23 in M.430.1.7

The fragrant painting. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 145–153.) No. 48 in M.430.1.22

From all the snares of love. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 141–143.) No. 53 in M.430.1.29

From everlasting to everlasting. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 60, 61.) No. 22 in M.430.1.6

A gen'rous friendship. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 62, 63.) No. 23 in M.430.1.6

Also to be found in Gow's Edinburgh collection.

Webbe, Samuel. *(Continued.)*

Gentle manners. Glee [A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 143–145.) No. 37 in M.430.1.28

Gently hear me charming fair. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 191, 192.) No. 71 in M.430.1.9

The girl that I love. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 90–96.) No. 37 in M.430.1.21

Glorious Apollo. Glee [A. T. B.]. (*In* Gow. Edinburgh collection. Vol. 1, pp. 1–4.) No. 1 in M.377.22

The glorious majesty. Canon, three in one. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 66, 67.) No. 35 in M.430.1.18

The glorious sun. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 390–395.) No. 138 in M.430.1.25

Glory be to the Father. Canon five in two. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 12, 13.) No. 7 in M.430.1.15

Glory to God. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 182, 183.) No. 59 in M.430.1.29

Go plaintive sounds. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 194–198.) No. 62 in M.430.1.29

The gods of wit. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 200–203.) No. 73 in M.430.1.20

Great Bacchus O aid us. Glee [A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 150–155.) No. 62 in M.430.1.16

Great is the Lord. Canon five in two. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 108, 109.) No. 39 in M.430.1.27

Happy are we met. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 16–20.) No. 9 in M.430.1.15

Have mercy upon me. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 23.) No. 13 in M.430.1.16

He that loves a rosy cheek. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 160–165.) No. 68 in M.430.1.18

Hear my crying. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 434, 435.) No. 157 in M.430.1.25

Hear us O Lord. Canon [A. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 26, p. 29.) No. 13 in M.430.1.26

Heigh ho! Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 97.) No. 32 in M.430.1.15

Here rests my wife. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 48.) No. 21 in M.430.1.9

Hither all ye loves. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 42, 43.) No. 24 in M.430.1.16

Hosanna shout the heav'nly host. Canon in the 4th & 8th below, with a free bass. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 42, 43.) No. 16 in M.430.1.17

I cried unto Thee. Canon, three in one. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 65, 66.) No. 34 in M.430.1.18

I laid me down. [Part-song, A. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 22, p. 32.) No. 17 in M.430.1.22

I love to be merry. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 18, 19.) No. 14 in M.430.1.5

Also to be found in Warren's An eighth collection of catches.

I've seen a boxing match. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 69.) No. 37 in M.430.1.16

Webbe, Samuel. *(Continued.)*

I will be glad. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, p. 164.)
No. 43 in M.430.1.30

I will extol. Canon, three in one. (*In* Catch Club. Original manuscript collection. Vol. 13, p. 36.)
No. 18 in M.430.1.13

I will magnify Thee. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 58, 59.)
No. 28 in M.430.1.7

I will, said Strephon. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 56, 57.) No. 28 in M.430.1.20

Iddio è quel che mi cinge. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 132, 133.) No. 47 in M.430.1.9

If Eve in her innocence. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 8, 9.) No. 9 in M.430.1.6

In care and sorrow. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 48–51.)
No. 27 in M.430.1.23

In days of chivalry. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 138, 139.) No. 56 in M.430.1.24

In days of yore. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 138–143.)
No. 46 in M.430.1.13

In rural innocence. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 103–107.)
No. 38 in M.430.1.27

In vain you wou'd blow. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 30, p. 165.) No. 44 in M.430.1.30

Is it night. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 30–33.) No. 18 in M.430.1.29

It grieves me full sorely. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 17, p. 17.) No. 6 in M.430.1.17

Jehovah's praise. Canon three in one in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 37.) No. 18 in M.430.1.21

Juliet is pretty. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, p. 210.)
No. 68 in M.430.1.28

Keep off. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 36, 37.)
No. 16 in M.430.1.26

Lads and lasses. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 53.)
No. 31 in M.430.1.18

Let all the earth. Canon [A. T. B.] rising a note every repitition [sic]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 41.) No. 23 in M.430.1.16

Let ev'ry voice. Canon [T. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 22, p. 17.) No. 11 in M.430.1.22

Let kings for empire. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 10–12.)
No. 6 in M.430.1.27

Let not love. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 86–88.)
No. 32 in M.430.1.14

Let the people praise Thee. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 88, 89.) No. 36 in M.430.1.21

Let the sage hermit. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 196–200.)
No. 59 in M.430.1.27

Let's be merry and banish care. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, p. 117.) No. 50 in M.430.1.8

Live today. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 288–291.)
No. 114 in M.430.1.25

Webbe, Samuel. *(Continued.)*

The Lord hath prepar'd his throne. Canon three in one in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 19, p. 163.)
No. 58 in M.430.1.19

Love delights the giddy lad. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 319–324.) No. 86 in M.430.1.31

Love like other little boys. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 78, 79.) No. 37 in M.430.1.8

Magnifica meco. Canon [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 212, 213.)
No. 55 in M.430.1.30

A maiden prude. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 101.)
No. 62 in M.430.1.25

Mamma! dear mamma! [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, p. 77.) No. 25 in M.430.1.14

The man who in his breast. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 74–76.)
No. 24 in M.430.1.14

The mansion of peace. [Song with pianoforte and flute accompaniment.] New York. Printed & sold at J. Hewitt's Musical Repository. [1798.] No. 34 in M.441.49

May the devil ride. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 13.)
No. 7 in M.430.1.4

Me Bacchus fires. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 147–150.)
No. 49 in M.430.1.12

The mighty conqueror. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 48–51.)
No. 21 in M.430.1.19
Also to be found in Gow's Edinburgh collection.

The moon and woman. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 71.)
No. 38 in M.430.1.5
Also to be found in Warren's An eighth collection of catches.

Music's the language. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 102–106.)
No. 40 in M.430.1.17

My fair is beautifull. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 66–69.)
No. 21 in M.430.1.12

My fav'rite swain. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 47.)
No. 26 in M.430.1.23

My Lady Rantum. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 154, 155.) No. 60 in M.430.1.20

My love and I. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 118, 119.)
No. 46 in M.430.1.6

My soul doth magnify. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 17, p. 85.)
No. 28 in M.430.1.17

My stubborn heart. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 23, p. 46.)
No. 25 in M.430.1.23

Neighbours come round me. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 197.) No. 78 in M.430.1.19

The news is bad. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 40, 41.)
No. 17 in M.430.1.20

No April can revive. Glee [S. A. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 128–132.)
No. 31 in M.430.1.30

Non fidi al mar. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 215–218.)
No. 71 in M.430.1.28

Nought but the present moment. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 100–105.) No. 28 in M.430.1.32

Webbe, Samuel. *(Continued.)*

Now I'm prepar'd. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 79–86.)
No. 30 in M.430.1.13
Also to be found in Gow's Edinburgh collection.

Nunc est bibendum. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 169–171.)
No. 59 in M.430.1.31

Nymph over thee. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 134–137.)
No. 60 in M.430.1.18

O all ye works of the Lord. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 19, p. 15.)
No. 8 in M.430.1.19

O be joyfull. Canon five in two. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 93, 94.)
No. 25 in M.430.1.28

O come, O bella. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp 22–24.)
No. 8 in M.430.1.21

O gentle love. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 100–105.)
No. 49 in M.430.1.16

O give thanks. Canon in unison [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 33.) No. 21 in M.430.1.5

O grant me, great Bacchus. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 221.) No. 75 in M.430.1.11

O let my mouth. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 71.) No. 39 in M.430.1.16

O let the nations rejoyce. Canon [T. T. B.] in the fourth and eighth. (*In* Catch Club. Original manuscript collection. Vol. 29, p. 21.) No. 15 in M.430.1.29

O Lord let it be. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 29, pp. 114, 115.)
No. 41 in M.430.1.29

O Lord, save the king. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 19, p. 57.)
No. 25 in M.430.1.19

O Lord shew us Thy mercy. Canon five in two. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 64, 65.) No. 24 in M.430.1.26

O love thou softest passion. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 129–131.)
No. 46 in M.430.1.9

O night. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 113–117.) No. 42 in M.430.1.10

O praise the Lord. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 26, p. 103.)
No. 35 in M.430.1.26

O sing unto the Lord. Canon five in two. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 161, 162.)
No. 55 in M.430.1.31

Often in Laura's breast. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 124–128.)
No. 45 in M.430.1.9

Oh fie! Oh John! Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 26, p. 44.)
No. 19 in M.430.1.26

Oh God as is Thy name. Canon three in one in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 34.) No. 24 in M.430.1.24

Oh, sweetest. Glee [A. T. T. B. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 214–216.)
No. 69 in M.430.1.31

Oh that I had wings. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 12.)
No. 6 in M.430.1.4

Oh! what a bliss! [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, p. 203.)
No. 61 in M.430.1.28

On his death bed. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 170–172.)
No. 55 in M.430.1.13

Webbe, Samuel. *(Continued.)*

On winter. [Let music sound.] Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 182–187.) No. 72 in M.430.1.18

One generation shall praise. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 111, 112.) No. 49 in M.430.1.20

Parent of thought. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 317–325.)
No. 104 in M.430.1.23

Ponder my words. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 202, 203.)
No. 67 in M.430.1.31

Poor Nicky Markham. Catch [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 182, 183.)
No. 63 in M.430.1.31

Pray Will have you heard. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 14, 15.) No. 8 in M.430.1.27

Presence of mind. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 151.)
No. 58 in M.430.1.10

Pretty warbler. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 81–87.)
No. 26 in M.430.1.15
Also to he found in Gow's Edinburgh collection.

Quando il mar. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 87–90.)
No. 31 in M.430.1.13

Quid est homo. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 18, 19.)
No. 18 in M.430.1.5

Quis sicut Dominus. Canon, 4 in 2. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 16, 17.)
No. 13 in M.430.1.5

Remember in your ways. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 86, 87.) No. 35 in M.430.1.21

Remember not, O Lord. Canon four in two with retrograde bass. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 168.) No. 64 in M.430.1.20

Respice in me. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 174, 175.)
No. 72 in M.430.1.23

Rise my joy. Glee [A.T.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 34–36.) No. 16 in M.430.1.15

Said buxom Nell. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 130–133.)
No. 54 in M.430.1.17

Salvation belongeth unto the Lord. Canon [A. T. B.] in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 28, p. 205.) No. 63 in M.430.1.28

Save us, O Lord. Canon five in two. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 128, 129.)
No. 45 in M.430.1.11

Says Sally to Sue. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 28, 29.) No. 12 in M.430.1.26

The school boys. [Der sir, my brother.] Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 25.) No. 9 in M.430.1.21

See from afar. [Glee for five voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 16, 17.)
No. 9 in M.430.1.19

See the jolly god. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 152–154.)
No. 61 in M.430.1.8

Sentiment. [Thro' life's busy scene. Glee for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 40, 41.) No. 19 in M.430.1.19

Serene and mild. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 41–44.)
No. 24 in M.430.1.31

She who alone. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, pp. 190, 191.)
No. 70 in M.430.1.9

Webbe, Samuel. *(Continued.)*

The shepherd Paris. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 232–240.)
No. 89 in M.430.1.23

Sia lodato. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 90, 91.)
No. 23 in M.430.1.28

Sing unto the Lord. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 118, 119.)
No. 28 in M.430.1.30

Sing we merrily. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, p. 119.) No. 50 in M.430.1.17

Sister of Phœbus. Glee [A. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 155–161.)
No. 62 in M.430.1.8

So full of life. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 17–21.)
No. 10 in M.430.1.16

The spring. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 23–28.) No. 10 in M.430.1.12

Stay, Daphne. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 173.)
No. 65 in M.430.1.19

Stay O sweet. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 25–29.)
No. 14 in M.430.1.22

The sun that sets. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 77–85.)
No. 34 in M.430.1.21

Surly Giles's old cat. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 160, 161.) No. 41 in M.430.1.30

Sweet bird. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 246–249.)
No. 83 in M.430.1.24

Sweet is the soft, the sunny breeze. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 66, 67.) No. 25 in M.430.1.26

Swiftly from the mountain's brow. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 91–97.) No. 33 in M.430.1.26

Te decet hymnus. Canon [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, p. 35.)
No. 18 in M.430.1.31

Tell me what healing med'cine. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 30, p. 159.) No. 40 in M.430.1.30

Tell me ye pow'rs. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 12.)
No. 9 in M.430.1.5
Also to be found in Warren's An eighth collection of catches.

That woman's courage. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 26, 27.) No. 12 in M.430.1.15

There is in company. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 50, 51.) No. 23 in M.430.1.20

There's drunken Tom. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 32, p. 45.)
No. 14 in M.430.1.32

These roses which my brows surround. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 38–40.) No. 17 in M.430.1.26

This 'tis to live. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 222–225.)
No. 63 in M.430.1.27

Tho' an host of men. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 40, 41.)
No. 11 in M.430.1.14

Tho' I walk in the midst of trouble. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 226–228.) No. 87 in M.430.1.23

Tho short my span. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 41–43.)
No. 18 in M.430.1.26

Webbe, Samuel. *(Continued.)*

Thomas was very kind. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 129.)
No. 44 in M.430.1.21

Thou cypress tree. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 261–265.)
No. 76 in M.430.1.31

Thou hast turned. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 140, 141.)
No. 57 in M.430.1.24

Thou shalt shew me the path. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 113, 114.) No. 42 in M.430.1.27

Thus Colin to the nymph. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 136, 137.) No. 45 in M.430.1.13

Thus to love. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 303–307.)
No. 70 in M.430.1.30

Thy beauteous eyes. Glee [S. S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 184–187.)
No. 63 in M.430.1.11

Thy voice, O harmony. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 110–116.]
No. 30 in M.430.1.28

'Tis going to rain. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 68.)
No. 36 in M.430.1.16

To a heart full of love. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 396–398.)
No. 139 in M.430.1.25

To market goes Joan. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 16.)
No. 9 in M.430.1.16

To me the wanton girls. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 8, pp. 44–47.)
No. 20 in M.430.1.8

To the festive board. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 177–181.)
No. 60 in M.430.1.11

To the gods of the ocean. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 23, 24.) No. 9 in M.430.1.17

To the old long life. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 30, 31.) No. 12 in M.430.1.12

To the pale tyrant. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 128–133.)
No. 57 in M.430.1.16

To Thee all angels. Canon five in two. (*In* Catch Club. Original manuscript collection. Vol. 21, p. 137.)
No. 48 in M.430.1.21

To wipe the tear. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 77–79.)
No. 27 in M.430.1.26

Too late her kisses. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 24, p. 32.)
No. 22 in M.430.1.24

Underneath this mould'ring clay. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 80.) No. 39 in M.430.1.18

Wanton gales. Glee [A.T.T.B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 136–143.) No. 55 in M.430.1.20

We our short lives will measure. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 241–245.) No. 82 in M.430.1.24

Welcome friendly gleams. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 6, pp. 71–73.)
No. 28 in M.430.1.6

What a question. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 118, 119.) No. 41 in M.430.1.13

What bright joy. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 131–135.)
No. 46 in M.430.1.21

Webbe, Samuel. *(Continued.)*

What may arrive. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 184–188.)
No. 50 in M.430.1.30

What sweetness hovers. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 28, p. 207.) No. 65 in M.430.1.28

What will not gen'rous wine. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 113–120.) No. 30 in M.430.1.32

When nature form'd. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 105–107.)
No. 40 in M.430.1.21

When Phœbus was am'rous. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 157–162.) No. 40 in M.430.1.28

When the bright sun. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 36–40.)
No. 17 in M.430.1.15

When winds breathe soft. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 127–138.) No. 46 in M.430.1.22
Also to be found in Gow's Edinburgh collection.

When youthfull Harriet. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 16, 17.) No. 10 in M.430.1.22

Where e'er my Delia comes. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 113–116.) No. 40 in M.430.1.19

Where hapless Illion. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 158–165.)
No. 67 in M.430.1.23

While Jemmy Trim. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, p. 16.)
No. 9 in M.430.1.27

Whilst in the dark. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 10, p. 186.)
No. 70 in M.430.1.10

Who can be happy? Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 94–97.)
No. 35 in M.430.1.17

Who can express. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 12, p. 175.)
No. 58 in M.430.1.12

Who sings a chearfull song. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 113–118.) No. 37 in M.430.1.26

Wine gives the lover vigour. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 193–195.) No. 74 in M.430.1.18

Wine is the source. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 84, 85.) No. 30 in M.430.1.14

With all respect. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, p. 39.)
No. 22 in M.430.1.31

With breath the spacious organ. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 123–127.) No. 45 in M.430.1.22

With holy reverence. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 219–222.)
No. 57 in M.430.1.30

With honors crown'd. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 144–147.)
No. 51 in M.430.1.21

Woman fair object. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, p. 19.)
No. 11 in M.430.1.18

Wou'd you know my Celia's charms? [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 29, p. 121.) No. 47 in M.430.1.29

Ye cliffs. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 32–35.)
No. 14 in M.430.1.20

Webbe, Samuel. *(Continued.)*

Yes, I own I love to see. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 61–63.)
No. 30 in M.430.1.7

You certainly did. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 25, p. 448.)
No. 166 in M.430.1.25

You gave me your heart. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 60, 61.) No. 19 in M.430.1.14
Also to be found in Gow's Edinburgh collection.

You have heard. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 86, 87.)
No. 34 in M.430.1.22

Young Bess fell out. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 174, 175.) No. 61 in M.430.1.31

Young Colin woo'd. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 126, 127.) No. 47 in M.430.1.27

Your sister politely. Catch [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, p. 12.)
No. 6 in M.430.1.22

Zephir breathe soft. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 21.)
No. 11 in M.430.1.16

Zephyr I can tell. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 29, p. 13.)
No. 6 in M.430.1.29

Webbe, Samuel, *Jr.*

Ah friendship. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 60, 61.)
No. 19 in M.430.1.32

Alleluja. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 64, 65.)
No. 28 in M.430.1.22

As swift as time. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 185–189.)
No. 71 in M.430.1.19

Come away death. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 27, pp. 161–168.)
No. 53 in M.430.1.27

Contentment rosy dimpl'd. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 61–64.)
No. 20 in M.430.1.32

Few are the vales. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 18, 19.)
No. 12 in M.430.1.22

Fly me not. Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 147–150.)
No. 60 in M.430.1.24

From peace and social joy. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 21, pp. 107–116.) No. 41 in M.430.1.21

Hark from yon bow'r. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 46–54.)
No. 23 in M.430.1.22

He who woud happy live. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 26, pp. 30–32.)
No. 14 in M.430.1.26

Now to the rosy finger'd train. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 276–284.) No. 97 in M.430.1.23

Sweet stream that winds. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 123–127.)
No. 32 in M.430.1.28

Thee sov'reign God. Canon [four in two]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 210–213.) No. 84 in M.430.1.23

When pearly dew. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 285–287.)
No. 113 in M.430.1.25

While others labour. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 221, 222.)
No. 87 in M.430.1.19

Webbe, Samuel, *Jr. (Continued.)*
Who is Sylvia? Glee [S. A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 30, pp. 267–272.) No. 65 in M.430.1.30
Whose voice did first inspire. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 32, pp. 91–95.) No. 26 in M.430.1.32
With chearfull green. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 75–77.) No. 44 in M.430.1.23
Ye lillies that smile. Glee [A. T. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 22, pp. 60, 61.) No. 26 in M.430.1.22
Webbe, Danby and Stevens. *Catch.* COOKE, M. No. 3 in M.430.1.32

Webber, Amherst.
Fiorella. Comédie lyrique en un acte [de] Victorien Sardou & P. B. Gheusi. Musique de Amherst Webber. [Partition piano et chant.] Paris. Enoch & cie. 1905. M.417.34

Webber, John.
Tell me, charming creature. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 166.) No. 161 in M.CAB.1.50
This song is here entitled The passionate lover. Also to be found without title in The Universal musician.

Weber, Carl Maria Friedrich Ernst, *Freiherr* von.
Communion service (in E flat). The English adaptation by the Rev. W. Russell. Composed by Carl Maria von Weber. The pianoforte accompaniment arranged from the full score by Berthold Tours. London. Novello, Ewer & Co. [187–?] No. 2 in M.415.90
[Concert-Stück.] Concerte für das Klavier mit Begleitung des Orchesters. No. 3. [Op. 79.] Partitur. Berlin. Schlesinger. [185–?] No. 6 in M.344.16
Der Freischütz. For a composition for violin and orchestra founded on motivs from this work see **Garcin, Jules Auguste.** Fantaisie sur Le Freischütz.
Same. Cavatine aus der Oper: „Der Freischütz." [Und ob die Wolke sie verhülle. Für eine mittlere Singstimme, mit Harmoniumbegleitung.] (*In* Karg-Elert, editor. Liederborn. Pp. 30–33.) M.417.4
Same. Gebet [aus der Oper: Leise, leise, fromme Weise. S. A. Mit Klavierbegleitung]. (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. P. 1.) M.128.66
Glück der Jugendzeit [S. A. Mit Klavierbegleitung]. (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. Pp. 56–58.) M.128.66
Invitation à la valse. Op. 65. [Orchestrée par Hector Berlioz.] (*In* Berlioz. Werke. Serie 9, Abteilung 1, pp. 58–67.) No. 7 in M.440.3.9.1
Konzert, Zweites, in Es dur für Klarinette und Pianoforte. Op. 74. Herausgegeben von Friedrich Hermann. Leipzig. Breitkopf & Härtel. [188–?] M.434.87
Quatre grandes sonates pour le piano-forte. Œuv. 24, 39, 49 et 70. Paris. Farrenc. 1869. [Le trésor des pianistes. Vol. 16.] No. 1 in M.450.48.16

Weber, Wilhelm.
M. Enrico Bossi. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 65–82. Leipzig. 1907.) M.376.33.2

Weber, Wilhelm, *translator.*
Bossi, E. M. Der Blinde. Il cieco. Lyrische Scene. No. 3 in M.379.13

Weberlied. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61
Wechsel. *Song.* LOEWE, J. C. G. Werke. Band 11. No. 22 in M.384.67.11

Weckerlin, Jean Baptiste Théodore.
Die dreyfach Hochzitt im Bäsäthal. Les trois noces dans la vallée des Balais. Opéra comique en 3 actes et en dialecte colmarien. Paroles de J. Mangold. Musique de J. B. Weckerlin. [Partition piano et chant.] Paris. Flaxland. [1863.] M.443.60
[Le sicilien. Opéra comique en 2 actes. Paris. Durand & Schoenewerk. 1886?] M.126.90
Proof copy with no title page. Inserted are autograph letters to the composer and memoranda concerning the production of the opera.

Weckerlin, Jean Baptiste Théodore. *Works about.*
BOERNER, C. G. Katalog der Musikbibliothek des Herrn J. B. Weckerlin. Musik — Tanz — Theater. Versteigerung 10. bis 12. März 1910. M.125.28

"Wedding cake." *For pianoforte.* SAINT-SAËNS, C. C. No. 2 in M.444.50
Wedding day, The. *Song.* HOOK, J. No. 42 in M.370.2.1; etc.
Wedding, The, of Shon Maclean. *Cantata.* For the MUSIC see **Bath, H.** For the LIBRETTO see **Buchanan, R. W.**
Wee catts when assembl'd. *Catch.* BROWN, R. A catt catch. No. 65 in M.CAB.1.18

Weelkes, Thomas.
The nightingale. Madrigal [A. T. B.]. (*In* Gow. Edinburgh collection. Vol. 2, pp. 69–73.) No. 50 in M.377.22
Weep all ye muses. *Glee.* ATTERBURY, L. No. 27 in M.430.1.32
Weep eyes, break heart. *Song.* BROWN, E. A. Elizabethan lyrics. M.126.82
Weep, gentle shepherds. *Glee.* HARINGTON, H. No. 30 in M.430.1.11
Weep no more. *Song.* BROWN, E. A. Elizabethan lyrics. M.126.82
Weep O mine eyes. *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6
Weep on. [Song, T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 4, pp. 68–71.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
Weep, weep all ye swains. *Part-song.* KING, R. A second booke of songs. M.430.2
Weep, weep, mine eyes. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7
Weeping fair, The. *Song.* OSWALD, J. No. 111 in M.CAB.1.47
Weeping Pierrot and laughing Pierrot. *Opera.* For the MUSIC see **Hubert, J., *pseud.*** For the LIBRETTO see **Rostand, E. A. E.**
Wehmuth. *Song.* SCHUBERT, F. P. Der Zwerg. No. 1 in M.140.33.2
Weichdorn, Der. *Song.* LOEWE, J. C. G. Werke. Band 14. No. 23 in M.384.67.14

Weideman, Charles Frederick.
Damon and Flavella. [When first by fond Damon. Song, T. With thorough bass.] (*In* Clio and Euterpe. Vol. 2, pp. 86, 87.) No. 52 in M.376.31.2
The garland. [The pride of ev'ry grove I chose. Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 80.) M.409.37
Also to be found in Universal harmony.
Joy enlightens all my senses. A favorite song [T., with accomp. for flute]. (*In* Calliope. 2d edition. Vol. 2, p. 147.) No. 318 in M.CAB.1.50

Weidig, Adolf.
Drei Episoden für grosses Orchester. Op. 38. Partitur. Mainz. Schott. [1909?] M.136.34
Contents. — 1. Im Freien. 2. Trauer. 3. Liebesglück.
Quartettino en forme de suite pour 2 violons, alto et violoncelle. Op. 11. [Parties.] Mayence. Schott. [1909?] No. 2 in M.445.41

Weidmann, Paul.
„Die Bergknappen." Originalsingspiel. [Musik von] Ignaz Umlauf. M.414.28

Weidt, Carl.
Festmarsch für grosses Orchester. Op. 80. Partitur. Offenbach a/Main. André. [188–?] M.444.139
Weigh me the fire. *Part-song.* DAVIES, H. W. Noble numbers. M.443.89

Weigl, Carl.
Gustav Mahler, Vierte Symphonie (G dur). Erläutert. Berlin. Schlesinger. [1911?] M.217.12.318
Gustav Mahler, Fünfte Symphonie (E dur). Erläutert. Berlin. Schlesinger. [1911?] M.217.12.319
Gustav Mahler, Sechste Symphonie (A moll). Erläutert. Berlin. Schlesinger. [1911.] M.217.12.320
Gustav Mahler, Siebente Symphonie (E moll). Erläutert. Berlin. Schlesinger. [1911?] M.217.12.369
These four works form respectively Nos. 318, 319, 320, 369 of Der Musikführer.

Weihe, Die, der Nacht. *Cantata.* For the Music see **Reger**, M. For the Libretto see **Hebbel**, C. F.

Weihnachten. (Natale.) *Opera.* For the Music see **Gentili**, A. For the Libretto see **Fontana**, F.

Weihnachts-Cantate. *Song.* Loewe, J. C. G. Werke. Band 1. No. 29 in M.384.67.1

Weihnachtslied. *Part-song.* Creutzburg, H. No. 1 in M.450.37

Weihnachts-Oratorium. *Oratorio.* For the Music see **Schuetz**, H.

Weil ich dich liebe. *Song.* Overeem. Neuer Frühling. M.415.83

Weil' ich wie einstmals allein. *Song.* Tchaikovski, P. I. Six songs for soprano. M.440.28

Wein, Der. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Weinberg, Der. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Weinberger, Carl Rudolf.

Adam und Eva. Operette in 5 Bildern mit Prolog und Zwischenspiel von Hugo Wittmann und Julius Bauer. Musik von Carl Weinberger. Clavierauszug mit Text. Wien. Doblinger. [1899.] No. 1 in M.389.71

Schlaraffenland. Komische Oper in 5 Bildern. Mit Benutzung der gleichnamigen Dichtung Ludwig Fulda's von Math. Schurz. Componirt von Carl Weinberger. Orchester Partitur. Mainz. Schott. 1904. M.418.45

Der Schmetterling. Operette in drei Acten von A. M. Willner u. Bernhard Buchbinder. Musik von Carl Weinberger. Clavier-Auszug mit Text. Leipzig. Kratochwill. [1896?] No. 2 in M.389.71

The instrumentation is indicated.

Weiner, Leo.

Fasching. Humoreske für kleines Orchester. Op. 5. Partitur. Leipzig. Lauterbach & Kuhn. 1908. No. 2 in M.444.8

Weingartner, Paul Felix, *Edler von Muenzberg.*

Album of songs. For high voice [with pianoforte accompaniments]. London. Breitkopf & Härtel. [1898–1902.] 8 v. in 2. M.443.61

Contents. — 1, 2. Twelve poems by Gottfried Keller. Op. 22: Experienced heart (Geübtes Herz); If slender lilies wandered forth (Wenn schlanke Lilien wandelten); No spirits affright me (Ich fürcht' nit Gespenster); All, yes, all my wisdom (Alle meine Weisheit); The lovely moon is shining (Wie glänzt der helle Mond); Boat song (Schifferliedchen); Song of the knave (Lied vom Schuft); Winter night (Winternacht); Echo (Nachhall); Double comparison (Doppelgleichnis); Thy little garden (Das Gärtlein dicht verschlossen); Among the stars (Unter Sternen). 3. Six songs, Op. 25: Ultima Thule (Hier in dem Dunkel); All is silent (Alles stille), by J. Rodenberg; Thine image (Dein Bild), by Fr. Marx; Moths, or the bookworm (Motten), by J. Sturm; Song of the Ghawazee (Lied der Ghawâze), by Prinz zu Schönaich-Carolath; Wait and have patience (Über ein Stündlein), by P. Heyse. 4. Three poems by Gottfried Keller. Op. 27: Tell-tale laundry (Plauderwäsche); The secret of the sea (Ich denke oft ans blaue Meer); Will o' the wisp (Irrlichter). 5, 6. Twelve songs, Op. 28: The Chinese rose (Chinesische Rose), by Marie von Ebner-Eschenbach; The evening primrose (Oenothera), by Julius Sturm; Wild roses (Nelken), by Theodor Storm; Upon her hand (Auf ihre Hand); On a ruined graveyard (Auf einem verfallenen Kirchhofe); Good counsel (Guter Rat), by Julius Sturm; Song of the weaver (Weberlied); The cobbler's song (Schuhmacherlied), by Carmen Sylva; The fiddler's song (Spielmannslied), by Prinz Emil zu Schönaich-Carolath; Love awakened (Der Liebe Erwachen), by Theodor Winkler; Eastern serenade (Morgenländisches Ständchen) from Mirza-Schaffy, by Friedrich Bodenstedt; Thou art a child (Du bist ein Kind), by Ernst Ziel. 7. Four songs, Op. 31: The deserted garden (Der öde Garten), by Carl Gerok; A nun's funeral (Ein Begräbnis), by Otto Friedrich Gruppe; The farmer and his son (Der Bauer und sein Kind), by Julius Sturm; Midsummer (Hochsommer), by Paul Heyse. 8. Six songs of a maiden, Op. 32: Three wreaths (Drei Kränze), by H. von Gilm; St. Barbara-blossoms (Barbarazweige), by Martin Greiff; Each time I kiss my mother (Küss' ich die Mutter Abends), by H. von Gilm; Parting love (Scheidende Liebe), by Wilhelm Hertz; The flower-girl (Das Blumenmädchen), by S. A. Mosenthal; The maiden's evening-prayer (Des Magdeleins Nachtgebet), by Wilhelm Hertz.

Lustige Ouvertüre für Orchester. Op. 53. Partitur. Leipzig. Breitkopf & Härtel. [1912. Breitkopf & Härtel's Partitur-Bibliothek.] M.434.112

Musik zu Goethes Faust. Op. 43. Klavierauszug mit Text. Leipzig. Breitkopf & Härtel. [1907.] M.379.62

Quartett No. 3 in F dur, für 2 Violinen, Bratsche und Violoncell. Op. 34. Partitur. Leipzig. Breitkopf & Härtel. [1903.] M.444.140

Weingartner, Paul Felix, *Edler von Muenzberg, editor.*

Berlioz, L. H. Werke. Herausgegeben von Ch. Malherbe und F. Weingartner. 19 v. in 18. M.440.3

Weint um Israel. *Song.* Loewe, J. C. G. Werke. Band 15. No. 27 in M.384.67.15

Weinwurm, Rudolf.

Singspiel-Ouverture. Wiener-Schule. Partitur. Hamburg. Cranz. [189–?] M.445.23

Weiske, D. G.

Herr, lehre mich thun. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Theil 5, pp. 36–39.) No. 36 in M.443.23

Weismann, Julius.

Thomas, W. A. Julius Weismann. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 245–258. Leipzig. 1907.) M.376.33.2

Weissblume. *Opera.* For the Music see **Kralik**, M. von. For the Libretto see **Kralik**, R. von.

Welcome, brother debtor. *Song.* Debtors' welcome, The, to their brother. No. 196 in M.cab.1.50

Welcome day! *Song.* King, R. A second booke of songs. M.430.2

Welcome ev'ry guest. *Glee.* Woodward, R. No. 48 in M.430.1.14

Welcome ev'ry nymph. *Glee.* Danby, J. No. 31 in M.430.1.22

Welcome friendly gleam. *Glee.* Berg, G. No. 33 in M.430.1.7

Webbe, S. No. 28 in M.430.1.6

Welcome sweetest guest. *Catch.* Alcock, J., *Jr.* No. 16 in M.430.1.16

Welcome to Britain. *Song.* Carey, H. The musical century. M.414.46

Welcome within my shining portals. *Song.* Cadman, C. W. Three songs to Odysseus. M.137.40

Weldon, John.

Hear my crying. Anthem for six voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 209–218.) M.444.20

In Thee, O Lord, have I put my trust. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 202–208.) M.444.20

The lady's ramble to Mayfair. [From grave lessons. Song. M.-S. or bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, pp. 180, 181.) No. 174 in M.cab.1.50

Let ambition fire thy mind. [Juno's song in The judgment of Paris. S. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 78 in M.cab.1.48

The wakeful nightingale. [Song, M.-S. or bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, pp. 188, 189.) No. 181 in M.cab.1.50

Well judging Phillis. *Song.* Boyce, W. No. 82 in M.376.31.3

Well met, my loving friends of art. *Duet.* Musical society, The. No. 74 in M.129.111

Well rung, Tom. *Catch.* Miller, J. The owl and the cuckoo. No. 18 in M.cab.1.53

Wellcome, A, to the spring. *Song.* Arne, T. A. The syren. M.442.125

Welle, Lüftchen und Rinde. *Song.* Bennett, W. S. Sechs Gesaenge. No. 1 in M.450.33

Wellesley, Garrett Colley, *Earl of Mornington.*

Adam alone. Glee [a. t. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 79–85.) No. 33 in M.430.1.19

Ah happy grove. Glee [a. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 66, 67.) No. 34 in M.430.1.16

As Dolly and Nan. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 124.) No. 48 in M.430.1.15

As it fell upon a day. Madrigal [a. t. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 156–163.) No. 63 in M.430.1.16

As she hung out her cloaths. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 46, 47.) No. 27 in M.430.1.18

Bacchus, sprightly god. Glee [a. t. t. b.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 72–79.) No. 32 in M.430.1.19

Wellesley, Garrett Colley, *Earl of Mornington. (Continued.)*

Beneath this rural cell. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 116–120.) No. 53 in M.430.1.18

Choicest work of this creation. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 85–89.) No. 34 in M.430.1.19

Come fairest nymph. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 62–67.) No. 22 in M.430.1.17

Come thou rosy dimpl'd boy. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 164–168.) No. 64 in M.430.1.16

Consign'd to dust. Epitaph [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 65–71.) No. 21 in M.430.1.15

Dear Colin prevent. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 126, 127.) No. 56 in M.430.1.16

Death and the doctor. [When Arsnic lay sick.] Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 274–282.) No. 90 in M.430.1.11

Delightfull scene. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 49–52.) No. 27 in M.430.1.16

Fill up your glass. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 125.) No. 49 in M.430.1.15

Gently hear me. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 95–98.) No. 36 in M.430.1.19

Go happy shade. [Glee, A. T. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 139–141.) No. 59 in M.430.1.16

Hail hallow'd fane. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 53–57.) No. 20 in M.430.1.17

Here in cool grot. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 58–62.) No. 21 in M.430.1.17

Also to be found in Gow's Edinburgh collection.

Here let me lie. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 146–149.) No. 61 in M.430.1.16

John Knox. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, p. 151.) No. 50 in M.430.1.12

A jolly fat friar. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 170.) No. 62 in M.430.1.19

Laudate nomen Domini. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 58, 59.) No. 18 in M.430.1.14

A lover once I did espy. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 46–48.) No. 26 in M.430.1.16

Mark mortals. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 140–147.) No. 62 in M.430.1.18

Nymph over thee. Epitaph [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 125, 126.) No. 56 in M.430.1.18

On Sir William Williams. [Here foremost in the dang'rous paths. Glee, A. T. T. B.] (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 133–138.) No. 58 in M.430.1.16

Orpheus with his lute. Madrigal [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 130–133.) No. 59 in M.430.1.18

Pale April. Glee [S. A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 49–65.) No. 20 in M.430.1.15

Rest warrior rest. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 132–136.) No. 39 in M.430.1.12

Wellesley, Garrett Colley, *Earl of Mornington. (Continued.)*

Says Jenny to Roger. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 11, p. 189.) No. 65 in M.430.1.11

See the bowl. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, pp. 114, 115.) No. 31 in M.430.1.12

Soft sleep. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 52, 53.) No. 19 in M.430.1.17

Sweet object of the zephyr's kiss. Glee [A. T. B. and chorus, A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 67–70.) No. 36 in M.430.1.18

Sweet sir. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 17, pp. 115–117.) No. 48 in M.430.1.17

Sweet warbler. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 53–56.) No. 29 in M.430.1.16

Think, bright Florella. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 78–80.) No. 26 in M.430.1.14

To fair Fidelis grassy tomb. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 268–273.) No. 89 in M.430.1.11

To my best. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 16, pp. 56–58.) No. 30 in M.430.1.16

The tongue that sett. Epitaph [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 121–123.) No. 54 in M.430.1.18

'Twas you, sir. Catch [for three voices]. (*In* Gow. Edinburgh collection. Vol. 1, p. 43.) No. 15 in M.377.22

What is life. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 15, pp. 126–130.) No. 50 in M.430.1.15

When Bacchus and Venus. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 16, p. 67.) No. 35 in M.430.1.16

When first that I was wed. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 14, p. 83.) No. 29 in M.430.1.14

When for the world's repose. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 78, 79.) No. 38 in M.430.1.18

Wellesz, Egon.

Quartett in 5 Sätzen für 2 Violinen, Bratsche und Violoncell. Op. 14. Partitur. Berlin. Simrock. 1913. No. 3 in M.138.22

Wellesz, Egon, *editor.*

Fux, J. J. Costanza e fortezza. Festa teatrale. M.414.15

Wellnau, Rudolf, *pseud.* See **Kuerbis**, Ludwig Adolf Rudolf.

Welsh, Joseph.

Ah gentle zephyr. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 31, pp. 283–287.) No. 80 in M.430.1.31

Welsh, Thomas.

Crazy Henry to crazy Jane, with an accompaniment for the piano forte. [Song.] London. Printed by John Longman, Clementi & C°. [1798?] No. 25 in M.441.49

Welt, ade, ich bin dein müde. *Choral.* Rosenmüller, J. No. 19 in M.414.43.15

Wende Dich Herr und sei mir gnädig. *Anthem.* Hammerschmidt, A. Dialogi. M.414.23

Wendel-Marburg, A.

Frau Holle. Dramatisches Märchen in 5 Bildern von A. Wendel-Marburg. Musik von H. Spangenberg. Klavier-Auszug [mit Text]. Wiesbaden. Bechtold & C°. [1896?] Lithographic script. No. 2 in M.441.95

Wendland, Waldemar.

Das kluge Felleisen. Komische Spiel-Oper in einem Akt (nach einem Andersen'schen Märchen) von Richard Schott. Musik von Waldemar Wendland. Klavierauszug mit Text. Berlin. Bote & Bock. 1900. M.442.109

Wenig, Adolf.

Čert a Káča. Die Teufelskäthe. Text nach einem böhmischen Volksmärchen. Musik von Antonín Dvořák. M.379.63

Wenn alle untreu werden. *Song.* Loewe, J. C. G. Werke. Band 15. No. 2 in M.384.67.15; etc.
Wenn alle Welt so einig wär'. *Song.* Reger, M. Schlichte Weisen. M.450.61
Wenn Christus, der Herr. *Song.* Handel, G. F. No. 28 in M.414.43.4
Wenn Christus seine Kirche schützt. *Motet.* Penzel, ——. No. 12 in M.443.23
Wenn der Blüthen Frühlingsregen. *Song.* Loewe, J. C. G. Werke. Band 11. No. 14 in M.384.67.11
Wenn die Linde blüht. *Song.* Reger, M. Schlichte Weisen. M.450.61
Wenn du gute Augen hast. *Song.* Overeem. Neuer Frühling. M.415.83
Wenn du mir vorüber wandelst. *Song.* Overeem. Neuer Frühling. M.415.83
Wenn du wärst mein Eigen. *Song.* Loewe, J. C. G. Werke. Band 15. No. 17 in M.384.67.15
Wenn einst ich tot bin. *Song.* Loewe, J. C. G. Werke. Band 16. No. 45 in M.384.67.16
Wenn ich heut nicht deinen Leib berühre. *Song.* Schoenberg, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62
Wenn ich ihn nur habe. *Song.* Loewe, J. C. G. Werke. Band 15. No. 1 in M.384.67.15
Wenn ich in Todes Nothen. *Anthem.* Franck, M. No. 13 in M.414.43.12
Wenn ich, O Schöpfer, deine Macht. *Song.* Loewe, J. C. G. Werke. Band 1. No. 32 in M.384.67.1
Wenn ich zu dir. *Aria.* Penzel, ——. No. 28 in M.443.23
Wenn mein Stündlein vorhanden ist. *Anthem.* Gumpeltzhaimer, A. No. 31 in M.414.43.11
Wenn schlanke Lilien wandelten. *Song.* Weingartner, P. F. Album of songs. M.443.61
Wenn sich bei heiliger Ruh. *Song.* Schoenberg, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62
Wenn um den Hollunder der Abendwind kost. *Song.* Brahms, J. Lieder und Gesänge. No. 2 in M.442.79
Wenn wir in höchsten Nöthen sein. *Anthem.* Bach, J. S. No. 13 in M.414.43.7

Wensley, Shapcott.
The home of Titania. Cantata. The music composed by Berthold Tours. No. 4 in M.379.32
The hours. Cantata or operetta. Composed by Joseph L. Roeckel. No. 5 in M.379.24
The lobster's garden party; or, the selfish shellfish. Humorous cantata. Music by Sir Frederick Bridge. No. 2 in M.415.51
Snow fairies. A cantata. The music composed by Myles B. Foster. No. 2 in M.379.22

Wenzig, Josef.
Libuše. Slavnostní zpěvohra. Hudbu složil Bedřich Smetana. M.441.64
Wer bin ich? *Motet.* Doles, J. F. No. 11 in M.443.23
Wer Gottes Marter in Ehren hat. *Anthem.* Schuetz, H. No. 6 in M.414.43.7
Wer ist Bär? *Ballad.* Loewe, J. C. G. Werke. Band 9. No. 12 in M.384.67.9
Wer ist musikalisch? *Aesthetics.* Billroth, C. A. T. M.128.79
Wer moechte noch einmal. *Song.* Loewe, J. C. G. Werke. Band 2. No. 40 in M.384.67.2
Wer reit't so spät durch Nacht und Wind? *Song.* Schroeter, C. E. W. Fünf und zwanzig Lieder. M.430.4
Wer sollt doch nun nicht fröhlich sein? *Anthem.* Moller, J. No. 22 in M.414.43.11
Wer unter dem Schirm des Höchsten sitzet. *Anthem.* Meyerbeer, G. No. 3 in M.414.43.9
Wer will uns scheiden. *Motet.* Schuetz, H. No. 5 in M.414.43.3
Wer wollte sich mit Grillen plagen. *Song.* Schroeter, C. E. W. Fünf und zwanzig Lieder. M.430.4
Were I to chuse. *Duet.* Purcell, H. No. 11 in M.377.22; etc.
Were na' my hearts light. *Song.* Thomson, W. Orpheus Caledonius. Vol. 1. No. 40 in M.376.32.1
Werfet alle eure Sorgen auf ihn! *Song.* Loewe, J. C. G. Werke. Band 15. No. 5 in M.384.67.15

Wermann, Friedrich Oskar.
Allegro moderato [for organ]. Op. 102, No. 2. Autograph manuscript. [189–?] No. 1 in M.451.2.6
Todtenklage. [Für Orgel.] Op. 103, No. 1. Autograph manuscript. [189–?] No. 2 in M.451.2.6

Wermann, Oskar. See **Wermann, Friedrich Oskar.**

Werner, Friedrich Ludwig Zacharias.
Morgenlied. Für eine Singstimme [A. oder BAR.], mit Begleitung des Piano-forte, in Musik gesetzt von Franz Schubert. No. 4 in M.140.33.1

Wernicke, J. G.
Cinq pièces pour le clavecin ou le piano-forte. Paris. Farrenc. 1872. [Le trésor des pianistes. Vol. 20.] No. 8 in M.450.48.20

Wert thou yet fairer. *Song.* Defesch, W. No. 6 in M.376.31.3

Werther, F.
Der Landsknecht. Operette in 3 Acten. Text von Karl Schwelb. Musik von F. Werther. Klavier-Auszug mit Text. Bremen. Praeger & Meier. 1901. No. 1 in M.389.73

Wesley, Samuel.
Adieu ye soft scenes. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 20–22.) No. 11 in M.430.1.20
Dixit Dominus. Motett for double choir [with accompaniment for organ]. London. Novello, Ewer & Co. [188–?] No. 2 in M.417.5
Nella casa. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 41.) No. 18 in M.430.1.20
O Lord God most holy (a 4 voci). A verse from the burial service. Autograph manuscript. 1800. No. 1 in M.408.2
Inserted are autograph letters of Samuel Wesley and portraits.
Te Deum, Jubilate, Sanctus, Kyrie Eleeson, Magnificat et Nunc dimittis. A morning & evening church service for four voices, with an accompaniment for the organ or piano forte. London. Balls. [181–?] No. 2 in M.408.2
When Orpheus went down. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 23–30.) No. 12 in M.430.1.20

West, C. T.
Alfred the Great, the inventive king. An historical comic opera, in three acts. Written by Fred Edmonds. Music by C. T. West. Full score. Autograph manuscript. London. 1897. M.416.1
The printed vocal score is inserted.
The mandarin. A celestial comic opera. Words by Fred Edmonds. Music by C. T. West. [Vocal score.] London. J. Curwen & Sons, Ltd. 1895. No. 4 in M.135.27

West, John Ebenezer.
Festal song. [For organ.] Autograph manuscript. London. [189–?] No. 3 in M.451.2.6

West, Moriz.
Bellman. Komische Oper von M. West und L. Held. Musik von Fr. von Suppé. M.441.8

Westarp, Alfred.
Anton Bruckner, Fünfte Symphonie. Ihr Entwicklungsgedanke. Ein Versuch von Alfred Westarp. [München. 1907.] M.440.18

Westrheene, P. A. van.
Edvard Grieg. Haarlem. Willink. 1897. Portrait. [Mannen en vrouwen van beteekenis in onze dagen.] M.128.89

Westrop, Thomas, *editor.*
Foster, S. C. Come where my love lies dreaming. No. 9a in M.380.41.1

West-wind, The, croons in the cedar trees. *Song.* MacDowell, E. A. Eight songs. No. 1 in M.417.24

Wette, Adelheid.
Hänsel et Gretel. Conte lyrique. Musique de E. Humperdinck. M.CAB.2.28

Wettstreit, Der. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Wetzler, Hermann Hans, *editor.*
Nováček, O. E. Ten songs. [For high voice.] M.432.34

Weyts, Henry.
Onkel Mathurin. Komische Oper in einem Akt von P. van

Weyts, Henry. *(Continued.)*
Gils. (Deutsch von F. Kappus.) Musik von Henry Weyts. Klavier-Auszug mit Text. Leipzig. Cranz. [190–?] M.417.80
Whann battayle smethynge. *Glee.* CALLCOTT, J. W. No. 136 in M.430.1.25
What a frail life. *Glee.* STEVENS, R. J. S. No. 117 in M.430.1.25
What a question. *Part-song.* WEBBE, S. No. 41 in M.430.1.13
What a sad fate. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
What a storm. *Catch.* PEGGE, S., *alleged author.* The tempest. No. 30 in M.430.1.23
What ails my darling? *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.
What ails poor Jenny? Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 20, pp. 52, 53.) No. 25 in M.430.1.20
What ails you, ye smoakers. *Catch.* FLACTON, W. No. 37 in M.430.1.4
What Anacreon lov'd. *Glee.* BAILDON, J. No. 49 in M.430.1.6
What beauties does Flora disclose. *Song.* THOMSON, W. No. 6 in M.CAB.1.50; etc.
What bright joy. *Glee.* WEBBE, S. No. 46 in M.430.1.21
What can a lassy do. *Song.* HOOK, J. No. 30 in M.441.49
What can asswage. Round [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 1, p. 88.) No. 54 in M.430.1.1
What can aswage. *Song.* WOOD, ——. No. 54 in M.CAB.1.50
What can we poor females do. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
What care I for affairs of state. *Song.* CAREY, H. The contented farmer. No. 121 in M.CAB.1.50; etc.
What Cato advises. *Song.* CAREY, H. The musical century. M.414.46
What chilling thought. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 28, pp. 116–122.) No. 31 in M.430.1.28
What dire misfortune. *Song.* ENGLAND's lamentation. No. 172 in M.CAB.1.50
What dismal ills. *Catch.* BERG, G. No. 77 in M.430.1.10
What doth my heart's dull beating. *Song.* HERVEY, A. Neue Liebeslieder. M.417.18
What e'er of good. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, p. 1.) No. 1 in M.430.1.3
What fairy-like music. *Song.* PINNA, J. de. No. 27 in M.129.52
What flat'ring noise. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
What help of tongue. *Song.* KING, R. A second booke of songs. M.430.2
What ho! thou genius of this isle. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
What is life. *Glee.* WELLESLEY, G. C. No. 50 in M.430.1.15
What is our life? *Part-song.* GIBBONS, O. The first set of madrigals. M.452.4.5
What life like that of the bard. *Song.* WANDERING bard, The. M.441.48.2
What makes a modern gentleman? *Catch.* BARTHÉLEMON, F. H. No. 20 in M.430.1.10
What may arrive. *Glee.* WEBBE, S. No. 50 in M.430.1.30
What mean fair Cloe's mournful eyes. *Song.* LAMPE, J. F. No. 233 in M.CAB.1.50
What means this niceness. *Song.* OSWALD, J. The indiferent [sic] lover. No. 343 in M.CAB.150
What med'cine can soften. *Song.* BOYCE, W. No. 56 in M.376.31.3
What needeth all this travail? *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6
What needs my Shakespear? *Glee.* MILTON's epitaph on Shakespear. No. 36 in M.430.1.13
What numbers shall the muse repeat. *Song.* BAILDON, J. M.409.37
What nymph shou'd I admire. *Part-song.* DANBY, J. No. 101 in M.430.1.25
What pow'r art thou? *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
What saith my dainty darling? *Part-song.* MORLEY, T. Of Thomas Morley the first booke of balletts. M.452.4.4
What saith my Galatea. *Part-song.* MORLEY, T. Of Thomas Morley the first booke of balletts. M.452.4.4
What shall he have that kill'd the deer? *Glee.*
SMITH, J. S. No. 32 in M.430.1.21
STEVENS, R. J. S. No. 50 in M.430.1.22; etc.
What shall I do? Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 41.) No. 17 in M.430.1.7
What shall the toast be? *Catch.* CALLCOTT, J. W. No. 9 in M.430.1.23
What shall we sing. *Glee.* HARINGTON, H. No. 25 in M.430.1.11
What shepherd or nymph. *Glee.* AYLWARD, T. No. 60 in M.430.1.15
What shepherd or nymph. *Song.* JACKSON, W., *of Exeter.* Twelve songs. No. 2 in M.432.19
What soft pretty things. *Song.* HOOK, J. A favourite collection of songs. M.440.37
What sorrowful sounds. *Duet.* CORYDON's ghost. No. 86 in M.129.111
What sweeter music. *Part-song.* DAVIES, H. W. Noble numbers. M.443.89
What sweetness hovers. *Part-song.* WEBBE, S. No. 65 in M.430.1.28
What the bee is to the floweret. [Duet, s. t. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 4, pp. 102–106.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.
What the fool meant. [When Jenny the gay. Song, T. With figured bass.] (*In* Clio and Euterpe. Vol. 3, p. 161.) No. 85 in M.376.31.3
What tho' I have skill. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 13. No. 2 in M.137.31
What tho' my parents frown. *Song.* DEFESCH, W. The willing maid. No. 31 in M.376.31.1
What tho no weeping. *Elegy.* CALLCOTT, J. W. No. 95 in M.430.1.23
What tho' they call me country lass. *Song.* CAREY, H. No. 162 in M.CAB.1.50; etc.
What virgin or shepherd. *Song.* HOOK, J. The wedding day. No. 42 in M.370.2.1; etc.
What will not gen'rous wine. *Glee.* WEBBE, S. No. 30 in M.430.1.32
What wrangling and jangling. *Round.* ALCOCK, J. No. 45 in M.430.1.20
What's wine without love. *Glee.* ALCOCK, J. Cupid and Bacchus in alliance. No. 31 in M.430.1.9
Wheedler, The. *Song.* CAREY, H. No. 16 in M.CAB.1.48
Wheel barrow, The. *Song.* OSWALD, J. No. 143 in M.376.31.1
Wheel, The, of life is turning quickly round. *Song.* LEVERIDGE, R. The wheel of fortune. No. 56 in M.CAB.1.48
Whelpley, Benjamin.
Songs from Tennyson's "Princess." Music by Benjamin Whelpley. Op. 12. High voice [with pianoforte accomp.]. Boston. Boston Music Co. [1908.] No. 4 in M.125.73
Contents. — The splendor falls on castle walls. — Tears, idle tears. — O swallow, flying south.
When a cruel long winter. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
When absent from the nymph I love. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 22 in M.376.32.2
When Adam led a lonely life. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 11, p. 257.) No. 85 in M.430.1.11
When Alcides. *Song.* HOLYOKE, S. Washington. No. 104 in M.129.111
When all alone. *Madrigal.* CONVERSI, G. No. 66 in M.377.22
When all the Attic fire. *Song.* ARNE, T. A. No. 77 in M.376.31.2
When April day began to rise. *Song.* APRIL fool. No. 28 in M.376.31.2
When Arsnic lay sick. *Glee.* WELLESLEY, G. C. Death and the doctor. No. 90 in M.430.1.11
When Arthur first. *Glee.* CALLCOTT, J. W. No. 6 in M.430.1.23
When at Apollo's hallow'd shrine. *Glee.* STEVENS, R. J. S. No. 62 in M.430.1.27

When Bacchus and Venus. *Catch.* Wellesley, G. C. No. 35 in M.430.1.16

When Bibo thought fit. *Duet.* Travers, J. No. 33 in M.377.22; etc.

When bidden to the wake or fair. *Song.* Shield, W. No. 28 in M.441.49; etc.

When blushes dy'd. *Song.* Arne, T. A. Valentine's day. No. 144 in M.376.31.1

When bright Aurelia. [Song, a. or b., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 143.) No. 141 in M.cab.1.50

When Celia was learning. *Catch.*
Bates, W. No. 36 in M.430.1.15
Isum, J. No. 44 in M.cab.1.18; etc.

When Celia's heart unsettled roves. *Song.* Dunn, J. The little heart. M.409.37

When charming Cloe. *Song.* Gladwin, T. No. 85 in M.cab.1.50; etc.

When chill'd with fear. *Glee.* Percy, J. No. 74 in M.430.1.31

When Chloe fair begins her song. *Song.* Brereton, ——. No. 61 in M.cab.1.50

When Chloe I confess. *Catch.* Barthélemon, F. H. No. 37 in M.430.1.11

When Chloe shines. *Song.* Arne, T. A. Chloe gen'rous as fair. No. 23 in M.376.31.3

When Christ was born. *Christmas carol.* Lang, M. R. The night of the star. M.417.41

When Cloe by your slave pursu'd. *Song.* Russel, D. Cloe pursu'd. No. 328 in M.cab.1.50

When Cloe was by Damon seen. *Song.* Howard, S. No. 194 in M.cab.1.50; etc.

When Cloris heard of her Amyntas. *Part-song.* Wildye, J. The second set of madrigals. M.452.4.7

When cold in the earth. [Song, m.-s. or bar. Also] Harmonized for four voices [s. a. t. b. Accomp for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 7, pp. 18–26.) M.441.48.2
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

When Collin met Chloe. *Song.* Defesch, W. No. 127 in M.376.31.1

When comes my love. *Glee.* Rock, M. No. 23 in M.430.1.26

When Cynthia did. *Song.* King, R. A second booke of songs. M.430.2

When Daphne died. *Madrigal.* Callcott, J. W. No. 87 in M.430.1.25

When Daphne smiles. *Madrigal.* Smith, J. S. No. 12 in M.430.1.17

When Darby came home. *Catch.* Callcott, J. W. No. 4 in M.430.1.23

When dasies pied. *Song.* Arne, T. A. No. 228 in M.cab.1.50

When daylight was yet sleeping. [Song, a. or d.] (*In* Boston musical miscellany. Vol. 1, pp. 166–168.) No. 59 in M.370.2.1
Also to be found in Stevenson's Selection of Irish melodies, where it is entitled Ill omens.

When Delia on the plain appears. *Song.* Holcombe, H. The doubtful shepherd. No. 107 in M.cab.1.50

When Delia strikes. *Glee.* Danby, J. No. 31 in M.430.1.26

When dew drops gild the weeping thorn. *Song.* Disappointed lover, The. No. 3 in M.379.31.1

When e'er a beautious nymph I spy. *Song.* Modern rake, The. No. 15 in M.376.31.2

When e'er I see those smiling eyes. [Song, s. or t. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, no. 7, pp. 38–41.) M.441.48.2
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

When e'er my Cloe, I begin. [Song, m.-s. or bar., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 126.) No. 124 in M.cab.1.50
Also to be found in The Universal musician.

When e'er my dame. *Catch.* Callcott, J. W. No. 15 in M.430.1.24

When e'er she sings. *Glee.* Levesque, P. No. 53 in M.430.1.8

When evening came. *Song.* Shipwreck'd sailor's grave, The. No. 12 in M.370.2.2

When fading beauty does decay. *Song.* Lampe, J. F. The inconstant. No. 272 in M.cab.1.50

When faires [sic] dance round. *Song.* Smith, J. C. No. 35 in M.376.31.3

When Fanny blooming fair. *Song.* Boyce, W. No. 2 in M.cab.1.50; etc.

When Fanny I saw. *Song.* Oswald, J. The imaginary kiss. No. 107 in M.cab.1.47

When faries [sic] trip round the gay green. *Song.* I sigh for the girl I adore. No. 61 in M.129.111

When first by fond Damon. *Song.* Weideman, C. F. Damon and Flavella. No. 52 in M.376.31.2

When first I met thee. [Song, s. Also] Harmonized for two voices [s. t. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 6, pp. 78–85.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

When first I saw my Delia's face. *Song.* Delia. No. 32 in M.376.31.1

When first I saw the bright Aurelia's eyes. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

When first I saw thee graceful move. *Song.* Galli. No. 60 in M.129.111; etc.

When first I slipp'd my leading strings. [Song, s.] (*In* American musical miscellany. Pp. 76–78.) No. 27 in M.129.111

When first that I was wed. *Catch.* Wellesley, G. C. No. 29 in M.430.1.14

When first the sun. *Song.* Rise Columbia. No. 37 in M.129.111

When first this humble roof I knew. *Song.* Jackson, W., *of Exeter.* No. 13 in M.370.2.1

When first we see the ruddy sun. *Song.* Travers, J. The comparison. No. 99 in M.376.31.2

When flow'ring meadows. *Glee.* Danby, J. No. 53 in M.430.1.20

When fond, you Damon's charms recite. *Song.* Arne, T. A. To Chloe. No. 40 in M.376.31.1

When for a silly glitt'ring toy. *Song.* Judgment, The, of Paris. No. 157 in M.cab.1.50; etc.

When for the world's repose. *Glee.* Wellesley, G. C. No. 38 in M.430.1.18

When forc'd from dear Hebe to go. *Song.* Arne, T. A. No. 110 in M.376.31.2

When from my Sylvia I remove. *Song.* Selby, W. No. 98 in M.376.31.3

When gay Bacchus. *Glee.* Baildon, J. No. 32 in M.430.1.4; etc.

When gen'rous wine. *Glee.* Danby, J. No. 5 in M.430.1.21
Rock, M. No. 57 in M.430.1.27

When gentle sleep. *Song.* Heighington, M. No. 363 in M.cab.1.50

When glory invites. A favourite song [t.] in the entertainment call'd The fair. [With thorough bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 186, 187.) No. 99 in M.376.31.3

When he who adores thee. [Song, t. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, pp. 23–25.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

When here Lucinda first we came. *Song.* Holcombe, H. Arno's vale. No. 274 in M.cab.1.50

When I do. *Catch.* Atterbury, L. No. 25 in M.430.1.24

When I drain. *Glee.* Busby, T. No. 40 in M.430.1.14

When I know that your heart. *Song.* Essex, T. Collection of original compositions. No. 11 in M.441.100

When I liv'd in my grandmother's cot. *Song.* Arne, T. A. My grandmother's cot. No. 129 in M.376.31.1

When I survey Clarinda's charms. *Song.* Handel, G. F. No. 39 in M.cab.1.50; etc.

When I survey that matchless face. *Song.* Heighington, M. The reasonable request. No. 96 in M.376.31.1

When I was a boy. *Song.* Paddy the paper. No. 35 in M.370.2.1

When I was one-and-twenty. *Song.* Manney, C. F. A Shropshire lad. No. 1 in M.442.121

When I with rapture view. *Round.* DANBY, J. No. 14 in M.430.1.21
When icicles hang by the wall. *Glee.* PERCY, J. No. 35 in M.430.1.31
When in death. *Song.* LEGACY, The. No. 28 in M.370.2.1; etc.
When in disgrace. *Song.* WASSALL, G. A Shakespeare song cycle. M.137.62
When in the storm on Albion's coast. *Song.* MINUTE gun, The, at sea. No. 45 in M.370.2.2
When is it best. *Catch.* BAILDON, J. No. 16 in M.430.1.1
When Jenny the gay. *Song.* WHAT the fool meant. No. 85 in M.376.31.3
When Jockey was blest. *Song.* WORGAN, J. Jockey & Jenny. No. 113 in M.376.31.1
When Judah's daughters. *Hymn.* CALLCOTT, J. W. The anthems sung at the Asylum Chapel. M.432.9
When lo! by break of morning. *Duet.* MORLEY, J. Of Thomas Morley the first booke of canzonets for two voices. No. 2 in M.452.4.1
When love and friendship. *Glee.* GREEN, J. No. 41 in M.430.1.5; etc.
When love and youth. *Song.* MONRO, G. No. 19 in M.CAB.1.50; etc.
When love comes. *Song.* CURRY, A. M. Four songs. No. 1 in M.442.81
When lovely Phillis. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
When mighty roast beef was the Englishman's food. *Song.* LEVERIDGE, R. No. 71 in M.CAB.1.48
When mighty Sol. *Song.* WORGAN, J. No. 337 in M.CAB.1.50
When Molly smiles. *Glee.* PLOUGHMAN's ditty, The. No. 19 in M.430.1.21; etc.
When morn with purple. *Song.* ARNE, T. A. The syren. M.442.125
When music's soul-attracting pow'r. *Glee.* AYLWARD, T. Elegies and glees. No. 4 in M.140.24
When my Acmelia smiles. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
When my fortune does frown. *Part-song.* JOLLY sailor, The. No. 63 in M.129.111
When my wife is in a pout. *Catch.* STEVENS, R. J. S. No. 14 in M.430.1.29
When Myra sings. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
When nature form'd. *Glee.* WEBBE, S. No. 40 in M.430.1.21
When nature in her fairest pomp. *Glee.* CHURCHILL, G. S. No. 5 in M.430.1.31
When Nell giv'n o'er by the doctor. *Glee.* HOLDER, J. W. No. 14 in M.430.1.28
When Orpheus went down. *Glee.* WESLEY, S. No. 12 in M.430.1.20
When Orpheus went down. *Song.* BOYCE, W. Orpheus and Euridice. M.409.37; etc.
When Paridel. *Glee.* CALLCOTT, J. W. No. 45 in M.430.1.25
When pearly dew. *Glee.* WEBBE, S., *Jr.* No. 113 in M.430.1.25
When pensive I thought on my love. *Song.* KELLY, M. No. 12 in M.441.49; etc.
When Phœbus the tops. *Duet.* HANDEL, G. F. M.409.37; etc.
When Phœbus was am'rous. *Catch.*
BAILDON, J. No. 18 in M.430.1.2
CALLCOTT, J. W. No. 160 in M.430.1.25
WEBBE, S. No. 40 in M.430.1.28
When Sappho tun'd. *Glee.* DANBY, J. No. 59 in M.430.1.19; etc.
When Sappho tun'd. *Song.* OSWALD, J. No. 8 in M.CAB.1.47
When shall my wretched life? *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6
When sorrow weeps. *Glee.* DANBY, J. No. 70 in M.430.1.20
When spring displays her various sweets. *Glee.* ALCOCK, J. No. 30 in M.430.1.9
When spring returns. *Glee.* CALLCOTT, J. W. No. 31 in M.430.1.24
When Steerwell heard me first impart. *Song.* POST captain, The. No. 61 in M.370.2.1
When Strephon to Chloe made love. *Song.* MODERN hum, The. No. 27 in M.376.31.3
When summer flush'd. *Glee.* BERG, G. No. 67 in M.430.1.11
When Teucer from his father fled. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1
When that gay season. *Song.* SMITH, J. C. No. 122 in M.376.31.1
When that I was and a little tiny boy. *Song.* SIMPSON, R. Sonnets of Shakspeare. M.441.97
When the bright sun. *Glee.* WEBBE, S. No. 17 in M.430.1.15
When the cock begins to crow. *Part-song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2
When the dew is falling. *Song.* EICHHEIM, H. Seven songs. M.432.41
When the nightingale doth sing. *Glee.* CALLCOTT, J. W. No. 99 in M.430.1.23
When the nymphs were contending. *Song.* BOYCE, W. No. 92 in M.376.31.3
When the primrose decks the wall. *Song.* ARNE, T. A. No. 95 in M.376.31.2
When the springtide o'er the hills is seen. *Song.* LASSEN, E. Song album. Vol. 2. M.443.84.2
When the swallows homeward fly. *Song.* ABT, F. Agathe. No. 60 in M.129.52
When thirst of gold. *Song.* I SOLD a guiltless negro boy. No. 30 in M.129.111; etc.
When through life unblest we rove. [Song, s. Also] Harmonized for four voices [S. S. T. B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 3, pp. 42–48.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.
When time was entwining. [Song, BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 25–27.) No. 9 in M.370.2.1
When tinkers bawl'd aloud. *Glee.* ALCOCK, J. No. 23 in M.430.1.13
When to my Cloe. *Song.* LAMPE, J. F. Strephon's remonstrance. No. 92 in M.376.31.1
When Tom and Nelly. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 17, p. 97.) No. 36 in M.430.1.17
When trees did bud. *Song.*
ARNE, T. A. Jockey and Mary. No. 81 in M.376.31.2
HOOK, J. Down the burn, Davie. No. 147 in M.CAB.1.50
THOMSON, W. Orpheus Caledonius. Vol. 1. No. 50 in M.376.32.1
When tutor'd by mother. [Song, s. With continuous bass.] (*In* Clio and Euterpe. Vol. 1, p. 96.) No. 73 in M.376.31.1
When up the mountain climbing. *Song.* Swiss mountaineer. No. 57 in M.129.52
When V and I. *Catch.* PURCELL, H. No. 10 in M.377.22; etc.
When vernal airs. *Song.* TRAVERS, J. No. 60 in M.376.31.2
When war was heard [BAR.]. New words to the old Irish melody of The hermit of Killarney. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 25 in M.441.54
When whisp'ring strains. *Glee.* BUSBY, T. No. 22 in M.430.1.14
When winds breathe soft. *Glee.* WEBBE, S. No. 46 in M.430.1.22; etc.
When wit and beauty lead ye way. *Song.* PEDRO's dance. M.409.37
When with good wine. *Song.* CROOKENDEN. No. 357 in M.CAB.1.50
When you are sick. *Catch.* WORGAN, J. No. 12 in M.430.1.4
When you gave me ye garland. *Song.* ARNE, T. A. No. 113 in M.376.31.2
When you knelt at my feet. *Song.* HOOK, J. A favourite collection of songs. M.440.37
When your beauty appears. *Song.* ARNE, T. A. M.409.37; etc.
When youthfull Harriet. *Catch.* WEBBE, S. No. 10 in M.430.1.22
Whence comes my love. *Duet.* JACKSON, W., *of Exeter.* Twelve canzonets. Op. 13. No. 2 in M.137.31
Whence comes my love. *Glee.* COOKE, R. No. 4 in M.430.1.20
Where are now the hopes. *Song.* BELLINI, V. No. 68 in M.129.52

Where are the downy slumbers fled? Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 18, pp. 10–12.) No. 6 in M.430.1.18

Where are those hours? *Glee.* SPOFFORTH, R. No. 69 in M.430.1.31

Where art thou wanton. *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.

Where be you going? *Song.* HOLBROOKE, J. C. Four songs. M.450.72

Where beauty with such charms. *Duet.* KING, R. A second booke of songs. M.430.2

Where by remorse. *Glee.* CALLCOTT, J. W. No. 39 in M.430.1.24

Where chaste Dian. *Song.* ARNE, T. A. No. 39 in M.376.31.2

Where e'er my Delia comes. *Glee.* WEBBE, S. No. 40 in M.430.1.19

Where e'er thy navy. *Glee.* COOKE, B. No. 3 in M.430.1.26

Where e'er you tread. *Glee.* LONG, S. No. 54 in M.430.1.2

Where hapless Illion. *Glee.* WEBBE, S. No. 67 in M.430.1.23

Where is my soul's chief comfort. *Song.* CAREY, H. The musical century. M.414.46

Where is reason. [Part-song for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, p. 144.) No. 47 in M.430.1.12

Where is the breast can rage or hate retain? *Glee.* CALLCOTT, J. W. No. 78 in M.430.1.24

Where is the nymph whose azure eye. *Song.* MAID, The, of Marlivale. No. 67 in M.370.2.1

Where most my thoughts. *Part-song.* WILBYE, J. The second set of madrigals. M.452.4.7

Where the bee sucks. *Part-song.* JACKSON, W., *of Exeter.* Six quartets. No. 4 in M.137.31

Where the bee sucks. *Song.* ARNE, T. A. No. 70 in M.376.31.1

Where the Euphrates. *Glee.* PRING, J. C. No. 72 in M.430.1.29

Where thro' the curtains of the night. *Glee.* CALLCOTT, J. W. No. 66 in M.430.1.29

Where virtue encircles the fair. *Song.* LONG, S. No. 100 in M.376.31.3

Where weeping yews. *Elegy.* HUTCHESON, F. No. 19 in M.430.1.11

Where's the rosy smile you gave me [BAR.]. New words to the old Irish melody of Myra of the vale. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 20 in M.441.54

Wherefore burn. *Glee.* STEVENS, R. J. S. No. 44 in M.430.1.22

Wherefore hang the sweet roses. *Song.* TCHAIKOVSKI, P. I. Tchaikovski-Album. M.417.32

Wherever I am. *Song.* FROUDE, ——. The confession. No. 105 in M.CAB.1.50

Which is the properest day to drink. *Glee.* ARNE, T. A. No. 33 in M.430.1.3; etc.

Which is the season? *Catch.* HOOK, J. No. 22 in M.430.1.15

While Adam slept. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 12, p. 34.) No. 34 in M.430.1.12

While beaus to please the ladies. *Song.* KITTY FELL. No. 114 in M.376.31.1

While bolts and barrs. *Duet.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

While Butler needy wretch. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 6, 7.) No. 4 in M.430.1.3

While Corydon his Sylvia lov'd. *Glee.* ATTERBURY, L. Sylvia speaking of Corydon. No. 50 in M.430.1.7

While fools their time. *Glee.* SMITH, J. S. No. 55 in M.430.1.14

While for a righteous cause. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

While gazing on the moon's light. [Song, BAR. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 3, pp. 19, 20.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

While George in sorrow. *Epitaph.* HOOK, J. No. 20 in M.430.1.18

While history's muse. [Song, S. or T. Accomp. for piano.] (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 6, pp. 86–89.) M.441.48.1
Also to be found in Stevenson and Bishop's Moore's Irish melodies.

While I hang on your bosom distracted. *Song.* OH NO, my love, no. No. 44 in M.370.2.2

While I listen to thy voice. *Glee.* COOKE, R. No. 19 in M.430.1.27

While in a bow'r. *Song.* CAREY, H. The nightingale. No. 212 in M.1.50; etc.

While Jemmy Trim. *Catch.* WEBBE, S. No. 9 in M.430.1.27

While others labour. *Glee.* WEBBE, S., *Jr.* No. 87 in M.430.1.19

While others strip the new-fall'n snow. *Song.* JENNY of the green. M.409.37; etc.

While Phillis is drinking. *Song.* ARNE, T. A. Love & wine in alliance. No. 42 in M.376.31.1

While round the wheel. *Canon.* SMITH, J. S. No. 49 in M.430.1.22

While some in flowing strains. *Song.* HERON, H. To Celia. No. 84 in M.376.31.3

While still the world is green. *Song.* HOPKINS, F. Twenty songs. M.137.41

While Strephon thus you teize one. A favourite song [s. With thorough bass]. (*In* Clio and Euterpe. Vol. 3, p. 184.) No. 97 in M.376.31.3

While the minutes swiftly fly. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 50–52.) No. 34 in M.430.1.25

While the vine's balmy juice. *Glee.* ATTERBURY, L. No. 58 in M.430.1.15

While we pass the welcome night. *Glee.* COOKE, M. No. 2 in M.430.1.32

While we thus our time. *Canon.* NARES, J. No. 35 in M.430.1.10

Whilst Celia's eyes. *Song.* CELIA'S conquest. No. 102 in M.CAB.1.50

Whilst endless tears. *Song.* LAMPE, J. F. The dying nymph. No. 130 in M.CAB.1.50

Whilst from our looks. *Part-song.* JACKSON, W., *of Exeter.* Elegies. No. 1 in M.432.19

Whilst I am scorcht. *Song.* KING, R. A second booke of songs. M.430.2

Whilst I gaiz'd on Cloe trembling. [Song, T. With continuous bass and accomp. for flute.] (*In* The Universal musician.) No. 70 in M.CAB.1.48
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Whilst I gaze on Chloe trembling. *Song.* OSWALD, J. The lukewarm lover. No. 348 in M.CAB.1.50

Whilst I in prison. *Duet.* TRAVERS, J. Eighteen canzonets. M.442.10

Whilst I in sleep. *Song.* DREAM, The. M.409.37

Whilst I listen. *Glee.* EARLE, W. B. Love and music. No. 112 in M.430.1.25

Whilst I with grief. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Whilst in the dark. *Catch.* ALCOCK, J. No. 40 in M.430.1.10
WEBBE, S. No. 70 in M.430.1.10

Whilst on thy dear bosom lying. *Song.* OSWALD, J. The rapture. No. 322 in M.CAB.1.50; etc.

Whilst our joys. *Duet.* TRAVERS, J. Eighteen canzonets. M.442.10

Whilst Strephon on fair Cloe hung. *Song.* ANGLOSINI, ——. No. 116 in M.CAB.1.50; etc.

Whilst the cup walks nimbly round. *Glee.* BERG, G. The careless companion. No. 59 in M.430.1.9

Whim, The, of the day. The merry companion. Containing twenty-six of the newest and most approved songs. Sung at the theatres in Boston, and other genteel places of amusement. Boston: Printed and sold by J. White. 1798. M.129.94
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Whining lover, The. *Song.* ARNE, T. A. The monthly melody. No. 1 in M.CAB.1.3.1

White, Barton.
Amorelle (cuvée reservée, 1810). Comic opera. Libretto by Barton White. Lyrics by Ernest Boyd-Jones. Music by Gaston Serpette. No. 2 in M.240.28

White dawn, The, is stealing. *Song.* CADMAN, C. W. Four American Indian songs. M.137.25

White in the moon the long road lies. *Song.* MANNEY, C. F. A Shropshire lad. No. 1 in M.442.121

White sand and grey. Catch [for three voices]. (*In* Gow. Edinburgh collection. Vol. 1, p. 44.) No. 17 in M.377.22

Whither. *Song.* LASSEN, E. Song album. M.443.84

Whither away so fast? *Part-song.* MORLEY, T. Canzonets and madrigals. M.430.9; etc.

Whiting, Arthur Battelle.

Bagatelle. [For pianoforte.] Autograph manuscript. [189–?] No. 4 in M.451.2.6

Minuet [for pianoforte]. Autograph manuscript. [189–?] No. 5 in M.451.2.6

Offertory [for organ]. Autograph manuscript. [Boston. 189–?] No. 6 in M.451.2.6

Whiting, George Elbridge.

Communion. [For the organ.] Op. 53. Autograph manuscript. [189–?] No. 7 in M.451.2.6

Dream pictures (Traumbilder). Words by Carl Nielsen. Cantata for solo voices, chorus and piano solo by George E. Whiting. Op. 19. Boston. Schmidt. [1891.] No. 2 in M.415.81

Henry of Navarre. Ballad for male chorus, tenor solo, and orchestra. Words by T. B. Macaulay. Music by Geo. E. Whiting. Op. 48. [Pianoforte edition.] Boston. White, Smith & Co. 1885. No. 1 in M.126.91

Legend for a child. [For pianoforte.] Autograph manuscript. [189–?] No. 8 in M.451.2.6

Postlude [for organ]. Op. 53. Autograph manuscript. [189–?] No. 9 in M.451.2.6

Scherzino [for pianoforte]. Autograph manuscript. [189–?] No. 10 in M.451.2.6

Trio [for pianoforte]. Autograph manuscript. [1884.] No. 11 in M.451.2.6

Whitman, Walt.

Im Meerestreiben (Sea-drift). [Cantata.] Musik von Frederick Delius. No. 1 in M.137.28

The mystic trumpeter. For an orchestral fantasy based on this work see **Converse, Frederick Shepherd.**

A sea symphony. [Cantata. Music by] R. Vaughan Williams. No. 2 in M.126.91

Whitney, Samuel Brenton.

Andante [for organ]. Autograph manuscript. [189–?] No. 12 in M.451.2.6

Trio for the organ in polyphonic form. Autograph manuscript. [189–?] No. 13 in M.451.2.6

Whittier, John Greenleaf.

Barbara Frietchie. Patriotic ballad. Music by Jules Jordan. No. 4 in M.415.51

Centennial hymn sung at the opening of the Philadelphia Exhibition. 1876. [Part-song. Music by J. K. Paine.] M.CAB.1.14

The two angels. Symphonic ballad for chorus of men's voices. By W. Franke Harling. M.443.102

The witch's daughter. A cantata. The music by Alexander C. Mackenzie. M.415.58

Who can be happy? *Glee.* WEBBE, S. No. 35 in M.430.1.17

Who can dwell with greatness? *Part-song.* PARRY, C. H. H. M.398.2

Who can express. *Canon.* WEBBE, S. No. 58 in M.430.1.12

Who can from joy refrain. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Who can tell how oft he offendeth. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 30.) No. 19 in M.430.1.4

Who comes there. *Catch.* PURCELL, H. No. 20 in M.CAB.1.18

Who 'd know the sweets of liberty. *Song.* ARNE, T. A. No. 7 in M.376.31.3

Who e'er a woman's tongue. *Catch.* MARELLA, G. B. No. 14 in M.430.1.1

Who has e'er been at Baldock. *Song.* FESTING, M. C. The lass of the mill. M.409.37; etc.

Who has peerless Kitty seen? *Glee.* COOKE, R. No. 110 in M.430.1.25

Who is Sylvia? *Glee.* AYLWARD, T. No. 9 in M.430.1.31

STEVENS, R. J. S. No. 30 in M.430.1.30

WEBBE, S., *Jr.* No. 65 in M.430.1.30

Who like Bacchus can controul. *Glee.* ATTERBURY, L. No. 26 in M.430.1.8

Who'll buy a heart. *Song.* STANLEY, J. No. 103 in M.376.31.3

Who makes the last a pattern for next year. *Song.* SIMPSON, R. Sonnets of Shakspeare. M.441.97

Who's honest within. *Glee.* STEVENS, R. J. S. No. 56 in M.430.1.31

Who's there? *Catch.* COOKE, B. No. 69 in M.430.1.10

Who sings a chearfull song. *Glee.* WEBBE, S. No. 37 in M.430.1.26

Who to win a woman's favour. *Song.* LAMPE, J. F. M.409.37; etc.

Who was the man. *Catch.* BATES, W. No. 38 in M.430.1.9

Who would have thought that face? *Part-song.* FARMER, J. The first set of English madrigals. M.452.4.8

Whose three hoggs are these? A catch a 3 voc. (*In* The Iovial companions. Fol. 17.) No. 50 in M.CAB.1.18

Also to be found in The Pleasant musical companion.

Whose voice did first inspire. *Glee.* WEBBE, S., *Jr.* No. 26 in M.430.1.32

Why art thou drest? *Glee.* TREMAIN, T. No. 25 in M.430.1.31

Why busy busy boys. *Glee.* COOKE, B. No. 55 in M.430.1.11

Why Chloe still these jealous heats. *Part-song.* JACKSON, W., *of Exeter.* Six quartets. No. 4 in M.137.31

Why Cloe still those jealous heats. *Song.* ARNE, T. A. The kind inconstant. No. 126 in M.376.31.2

Why Cœlia, this wav'ring. *Song.* CROMER, R. No. 351 in M.CAB.1.50

Why, cruel creature. *Song.* FLACTON, W. No. 63 in M.CAB.1.50

Why did Venus love Adonis? *Catch.* CALLCOTT, J. W. No. 89 in M.430.1.25

Why do you fix your eyes on mine? *Song.* LAMPE, J. F. No. 26 in M.CAB.1.50

Why do you lovely virgins mourn [s. or T.]. New words to the old Irish melody of The brown thorn. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.) No. 8 in M.441.54

The music is the same as that of the song entitled St. Senanus and the lady in Stevenson and Bishop's Selection.

Why does azure deck the sky? [Song, BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 19–21.) No. 7 in M.370.2.1

Why does the cruel god of love. *Song.* KING, R. A second booke of songs. M.430.2

Why d'os my looks. *Song.* FISHER, W. The betray'd maid. No. 89 in M.CAB.1.50

Why dost thou shoot? *Part-song.* WILBYE, J. The first set of English madrigals. M.452.4.6

Why flows the muses' mournful tear? *Glee.* SPOFFORTH, R. No. 60 in M.430.1.29

Why hangs that cloud. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 33 in M.376.32.2

Why Harry, what ails you? *Round.* HOLDER, J. W. No. 10 in M.430.1.24

Why heaves my fond bosom. *Song.* HOWARD, S. M.409.37; etc.

Why my Daphne, why complaining. *Musical dialogue.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Why neighbours, why. *Catch.* HAYES, W. Dialogue between a taylor, his wife & a neighbour. No. 29 in M.430.1.1

Why, O ye pow'rs. *Catch.* BROWN, W. Bacchus's triumph. No. 7 in M.430.1.3

Why Phillis must your anger. *Song.* KING, R. A second booke of songs. M.430.2

Why shine those charming eyes. *Song.* To SYLVIA. No. 88 in M.376.31.1

Why should I my passion smoother [sic]. *Song.* HODSON, W. Love reveal'd. No. 296 in M.CAB.1.50

Why shou'd men quarrel here. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Why should our joys. *Duet.* INDIAN philosopher, The. No. 91 in M.129.111

Why shoud the lover. *Glee.* PERCY, J. No. 13 in M.430.1.22

Why should two hearts. *Glee.* ROCK, W. No. 21 in M.430.1.26

Why should women so much be controul'd. *Song.* CAREY, H. No. 21 in M.CAB.1.48; etc.

Why sit I here alone. *Part-song.* Morley, T. Canzonets and madrigals. M.430.9; etc.

Why so pale and wan. *Glee.* Percy, J. No. 11 in M.430.1.29
Stevens, R. J. S. No. 126 in M.430.1.25

Why so pale and wan. *Song.*
Arne, T. A. No. 63 in M.376.31.1
Brown, E. A. Elizabethan lyrics.. M.126.82

Why Strephon, why. *Song.* Russel, D. No. 89 in M.376.31.3

Why then that blush? *Catch.* Hutcheson, F. No. 8 in M.430.1.12

Why then will mortals dare. *Part-song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

Why thus from the plain. *Duet.* Travers, J. Eighteen canzonets. M.442.10

Why weep my friend. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 118.) No. 56 in M.430.1.5

Why weeps, alas? *Part-song.* Morley, T. Of Thomas Morley the first booke of balletts. M.452.4.4

Why will Florella, when I gaze. *Song.* Florella. No. 91 in M.cab.1.50; etc.

Widdecombe fair. *Part-song.* Boughton, R. Two sets of unaccompanied choral variations upon English folk songs. Vol. 2. M.443.99.1

Widor, Charles Marie.
Concerto [pour] violoncelle [et orchestre]. Op. 41. [Partition.] Autograph manuscript. [Paris? 1877.] M.cab.1.7
Conte d'avril. Musique composée pour la comédie en vers de Auguste Dorchain. Partition d'orchestre. Paris. Heugel & cie. [1892.] M.410.81

Widow, The. *Song.* Thomson, W. Orpheus Caledonius. Vol. 2. No. 5 in M.376.32.2

Widow Wilkins and Paddy Shannon. See Oh no, my love, no.

Wie berührt mich wundersam. *Song.* Bendel, F. M.417.40

Wie der Hirsch schreit. *Anthem.* Palestrina. Der 42. Psalm. No. 4 in M.414.43.5

Wie des Mondes Abbild zittert. *Song.* Overeem. Neuer Frühling. M.415.83

Wie die Nelken duftig atmen! *Song.* Overeem. Neuer Frühling. M.415.83

Wie die Tage, macht der Frühling auch die Nächte. *Song.* Overeem. Neuer Frühling. M.415.83

Wie du deine Sonne hast lassen aufgehn. *Hymn.* Loewe, J. C. G. Werke. Band 16. No. 37 in M.384.67.16

Wie ein Greisenantlitz. *Song.* Overeem. Neuer Frühling. M.415.83

Wie glänzt der helle Mond. *Song.*
Weingartner, P. F. Album of songs. M.443.61
Wolf, H. Lieder nach verschiedenen Dichtern. No. 4 in M.415.82

Wie gross ist des Allmächt'gen Güte! *Choral.* Loewe, J. C. G. Werke. Band 16. No. 8, 24 in M.384.67.16

Wie lang, O Gott, in meiner Noth. *Anthem.* Gumpeltzhaimer, A. No. 29 in M.414.43.11

Wie leidvoll und wonnig. *Song.* Tchaikovski, P. I. Tchaikovski-Album. M.417.32

Wie lieblich und wie schöne. *Anthem.* Moller, J. No. 26 in M.414.43.11

Wie selig ist. *Aria.* Penzel, ——. No. 30 in M.443.23

Wie sie ruht die müde Welt. *Song.* Hegar, F. M.417.40

Wie traulich war das Fleckchen. *Song.* Brahms, J. Lieder und Gesänge. No. 2 in M.442.79

Wie Ulfru fischt. *Song.* Schubert, F. P. Auf der Donau. No. 13 in M.140.33.1

Wiedemann, Ludwig.
Auf den Lagunen. Barcarole für Horn und Pianoforte. Op. 12. [Partitur und Stimme.] Bremen. Fischer. [189–?] No. 4 in M.444.142

Wieder in die Stadt. *Song.* Barkworth, J. E. Eine ereignissvolle Ferienreise. M.440.5

Wieder ist das Herz bezwungen. *Song.* Overeem. Neuer Frühling. M.415.83

Wiederkehrende Wellen. *Symphonic poem.* Karlowicz, M. M.434.102

Wiedersehen. *Song.* Barkworth, J. E. Eine ereignissvolle Ferienreise. M.440.5

Wiegenfest, Das, zu Gent. *Song.* Loewe, J. C. G. Werke. Band 4. No. 13 in M.384.67.4

Wiegenlied. *For horn and pianoforte.* Strauss, R. No. 1 in M.434.68

Wiegenlied. *For violin and piano.* Strauss, R. No. 2 in M.445.45

Wiegenlied. *Song.* Musorgski, M. P. 12 Lieder. M.417.74
Schubert, F. P. M.417.40
Tchaikovski, P. I. Tchaikovski-Album. M.417.32

Wiegenlied (im Sommer). *Song.* Wolf, H. Lieder nach verschiedenen Dichtern. No. 3 in M.415.82

Wiegenlied (im Winter). *Song.* Wolf, H. Lieder nach verschiedenen Dichtern. No. 3 in M.415.82

Wiener Instrumentalmusik vor und um 1750. Vorläufer der Wiener Klassiker. Bearbeitet von Karl Horwitz und Karl Riedel. Auswahl [1,] 2. Wien. Artaria & Co. 1908, 1912. 2 v. Portraits. [Denkmäler der Tonkunst in Österreich. Jahrgang 15, Theil 2; 19, Theil 2.] M.414.26
Auswahl 2 is edited by Wilhelm Fischer.
Contents. — 1. Karl Georg von Reutter: Servizio di Tavola. — Georg Christoph Wagenseil, Symphonie in D dur (1746), Symphonie in D dur. — Georg Matthias Monn: Symphonie in D dur, Symphonie in H dur, Sonata in A dur, Symphonie in Es dur. — Matthäus Schlöger: Partita in B dur. — Josef Starzer: Divertimento in C dur, Divertimento in A moll. 2. Matthias Georg Monn: Sinfonia D dur, Sinfonia G dur, Sinfonia D dur, Sinfonia A dur, Sinfonia B dur, Konzert für Violoncell G moll, Konzert für Klavier D dur. — Johann Christoph Monn: Divertimento D dur.

Wiener Klavier- und Orgelwerke aus der zweiten Hälfte des 17. Jahrhunderts. Bearbeitet von Hugo Botstiber. Wien. Artaria & Co. 1906. Portrait. Plates. [Denkmäler der Tonkunst in Österreich. Jahrgang 13. Theil 2.] M.414.19
Contents. — Alessandro Poglietti: Suite „Rossignolo"; Suite „Sopra la ribellione di Ungheria": Canzon und Caprice „Über das Henner und Hannergeschrey." — Ferdinand Tobias Richter: Suite (D moll), Suite (D moll), Suite (F dur), Toccata (Primi toni). — Georg Reuter, der Ältere: 6 Cappricci, 2 Canzonen, Fuga, Ricercar, Toccata.

Wiener-Schule. *Overture.* Weinwurm, R. Singspiel-Ouverture. M.445.23

Wieniawski, Henri.
Concerto, Second, ré mineur pour le violon avec accompagnement d'orchestre ou de piano. Op. 22. Partition. Mainz. Schott. [190–?] M.407.90
Danses Bohémienne [sic. Pour violon avec accompagnement d'orchestre. Partition]. Manuscript. No. 1 in M.133.34

Wiesenthal, T. V.
The ingle side. [Song, M.-S.] (*In* Annie Laurie melodist. P. 65.) No. 76 in M.129.52

Wife, A! O gods! *Catch.* Paxton, S. No. 8 in M.430.1.22

Wikingerbalk. *Cantata.* For the Music see Panny. For the Libretto see Tegnér.

Wilbye, John.
The first set of English madrigals to 3. 4. 5. and 6. voices. London. Stainer and Bell, Ltd. 1914. Facsimile. [Fellowes. The English madrigal school. Vol. 6.] M.452.4.6
A reprint of the edition published by Thomas Este, London, 1598.
Contents. — Songs of three voices: Fly Love aloft to Heaven. — Away, thou shalt not love me. — Ay me, can every rumour? — Weep O mine eyes. — Dear pity, how, ah how? — Ye restless thoughts. — Songs of four voices: What needeth all this travail? — O fools can you not see? — Alas what hope of speeding? — Lady, when I behold. — Thus saith my Cloris bright. — Adieu sweet Amarillis. — Songs of five voices: Die hapless man. — I fall, O stay me. — And though my love abounding. — I always beg. — Thus Love commands. — Lady your words do spite me. — Alas, what a wretched life. — Unkind, O stay thy flying. — I sung sometimes my thoughts. — Flora gave me fairest flowers. — Songs of six voices: Sweet love, if thou wilt gain. — Lady, when I behold. — When shall my wretched life? — Of joys and pleasing pains. — My throat is sore. — Cruel behold my heavy ending. — Thou art but young thou sayest. — Why dost thou shoot? — A madrigal from the "Triumphs of Oriana": The Lady Oriana. — Two motets from Leighton's "Tears and lamentations": I am quite tired with my groans; O God the rock of my whole strength.

Flora gave me fairest flowers. Madrigal [S. S. A. T. B.]. (*In* Gow. Edinburgh collection. Vol. 2, pp. 37–41.) No. 43 in M.377.22

Fly love to heaven. Madrigal [A. T. B.]. (*In* Gow. Edinburgh collection. Vol. 2, pp. 25–29.) No. 40 in M.377.22

Wilbye, John. *(Continued.)*
The second set of madrigals to 3. 4. 5. and 6. parts apt both for voyals and voyces. London. Stainer & Bell, Ltd. 1914. [Fellowes. The English madrigal school. Vol. 7.] M.452.4.7

A reprint of the London edition published by Snodham, 1609.
Contents. — Songs to 3 voices: Come shepherd swains. — Flourish, ye hillocks. — Ah, cruel Amarillis. — So light is love. — As fair as morn. — O what shall I do? — I live, and yet methinks. — There is a jewel. — Songs to 4 voices: When Cloris heard of her Amyntas. — Happy streams whose trembling fall. — Change me, O heavens. — Love not me for comely grace. — Fly not so swift, my dear. — I love, alas, yet am not loved. — As matchless beauty. — Happy, oh happy he. — Songs to 5 voices: Sweet honey sucking bees. — Yet sweet, take heed. — All pleasure is of this condition. — Oft have I vowed. — Down in a valley. — Hard destinies are love asd beauty. — Weep, weep, mine eyes. — There where I saw. — Ye that do live in pleasures. — A silly Sylvan. — Songs to 6 voices: O wretched man. — Where most my thoughts. — Despiteful thus unto myself. — Ah cannot sighs ner tears? — Draw on, sweet night. — Stay Corydon, thou swain. — Softly, O softly drop, mine eyes. — Long have I made these hills.

Wild, Harrison M.
Andante [for organ]. Autograph manuscript. [189–?] No. 14 in M.451.2.6
Pastorale [for organ]. Autograph manuscript. [189–?] No. 15 in M.451.2.6

Wild dove, The, cries on fleeting wing. *Song.* CADMAN, C. W. Sayōnara. M.432.38

Wild roses. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Wilde, Oscar.
The happy prince. For a cantata founded on this work see Hadley, Henry Kimball. The golden prince.

Wilde Gazelle, Die. *Song.* LOEWE, J. C. G. Werke. Band 15. No. 26 in M.384.67.15

Wilde Jagd. *For pianoforte.* MACDOWELL. Zwölf Virtuosen-Etüden. No. 2 in M.444.108

Wildenbruch, Adam Ernst von.
Das heilige Lachen . Märchen-Schwank. Musik von Ferdinand Hummel. No. 3 in M.379.27

Wildenbruch, Adam Ernst von. *Works about.*
SCHATTMANN, A. Max Schillings, Das Hexenlied von Ernst von Wildenbruch mit begleitender Musik für Orchester oder Pianoforte. Op. 15. Erläutert. Berlin. [1910?] M.217.12.330

Wildenbruch, Ernst von. See Wildenbruch, Adam Ernst von.

Wilhelmj, August Emil Daniel Friedrich Victor, *editor.*
BACH, J. S. Joh. Seb. Bach's Chaconne für Violine mit Orchesterbegleitung. No. 5 in M.407.24
WAGNER, W. R. Die Meistersinger von Nürnberg. Walther's Preislied. Paraphrase für Violine mit Orchester. No. 2 in M.407.74

Wilia und das Mädchen. *Ballad.* LOEWE, J. C. G. Werke. Band 7. No. 4 in M.384.67.7

Wilkins, Herve D.
Andantino [for organ]. Autograph manuscript. 1895. No. 16 in M.451.2.6
Cantabile [for organ]. Autograph manuscript. 1895. No. 17 in M.451.2.6
Quartetto [for organ]. Autograph manuscript. 1895. No. 18 in M.451.2.6
Rondeau héroïque [for organ]. Autograph manuscript. 1895. No. 19 in M.451.2.6
Spring song for the organ. Autograph manuscript. [189–?] No. 20 in M.451.2.6

Will o' the wisp. *Song.* WEINGARTNER, P. F. Album of songs. M.443.61

Will you buy any tape. *Catch.* COOKE, B. No. 41 in M.430.1.16

Will you credit a miser? *Song.* LULMAN, C. The happy toper. No. 29 in M.CAB.1.50

Will you go by water. *Catch.* ISAAC, B. No. 30 in M.CAB.1.18
SMITH, J. S. The waterman. No. 10 in M.430.1.14

William and Margaret. *Part-song.* BOUGHTON, R. Two sets of unaccompanied choral variations upon English folk songs. Vol. 2. M.443.99.2

William and Margaret. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 1. No. 49 in M.376.32.1

William Ratcliff. *Opera.* For the MUSIC see Kui, T. A.

William the taylor. *Catch.* CALLCOTT, J. W. No. 19 in M.430.1.25

Williams, Joseph.
[The faithful shepherdess.] Music to The faithful shepherdess [by] John Fletcher. Composed by Florian Pascal [pseud.]. London. Williams. [1906.] M.417.35
Swanhild. A cantata for female voices & tenor solo. Written by Francis Hueffer. Composed by Florian Pascal [pseud.]. Vocal score. [German words by Willy Kastner.] London. Williams. [1898.] No. 4 in M.379.12

Williams, Ralph Vaughan.
A sea symphony. For soprano and baritone soli, chorus and orchestra, in four movements. Words by Walt Whitman. [Music by] R. Vaughan Williams. The pianoforte arrangement by S. O. Goldsmith and the composer. [Vocal score.] London. Breitkopf & Härtel. [1909.] No. 2 in M.126.91

Willie, or I'm dreaming pleasant dreams, Willie. *Song.* ANDREWS, J. C. No. 9 in M.431.54

Willie Winkie's testament. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 44 in M.376.32.2

Willie's gane to Melville castle. *Song.* LAWSON, M. L. Songs of the North. M.442.106

Willikins and his Dinah. *Song. Without music.* BLANCHARD, E. L. L. The legend of Vilikins & Dinah. M.453.60

Willing maid, The. *Song.* DEFESCH, W. No. 31 in M.376.31.1

Willis, ——.
Frank, what shall we do. Catch for three voices. (*In* The Iovial companions. Fol. 5.) No. 10 in M.CAB.1.18
Here Tom, here's a health. A catch for three voices. (*In* The Iovial companions. Fol. 5.) No. 11 in M.CAB.1.18

Willkomen und Abschied. *Song.* SCHUBERT, F. P. No. 11, 12 in M.140.33.3

Willner, A. M.
The Count of Luxembourg. A new musical play by A. M. Willner and Robert Bodanzky. Music by Franz Lehár. M.126.67
The dollar princess. A musical play by A. M. Willner and F. Grünbaum. Music by Leo Fall. M.379.40
Der Glücksnarr. Operette (nach E. Limé) von Alexander Landesberg und A. M. Willner. Musik von Heinrich Berté. M.443.62
Die Millionenbraut. Operette von A. M. Willner und E. Lime. Musik von Heinrich Berté. M.442.1
Der Schmetterling. Operette von A. M. Willner u. Bernhard Buchbinder. Musik von Carl Weinberger. No. 2 in M.389.71
Ein Wintermärchen. Oper frei nach Shakespeare. Musik von Carl Goldmark. M.450.45

Willow, The. [Oh take me to your arms. Song, BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 52, 53.) No. 14 in M.370.2.2

Pp. 54, 55 contain the words of another song, Pat of Londonderry, set to the same music as the above.

Willow pattern, The. *Opera.* For the MUSIC see Cook, C. For the LIBRETTO see Hood, B.

Willst du dein Herz mir schenken? *Aria.* BACH, J. S. Arie. M.417.40

Willy, *pseud.* See Gauthier-Villars, Henry.

Willy. [Long, long I despair'd. Song, s. With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 1. p. 47.) No. 30 in M.376.31.1

Willy was a wanton wag. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 26 in M.376.32.2

Willy's rare and Willy's fair. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 49 in M.376.32.2

Wilson, Anne Campbell, *Lady, editor.*
Songs of the North, gathered together from the Highlands and Lowlands of Scotland. Edited by A. C. Macleod [Lady Anne Campbell Wilson] and Harold Boulton. The music arranged by Malcolm Lawson. M.442.106

Wilson, Thomas.
A companion to the ball room. Containing a choice collection of the most original and admired country dances, reels, hornpipes, waltzes, and quadrilles, &c., &c., with

Wilson, Thomas. *(Continued.)*
appropriate figures to each. The etiquette and a dissertation on the state of the ball room. 2nd edition wh additions for the pianoforte. London. Button, Whittaker & Co. [181–?] Plate. M.377.56

Wilt thou be my dearie. *Song.* Essex, T. Collection of original compositions. No. 11 in M.441.100

Wilt thou say farewell, love. [Song, A. or BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 74, 75.) No. 21 in M.370.2.2

Win her and wear her. *Opera.* For the Music see **Barnett, J.**

Wind gentle evergreen. *Catch.* Hayes, W. No. 18 in M.377.22

Wind instruments.
Chaussier, H. Notice explicative sur les nouveaux instruments en ut inventés par H. Chaussier. Nouvelle édition contenant 21 tableaux synoptiques et comparatifs des instruments ancien système et système Chaussier. Paris. 1889. Folded diagrams. M.417.64

Wind instruments. *Music.*
See also **Concertos.**
Gounod, C. F. Petite symphonie. Pour une flûte, deux hautbois, deux clarinettes, deux cors et deux bassons. No. 2 in M.407.58
Raff, J. J. Sinfonietta. Op. 188. M.421.3
Scarlatti, D. Pastorale et Capriccio. Transcrits pour instruments à vent, 2 flûtes, 2 hautbois, 2 clarinettes, 2 bassons, 2 cors, 1 trompette et contrebasse ad lib. par Louis Hasselmans. No. 1 in M.136.28
Schreck, G. E. Nonett. Divertimento für Blasinstrumente (2 Flöten, Oboe, 2 Klarinetten, 2 Hörner und 2 Fagotte). Op. 40. M.444.56
Strauss, R. Feierlicher Einzug der Ritter des Johanniterordens. Für 12 Trompeten, 3 Solotrompeten, 4 Hörner, 4 Posaunen, 2 Tuben und Pauken. No. 3 in M.357.25
—— Suite (B dur) für 13 Blasinstrumente. Op. 4. M.431.33

Wind, The, my friend, is in the east. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 6, p. 156.) No. 54 in M.430.1.6

Winds whisper gently. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 102, 103.) No. 36 in M.430.1.14

Winds whisper gently. *Glee.* Pring, J. C. No. 79 in M.430.1.31

Windsor shades. *Song.* See **Carey,** H. Waft me some soft & cooling breeze.

Wine! *Song.* Neukomm, S. von. M.138.21

Wine and love. *Part-song.* Bates, W. No. 48 in M.430.1.11

Wine gives the lover vigour. *Glee.* Webbe, S. No. 74 in M.430.1.18

Wine in the morning. *Catch.*
Barthélemon, F. H. No. 2 in M.430.1.13
Purcell, H. No. 38 in M.CAB.1.53

Wine is the source. *Catch.* Webbe, S. No. 30 in M.430.1.14

Wine prudently us'd. *Glee.* Rock, M. No. 8 in M.430.1.26

Wine, wine we allow. A new song [B.] address'd to the batchelors. [With figured bass and accomp. for German flute.] (*In* Clio and Euterpe. Vol. 3, pp. 190, 191.) No. 101 in M.376.31.3

Wine's a mistress. *Glee.* Dyne, J. No. 36 in M.430.1.9

Wine-cup, The, is circling. [Song, T. Also] Harmonized for three voices [S. T. B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 2, supplement, pp. 123–131.) M.441.48.2
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

Wink, Der. *Song.* Goerner, J. V. Sammlung neuer Oden und Lieder. M.376.47

Winkler, Aleksandr.
Quatuor, Troisième (si b), pour deux violons, alto et violoncelle. Op. 14. Partition. Leipzig. Belaïeff. 1909. No. 3 in M.138.18
Quintuor (mi) pour deux violons, deux altos et violoncelle. Op. 11. Partition. Leipzig. Belaïeff. 1906. No. 3 in M.138.19

Winkler, Louis, *editor.*
Hummel, J. N. Trios pour piano, violon & violoncelle. M.133.36

Winning, The, of Amarac. *Cantata.* For the Music see **Curry,** A. M. For the Libretto see **Joyce,** R. D.

Winter, Giuseppe.
Clarice Visconti. Melodramma in tre atti di A. Delauzières. Posto in musica da G. Winter. [Per canto e pianoforte.] Milano. Lucca. [185–? Opere teatrali complete per canto e per piano-forte.] M.140.26

Winter. [Adieu, ye groves. Song, S. or T.] (*In* American musical miscellany. Pp. 291, 292.) No. 108 in M.129.111

Winter. *Waltz.* La Hache, T. von. No. 4 in M.431.54

Winter night. *Song.* Weingartner, P. F. Album of songs. M.443.61

Winter's gone. *Song.* Bennett, W. S. Twelve songs. M.415.50

Winterabend, Der. *Oratorio.* For the Music see **Jaques-Dalcroze.** La veillée. For the Libretto see **Cougnard.**

Winterfeier. *Children's opera.* For the Music see **Hallig, K.**

Winterfeld, Carl Georg August Vivigens von, *editor.*
Luther, M. Dr. Martin Luther's Deutsche geistliche Lieder. M.441.34

Winterfeld, Max.
La chaste Suzanne. (The girl in the taxi. — Die keusche Susanne.) Opérette en trois actes. Livret de Antony Mars & Maurice Desvallières. Musique de Jean Gilbert [pseud.]. Partition complète pour piano et chant. Paris. Eschig. 1912. M.443.65

Winterlied. *Song.* Loewe, J. C. G. Werke. Band 16. No. 68 in M.384.67.16

Wintermaerchen, Ein. *Opera.* For the Music see **Goldmark,** C. For the Libretto see **Willner,** A. M.

Winternacht. *Song.* Weingartner, P. F. Album of songs. M.443.61

Wir bevölkerten die abenddüstern Lauben. *Song.* Schoenberg, A. 15 Gedichte aus „Das Buch der hängenden Gärten." M.445.62

Wir haben Gottes Wort gehört. *Motet.* Moller, J. No. 25 in M.414.43.11

Wir schweben, wir wallen auf hallendem Meer. *Song.* Schroeter, C. E. W. Fünf und zwanzig Lieder. M.430.4

Wir spielen und hüpfen. *Song.* Loewe, J. C. G. Werke. Band 16. No. 55 in M.384.67.16

Wirth, Moritz.
König Marke. Aesthetisch-kritische Streifzüge durch Wagner's Tristan und Isolde. Leipzig. Senf. 1882. M.127.89

Wirthshaus, Das. *For pianoforte.* Schubert, F. P. Lieder für das Piano-Forte. M.452.52

Wise, Michael.
Awake, put on thy strength. Anthem for three voices. (*In* Boyce. Cathedral music. Vol. 2, pp. 263–269.) M.444.20
From twenty to thirty. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 31.) No. 60 in M.CAB.1.53
Old Chiron. [Duet. T. B., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, pp. 164, 165.) No. 160 in M.CAB.1.50
Also to be found in Gow's Edinburgh collection; Universal harmony.
Prepare ye the way of the Lord. Anthem. (*In* Boyce. Cathedral music. Vol. 2, pp. 258–262.) M.444.20
Strange news. Catch a 3 voci. (*In* The Pleasant musical companion. Fol. 3.) No. 6 in M.CAB.1.53

Wise men flatt'ring. *Song.* Handel, G. F. No. 87 in M.376.31.3

Wise Solomon. *Glee.* Worgan, J. No. 18 in M.430.1.9

Wish, The. *Song.* Howard, S. M.409.37
Lampe, J. F. No. 55 in M.CAB.1.47

Wishes. *Song.* Chaminade, C. L. S. Twenty melodies. M.417.7

Wit, The, and beau. [With ev'ry grace. Song, S. or T. With figured bass.] (*In* Clio and Euterpe. Vol. 2, pp. 142, 143.) No. 89 in M.376.31.2

Wit, The, and beau. *Song.* Oswald, J. M.409.37; etc.

Wit and humor. ***Pictorial.***
Parry, J. O. John Parry's Manual of musical terms and various other subjects connected with musical art. London. [1863.] 12 plates. M.453.64

Witch's daughter, The. *Cantata.* For the Music see Mackenzie, A. C. For the Libretto see Whittier, J. G.

With all respect. *Catch.* Webbe, S. No. 22 in M.430.1.31

With an honest old friend. *Glee.* Stevens, R. J. S. No. 20 in M.430.1.29

With an honest old friend. *Song.* Carey, H. The musical century. M.414.46

With arts oft practic'd. *Song.* Young, A. No. 46 in M.cab.1.50; etc.

With breath the spacious organ. *Glee.* Webbe, S. No. 45 in M.430.1.22

With broken words. *Song.* Woe's my heart. No. 134 in M.cab.1.50

With chearfull green. *Glee.* Webbe, S., *Jr.* No. 44 in M.430.1.23

With daisies pied. *Song.* Simpson, R. Sonnets of Shakspeare. M.441.97

With early horn. *Song.* Galliard, J. E. No. 123 in M.cab.1.50; etc.

With ev'ry charm. *Song.* Charms, The, of Cœlia. No. 56 in M.376.31.1

With ev'ry grace. *Song.*
Oswald, J. The wit and beau. M.409.37; etc.
Wit, The, and beau. No. 89 in M.376.31.2

With faded roses strew the bier [T.]. New words to the old Irish melody of The foxes sleep. [Accomp. for piano.] (*In* Holden. Collection of the most esteem'd old Irish melodies.] No. 28 in M.441.54
This song is based on the same air as that used for the song: When he that adores thee, in Stevenson and Bisbop's Selection.

With golden hair. *Glee.* King, M. P. No. 15 in M.430.1.30

With head reclin'd. *Song.* Greene, M. No. 219 in M.cab.1.50

With him he brings. *Song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 1. M.432.44.1

With holy reverence. *Glee.* Webbe, S. No. 57 in M.430.1.30

With honors crown'd. *Glee.* Webbe, S. No. 51 in M.430.1.21

With horns and hounds. *Catch.* Atterbury, L. No. 2 in M.430.1.4

With horns and with hounds. *Song.* Boyce, W. No. 60 in M.376.31.3

With laughter and dancing. *Song.* Tchaikovski, P. I. Tchaikovski-Album. M.417.32

With my frailty. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 13, pp. 13–15.) No. 7 in M.430.1.13

With rue my heart is laden. *Song.* Manney, C. F. A Shropshire lad. No. 1 in M.442.121

With still increasing blessings. *Part-song.* Somerville, A. M.398.2

With swords on their thighs. *Song.* Arne, T. A. No.55 in M.376.31.2

With this sacred charming wand. *Part-song.* Purcell, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

With tuneful pipe. *Song.* Decievер, The. No. 130 in M.cab.1.48

With two black eyes. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 19, pp. 200, 201.) No. 81 in M.430.1.19

With violets. *Song.* Beach, A. M. C. No. 2 in M.450.30

With wanton flight. *Glee.* King, M. P. No. 20 in M.430.1.30

With wine and mirth. *Round.* Churchill, G. S. No. 15 in M.430.1.31

With wisdom, goodness, grace. *Part-song.* Mackenzie, A. C. M.398.2

Within a mile of Edinburgh. Song [T.]. (*In* American musical miscellany, Pp. 231, 232.) No. 87 in M.129.111
Also to be found in Boston musical miscellany.

Within an arbour. *Part-song.* Morley, T. Canzonets and madrigals. M.430.9

Within these few days. *Part-song.* Alcock, J. No. 17 in M.430.1.12

Within this dormitory lies. *Glee.* Bates, W. No. 38 in M.430.1.8

Without affectation. *Song.* Batchelor's wife, The. No. 45 in M.cab.1.48

Without good wine. Canon three in one in the fourth and eighth below. (*In* Catch Club. Original manuscript collection. Vol. 20, p. 43.) No. 20 in M.430.1.20

Wittkowsky, Carl.
Nibelungen-Fest-Spielerei. Eine Humoreske in Makamenform. Mit Illustrationen von K. G**. Leipzig. Schloemp. 1881. Illus. Plates. M.127.90

Wittmann, Hugo.
Adam und Eva. Operette von Hugo Wittmann und Julius Bauer. Musik von Carl Weinberger. No. 1 in M.389.71

Wives by the dozen. [O death, how thou spoilst.] Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 142–144.) No. 54 in M.430.1.10

Wizard dame, A. *Glee.* Callcott, J. W. No. 113 in M.430.1.23

Wo find' ich Trost. *Song.* Wolf, H. Gedichte von Eduard Mörike. M.415.38

[Woe's] Whoe's my heart that we shou'd sunder. [With broken words. Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 136.) No. 134 in M.cab.1.50

Woelklein, Das. *Song.* Reger, M. Schlichte Weisen. M.450.61

Wohin? *Song.* Schubert, F. P. Die schöne Müllerin. No. 4 in M.140.33.2

Wohin ich seh. *Aria.* Hiller, J. A. Vierstimmige Motetten. No. 20 in M.443.23

Wohin, O Seele, wirst du eilen? *Song.* Loewe, J. C. G. Werke. Band 15. No. 33 in M.384.67.15

Wohl dem der nicht wandelt im Rath. *Anthem.* Naumann, E. No. 12 in M.414.43.10

Wohl denen die ohne Wandel. *Anthem.* Hiller, F. No. 6 in M.414.43.8

Wohl denk' ich oft. *Song.* Wolf, H. 3 Gedichte von Michelangelo. No. 5 in M.415.82

Wohl waren es Tage, der Sonne. *Song.* Franz, R. 35 Lieder und Gesänge. M.443.110

Wohlauf, wohlauf zu dieser Frist. (Weihnachten.) [S.A.T.B.] (*In* Musica sacra. Band 13, pp. 41, 42.) No. 56 in M.414.43.13

Woikowsky-Biedau, Victor von.
Der lange Kerl. Ein lustiges Spiel in zwei Aufzügen. Dichtung und Musik von Victor von Woikowsky-Biedau. Vollständiger Klavierauszug [mit Text] als Manuscript vervielfältigt. Berlin. Stern. [190–?] M.441.11
Lithograph script.

Wolf, Ernst Wilhelm.
Unendlicher Gott. Motetto. (*In* Hiller, J. A., compiler. Vierstimmige Motetten. Pp. 27–38.) No. 5 in M.443.23
Also to be found in Musica sacra.

Wolf, Hugo.
3 Gedichte von Michelangelo. Für eine Bassstimme und Klavier von Hugo Wolf. [English translation by John Bernhoff.] Leipzig. Peters. [1908?] No. 5 in M.415.82
Contents. — Wohl denk' ich oft. — Alles endet, was entstehet. — Fühlt meine Seele.

Elfenlied (Fairy song) aus Shakespeare's Sommernachtstraum für Frauenchor, Sopran-Solo und Orchester von Hugo Wolf. English text adapted by Paul England. Partitur. Berlin. Fürstner. [1894.] M.444.196

Das Fest auf Solhaug. Schauspiel in drei Aufzügen von Henrik Ibsen. Musik von Hugo Wolf. Partitur. Mannheim. Heckel. [1903.] No. 2 in M.389.20

Same. Klavierauszug [mit Text] vom Componisten und von Ferdinand Foll. No. 2 in M.134.23

Gedichte von Eduard Mörike. Für eine Singstimme und Klavier von Hugo Wolf. Original Ausgabe. [English translation by Julia von Bose.] Leipzig. Peters. [1908?] Portraits. M.415.38
Contents. — 1. Der Genesene an die Hoffnung. — Der Knabe und das Immlein. — Ein Stündlein wohl vor Tag. — Jägerlied.—Der Tambour. — Er ist's. — Das verlassene Mägdlein. — Begegnung. — Nimmersatte Liebe. — Fussreise. — An eine Aeolsharfe. — Verborgenheit. 2. Im Frühling. — Agnes. — Auf einer Wanderung. — Elfenlied. — Der Gärtner. — Citronenfalter im April. — Um Mitternacht. — Auf eine Christblume. — Seufzer. — Auf ein altes Bild. — In der Frühe. 3. Schlafendes Jesuskind. — Karwoche. — Zum neuen Jahr. — Gebet. — An den Schlaf. — Neue Liebe. — Wo find' ich Trost. — An die Geliebte. — Peregrina. — Frage und Antwort. — Lebe wohl. — Heimweh. — Lied vom Winde. — Denk' es, o Seele. 4. Der Jäger. — Rat einer Alten. — Erstes Liebeslied eines Mädchens. — Lied eines Verliebten. — Der Feuerreiter. — Nixe Binsefuss. — Gesang Weyla's — Die Geister am Mummelsee — Storchenbotschaft. — Zur Warnung — Auftrag. — Bei einer Trauung. — Selbstgeständnis. — Abschied

Wolf, Hugo. *(Continued.)*

Gedichte von J. von Eichendorff. Für eine Singstimme und Klavier von Hugo Wolf. Original Ausgabe. [English translation by John Bernhoff.] Leipzig. Peters. [1908?] No. 1, 2 in M.415.82

Contents. — 1. Der Freund. — Der Musikant. — Verschwiegene Liebe. — Das Ständchen. — Der Soldat, No. 1, 2. — Die Zigeunerin. — Nachtzauber. — Der Schreckenberg. — Der Glücksritter. 2. Lieber alles. — Heimweh. — Der Scholar. — Der verzweifelte Liebhaber. — Unfall. — Liebesglück. — Seemanns Abschied. — Erwartung. — Die Nacht. — Waldmädchen.

Lieder nach verschiedenen Dichtern. Für eine Singstimme und Klavier von Hugo Wolf. [English translation by John Bernhoff.] Leipzig. Peters. [1908?] No. 3, 4 in M.415.82

Contents. — a) Sechs Lieder für eine Frauenstimme: Morgentau. — Das Vöglein. — Die Spinnerin. — Wiegenlied (im Sommer.) — Wiegenlied (im Winter). — Mausfallen-Sprüchlein. b) Alte Weisen, sechs Gedichte von Keller: Tretet ein, hoher Krieger. — Singt mein Schatz wie ein Fink. — Du milchjunger Knabe. — Wandl'ich in dem Morgentau. — Das Köhlerweib ist trunken. — Wie glänzt der helle Mond.

Quartett in D moll, „Entbehren sollst du, sollst entbehren," für zwei Violinen, Viola und Violoncello. Durchgesehen und herausgegeben von Joseph Hellmesberger. [Partitur.] Leipzig. Lauterbach & Kuhn. 1903. [Payne's Kleine Partitur-Ausgabe. 285.] No. 4 in M.412a.17

Wolf, Johannes, *editor.*

ISAAC, H. Weltliche Werke. M.414.17

Wolf, Rennold.

The red widow. Musical play. Book and lyrics by Channing Pollock and Rennold Wolf. Music by Chas. J. Gebest. M.126.50

Wolf-Ferrari, Ermanno.

Doctor Cupid. (L'amore medico.) A musical comedy in two acts. Text by Enrico Golisciani. (After Molière's L'amour médecin.) Music by Ermanno Wolf-Ferrari. English text by Claude Aveling. [Vocal score.] New York. Schirmer. [1914.] M.442.75

The jewels of the Madonna (I gioielli della Madonna). Opera in three acts on Neapolitan life. Plot and music by Ermanno Wolf-Ferrari. (Verse by C. Zangarini and E. Golisciani.) English version by Claude Aveling. [Vocal score.] New York. Schirmer. 1912. M.125.49

Quintett für Pianoforte, zwei Violinen, Viola und Violoncell. Op. 6. [Partitur und Stimmen.] Hamburg. Rahter. 1901. M.431.35

Susannens Geheimnis. (Il segreto di Susanna.) Intermezzo in einem Akt nach dem Französischen von Enrico Golisciani. Deutsch von Max Kalbeck. Musik von Ermanno Wolf-Ferrari. Klavierauszug mit deutschem und italienischem Text. Leipzig. Weinberger. 1910. M.134.32

Trio Nr 1 in D dur für Clavier, Violine und Violoncell. Op. 5. [Partitur und Stimmen.] Leipzig. Leuckart. [1902.] M.431.36

Trio für Pianoforte, Violine und Violoncell. Op. 7. [Partitur.] Hamburg. Rahter. 1901. No. 2 in M.434.72

La vita nuova. Das neue Leben. Cantica su parole di Dante per baritono, soprano, coro, orchestra, organo e pianoforte. Composta da E. Wolf-Ferrari. Op. 9. Riduzione per canto e pianoforte. Amburgo. Rahter. 1904. M.415.39

Wolf-Ferrari, Ermanno. *Works about.*

TEIBLER, H. Ermanno Wolf-Ferrari. Portrait. (*In* Monographien moderner Musiker. Vol. 1, pp. 1–10. Leipzig. 1906.) M.376.33.1

Wolfe, James, *General.*

How stands the glass around? [Song, BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 208–210.) No. 54 in M.370.2.2

Wolff, Albert, *editor.*

CHABRIER, A. E. España. Ballet. M.126.55

Wolkenbild. *Song.* LOEWE, J. C. G. Werke. Band 15. No. 14 in M.384.67.15

Wolkenstein, Oswald von.

Geistliche und weltliche Lieder ein- und mehrstimmig. Bearbeitet: der Text von Josef Schatz, die Musik von Oswald Koller. Wien. Artaria & Co. 1902. Portraits.

Wolkenstein, Oswald von. *(Continued.)*

Plates. Facsimiles. [Denkmäler der Tonkunst in Österreich. Jahrgang 9. Theil 1.] M.414.27

Wollick, Nicolas.

Opus aureum musice castigatissimū de Gregoriana ꝫ figurativa atqꝫ contrapūcto simplici percōmode tractans oñib⁹ cantu oblectantibus vtile ꝫ necessarium e diversis excerptum. [Colophon: Explicit . . . Impressum Colonie p Heinricū Quentel. Anno millesimo quingētesimo vno addito.] Black-letter. M.149a.73

The author's name appears in a note following the colophon.

Wollt meine Liebe lieben mich. *Song.* SCHROETER, C. E. W. Fünf und zwanzig Lieder. M.430.4

Wolzogen, Hans Paul, *Freiherr* von.

Augustin. Ein Fasnachtspiel in einem Aufzuge. Frei nach H. Chr. Andersen's „Svinedreng." Musik von Hans Sommer [Pseud.]. No. 2 in M.126.73

Münchhausen. Ein Schelmenstück frei nach Karl Immermann von Ferdinand Graf Sporck, Hans von Wolzogen, und [Musik von] Hans Sommer [Pseud.]. M.442.48

Woman fair object. *Catch.* WEBBE, S. No. 11 in M.430.1.18

Woman's an angelic creature. *Song.* CAREY, H. The musical century. M.414.46

Women, The, all tell me I'm false to my lass. *Song.* JOLLY toper, The. No. 23 in M.376.31.1

Women and wine agree. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 24, pp. 281–287.) No. 89 in M.430.1.24

Women, The, are a' gane wud. *Song.* LAWSON, M. L. Songs of the North. M.442.106

Women form'd by nature coy. *Song.* PRELLEUR, P. No. 306 in M.CAB.1.50; etc.

Women, thoughtless giddy creature. *Song.* MARKWELL, ——. No. 236 in M.CAB.1.50

Wonders in the sun. *Opera.* For the LIBRETTO see Durfey, T.

Wond'rous machine. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Wonnegger, Johann Ludwig, *editor.*

GLAREANUS, H. L. Mvsicae epitome ex Glareani Dodecachordo. [Colophon: Basileæ, anno M.D.LIX.] Plate. Diagrams. M.149a.58

Wood, ——.

What can aswage. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 54.) No. 54 in M.CAB.1.50

Wood, ——, *organist of St. Giles.*

Tom Warren my sending. [Catch for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, p. 64.) No. 36 in M.430.1.2

Thomas Edmund Warren, Secretary of the Catch Club, is the subject of the song.

Wood, Charles.

A century's penultimate. [Part-song, S. S. A. T. B. B. Accomp. for piano. Words by Arthur C. James.] (*In* Choral songs in honour of Queen Victoria. Pp. 77–86.) M.398.2

Wood, Joseph.

Memoir of Mr. and Mrs. Wood, containing an account of the principal events in the lives of these celebrated vocalists. Boston. [1840.] No. 1 in M.377.53

Wood, W. G.

Allegretto scherzando [for organ]. Autograph manuscript. [189–?] No. 21 in M.451.2.6

Allegro maestoso for the organ. Autograph manuscript. [189–?] No. 22 in M.451.2.6

Wood's New plantation melodies. Containing a selection of the most popular choruses, quartettes, glees, etc. Also, funny stories, etc., as told by E. Horn. Revised and corrected by M. Campbell. New York. Dick & Fitzgerald. [1862.] Illus. M.129.58

Wood lark, The, whistles. *Song.* ARNE, T. A. No. 46 in M.376.31.2

Woodland fairies. *Opera.* For the MUSIC see Rogers, E. For the LIBRETTO see Roberts, *Mrs.* M. A.

Woodland sounds. *For pianoforte.* FOERSTER, A. M. No. 15 in M.451.2.2

Woodman, Raymond Huntington.
Cantilene [for organ]. Autograph manuscript. [189–?] No. 23 in M.451.2.6
Prayer and cradle song. [For organ.] Autograph manuscript. [189–?] No. 24 in M.451.2.6
Woodman, The. *Opera.* For the Music see **Shield, W.** For the Libretto see **Bate-Dudley, H.**
Woodman, The. [Far remov'd from noise and smoke. Song, BAR.] (*In* Boston musical miscellany. Vol. 1, pp. 22–24.) No. 8 in M.370.2.1

Woodward, Richard.
Bacchus and Phœbus. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 5–7.) No. 2 in M.430.1.7
Breathe soft ye winds. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 130–132.) No. 45 in M.430.1.14
Diliges Dominum. Canon four in one. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 148–150.) No. 57 in M.430.1.10
Grant Lord we beseech Thee. Canon, two in one with a free bass. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 17, 18.) No. 8 in M.430.1.7
Here flat on her back. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 14.) No. 5 in M.430.1.7
The foregoing words with an addition are to be found as a catch for three voices in No. 6 of this volume.
Here lies a man. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 16–18.) No. 9 in M.430.1.3
Intent on mirth. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 1–5.) No. 1 in M.430.1.7
Let the words of my mouth. Canon in unison, 4 in 2. (*In* Catch Club. Original manuscript collection. Vol. 2, pp. 66, 67.) No. 38 in M.430.1.2
Nay Doll, quoth Roger. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 12, 13.) No. 4 in M.430.1.7
Not unto us, O Lord. Canon in unison [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 35.) No. 23 in M.430.1.5
Now, now my muse. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 8–11.) No. 3 in M.430.1.7
Now we are met. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, p. 34.) No. 22 in M.430.1.5
O almighty Lord. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 6–9.) No. 6 in M.430.1.5
O Lord God of my salvation. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 80–82.) No. 42 in M.430.1.3
O Lord in Thee. Canon three in one. (*In* Catch Club. Original manuscript collection. Vol. 10, pp. 122, 123.) No. 47 in M.430.1.10
O Lord let it be Thy pleasure. Canon four in two. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 42–44.) No. 18 in M.430.1.7
Old time and pleasure. Glee [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 3, pp. 93–101.) No. 45 in M.430.1.3
Quoth Roger to Nelly. [Catch for four voices.] (*In* Catch Club. Original manuscript collection. Vol. 2, p. 112.) No. 57 in M.430.1.2
St. Peter's cock. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, p. 22.) No. 10 in M.430.1.7
Thoughtfull nights and restless waking. Canon [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 19–21.) No. 9 in M.430.1.7
We beseech Thee. Canon [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 7, pp. 16, 17.) No. 7 in M.430.1.7

Woodward, Richard. *(Continued.)*
Welcome ev'ry guest. Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 136–141.) No. 48 in M.430.1.14

Woolf, Benjamin Edward.
[The doctor of Alcantara. Opera bouffe. Music by Julius Eichberg.] M.442.117
Melody for pianoforte. Autograph manuscript. [189–?] No. 25 in M.451.2.6
Sir Marmaduke, or too attentive by half. Operetta. Music by Julius Eichberg. M.421.23

Woolf, Julia. See **Woolf, Sophia Julia.**

Woolf, Sophia Julia.
Carina. Comic opera in two acts. Written by E. L. Blanchard and C. Bridgman. Music by Julia Woolf. Vocal score. London. Enoch. [189–?] No. 1 in M.378.39
Woolf's advice. [Too soon, my dearest Sophia. Duet.] (*In* American musical miscellany. Pp. 45, 46.) No. 14 in M.129.111

Worgan, John.
Come hither my merry boys. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 22.) No. 13 in M.430.1.9
Come hither my pretty maid. Catch [for three voices]. (*In* Catch Club. Original manuscript collection. Vol. 9, p. 22.) No. 12 in M.430.1.9
Come to the greenwood. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 9–11.) No. 5 in M.430.1.4
The coquets. [At the close of the day. Song, S. or T., with accomp. for harpsichord.] (*In* Calliope. 2d edition. Vol. 2, p. 83.) No. 266 in M.CAB.1.50
Did you see e'er a shepherd. [Song, A. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 56, 57.) M.409.37
A slightly different arrangement may be found in Clio and Euterpe.
The Elysian fields. [On flow'rs repos'd.] Glee [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 25, pp. 72–74.) No. 42 in M.430.1.25
The fair thief. [Before the urchin well could go. Song, BAR. Accomp. for harpsichord.] (*In* Apollo's cabinet. P. 150.) M.409.37
Also to be found in Clio and Euterpe.
Florella lovely nymph, forbear. [Song, T., with accomp. for flute.] (*In* Calliope. 2d edition. Vol. 2, p. 186.) No. 352 in M.CAB.1.50
Grieve not, Lucinda. Catch [for four voices]. (*In* Catch Club. Original manuscript collection. Vol. 4, p. 16.) No. 10 in M.430.1.4
The happy swain. [As Damon in a summer's day. Song, B., with accomp. for harpsichord or flute.] (*In* Apollo's cabinet. P. 157.) M.409.37
Also to be found in Calliope, 2d edition.
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Written by L. M. Sargent and sung at a dinner given to Capt. Isaac Hull and his officers in honour of the victory of the frgate Constitution over the British frigate Guerriere.

Pp. 34–36 contain the words of a song entitled The freedom of the seas, set to the same music as the above.

Yarnall, Francis, *editor.*

MATTHEWS, H. A. The conversion. A church cantata. No. 1 in M.417.78

Yates, William.

Let us pray. [Catch for 3 voices, in G.] (*In* Catch Club. Original manuscript collection. Vol. 1, pp. 86, 87.) No. 52 in M.430.1.1

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Ye cats that at midnight. *Glee.* STEVENS, R. J. S. No. 33 in M.430.1.20

Ye chearful virgins. *Song.* HOWARD, S. Myrtilla. No. 71 in M.376.31.3

Ye cliffs. *Glee.* WEBBE, S. No. 14 in M.430.1.20

Ye distant spires. *Glee.* CALLCOTT, J. W. No. 81 in M.430.1.25

Ye feather'd warblers. *Glee.* FERGUS, J. No. 9 in M.430.1.28

Ye fidlers all come. *Song.* CAREY, H. The musical century. M.414.46

Ye fields with blighted herbage. *Glee.* CALLCOTT, J. W. No. 32 in M.430.1.24

Ye gales. [Song, S. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 25.) No. 25 in M.CAB.I.50

Ye gentle gales. *Song.* BARNARD, ——. The absent lover. *N.*409.37; etc.

Ye gentle muses. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 153–156.) No. 52 in M.430.1.14

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Ye gentle spirits of the air. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

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Ye gods, ye gave to me a wife. *Song.* SEEDO, ——. No. 203 in M.CAB.I.50

Ye good fellows all. *Song.* BUMPER Squire Jones. M.409.37; etc.

Ye happy fields. *Glee.* NORRIS, T. No. 54 in M.430.1.5; etc.

Ye heav'nly pow'rs who guard the fair. *Song.* OSWALD, J. Love and reason. No. 333 in M.CAB.I.50

Ye heav'ns, if innocence. *Catch.* BAILDON, J. No. 9 in M.430.1.2

Ye lillies that smile. *Glee.* WEBBE, S., *Jr.* No. 26 in M.430.1.22

Ye ling'ring winds that feebly blow. [Song, BAR.] (*In* Boston musical miscellany. Vol. 2, pp. 76–78.) No. 22 in M.370.2.2

Ye little birds that sit and sing. *Song.* BROWN, E. A. Elizabethan lyrics. M.126.82

Ye little loves. A favourite song [T. With continuous bass and accomp. for German flute]. (*In* Clio and Euterpe. Vol. 1, p. 57.) No. 39 in M.376.31.1

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Ye muses, hail the royal dame. [Song, M.-S. or BAR., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 73.) No. 73 in M.CAB.I.50

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Ye passengers. Epitaph [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 11, pp. 182, 183.) No. 62 in M.430.1.11

Ye poor little sheep. *Glee.* ATTERBURY, L. No. 9 in M.430.1.26

Ye prigs y^t^ are troubled. *Song.* ARNE, T. A. M.409.37; etc.

Ye proud, pert and dull. [Part-song for three voices.] (*In* Catch Club. Original manuscript collection. Vol. 19, p. 198.) No. 79 in M.430.1.19

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Ye shepherds give ear. *Glee.* PAXTON, S. No. 18 in M.430.1.19; etc.

Ye shepherds, give ear. *Song.* ARNE, T. A. Disappointment. No. 116 in M.376.31.2

Ye shepherds so careless. *Glee.* ROCK, W. No. 88 in M.430.1.23

Ye sons of Columbia. *Song.* SMITH, J. S. Adams and liberty. No. 1 in M.451.4; etc.

Ye sons of elegance. Glee [A. T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 23, pp. 364–368.) No. 111 in M.430.1.23

Ye sons of fair freedom. *Glee.* FERGUS, J. No. 6 in M.430.1.30

Ye sons of the bottle. *Song.* CHOICE spirits, The. No. 123 in M.376.31.1

Ye spotted snakes. *Glee.* STEVENS, R. J. S. No. 55 in M.430.1.21

Ye swains that are courting a maid. [Song, A. Accomp. for harpsichord.] (*In* Apollo's cabinet. Pp. 70, 71.) M.409.37

Ye swains, whom radiant beauty moves. *Song.* RAMEAU, J. P. Beauty and musick. No. 111 in M.376.31.1

Ye tender pow'rs. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 1–5.) No. 1 in M.430.1.4

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Ye woods and ye vally's. Elegy [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 14, pp. 104–107.) No. 37 in M.430.1.14

Yea, like as a father. Canon, three in one. (*In* Catch Club. Original manuscript collection. Vol. 15, p. 114.) No. 39 in M.430.1.15

Yeats, William Butler.

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The heart of the woman. From "The wind among the reeds." [Music by] Henry Eichheim. No. 1 in M.432.41

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Yes, I'm in love. *Song.*

ARNE, T. A. Cœlia. No. 46 in M.376.31.1

GREENE, M. No. 9 in M.376.31.3

Yes, sad one of Sion. *Song.* PARALLEL, The. M.441.48.2

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Yet once more, O ye laurels. *Glee.* BERG, G. No. 61 in M.430.1.10

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York, Francis Lodowick.

A text-book in simple strict counterpoint. Counterpoint simplified. Boston. Oliver Ditson Co. [1907.] Music. [The music students library.] M.376.29

You always are making. *Catch.* HAYES, P. No. 47 in M.430.1.2

You are drunk sir. Catch [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 5, pp. 36, 37.) No. 24 in M.430.1.5

You are great arbiter. *Catch.* STEVENS, R. J. S. No. 13 in M.430.1.29

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You certainly did. *Catch.* WEBBE, S. No. 166 in M.430.1.25

You gave me your heart. *Glee.* WEBBE, S. No. 19 in M.430.1.14; etc.

You gentlemen of England. *Glee.* CALLCOTT, J. W. No. 58 in M.377.22

You have heard. *Catch.* WEBBE, S. No. 34 in M.430.1.22

You kick'd my lanthorn. *Catch.* STEVENS, R. J. S. No. 30 in M.430.1.20

You know when you did despise. Glee [A. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 4, pp. 28, 29.) No. 18 in M.430.1.4

You'll notice. *Catch.* STEVENS, R. J. S. No. 41 in M.430.1.23

You look down in the mouth. *Catch.* KING, J. No. 11 in M.430.1.27

You may talk as you will. *Song.* ARNE, T. A. Nothing new. No. 103 in M.376.31.2

You may talk of brisk claret. *Catch.* TURNER, W. No. 22 in M.CAB.1.53; etc.

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You tell me I'm handsome. *Song.*

BRYAN, J. The judicious fair. No. 114 in M.376.31.2

HOLCOMBE, H. The judicious fair one. M.409.37

You twice ten hundred deities. *Song.* PURCELL, H. No. 2 in M.376.31.3; etc.

You'll never leave still tossing. *Part-song.* FARMER, J. The first set of English madrigals. M.452.4.8

You pretty flowers that smile. *Part-song.* FARMER, J. The first set of English madrigals. M.452.4.8

You that wont to my pipes sound. *Part-song.* MORLEY, T. Of Thomas Morley the first book of balletts. M.452.4.4

You've told me what beauty. A favourite song [s. With thorough bass]. (*In* Clio and Euterpe. Vol. 3, p. 112.) No. 61 in M.376.31.3

You want an Italian song. *Song.* VANDERNAN, T. Splenetick pills. No. 1 in M.430.14

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With arts oft practic'd. [Song, s. or T., with accomp. for the German flute.] (*In* Calliope. 2d edition. Vol. 1, p. 46.)
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Young, Rida Johnson.
Naughty Marietta. A comic opera. Music by Victor Herbert. M.126.37

Young Anthony. *Catch.* TURNER, W. No. 13 in M.CAB.1.53

Young Bess fell out. *Catch.* WEBBE, S. No. 61 in M.430.1.31

Young Colin woo'd. *Catch.* WEBBE, S. No. 47 in M.430.1.27

Young Collen cleaving of a beam. *Catch.* PURCELL, H. No. 33 in M.CAB.1.18

Young Collin fishing. *Song.* BAILDON, J. The spinning wheel. No. 51 in M.376.31.2

Young Collin was the bonniest swain. *Song.* WORGAN, J. M.409.37; etc.

Young Damon knock'd. *Catch.* SMITH, J. S. No. 16 in M.430.1.18

Young Daphne. *Song.* RUSSEL, D. Female fortitude. M.409.37; etc.

Young Dick had stole. *Part-song.* CALLCOTT, J. W. No. 5 in M.430.1.23

Young Henry was as brave a youth. *Song.* LOVE and glory. No. 21 in M.370.2.1

Young I am, & yet unskill'd. *Song.* BELL, J. The innocent fair. No. 20 in M.376.31.2

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Young lady, The, in white. *Song.* LANG, M. R. More nonsense rhymes and pictures by Edward Lear. M.137.32

Young lady, The, of Parma. *Song.* LANG, M. R. More nonsense rhymes and pictures by Edward Lear. M.137.32

Young lady, The, whose eyes. *Song.* LANG, M. R. More nonsense rhymes and pictures by Edward Lear. M.137.32

Young Lochinvar. *Cantata.* For the MUSIC see Arnott, A. D.; also Boyce, E. M. For the LIBRETTO see Scott, W.

Young May moon, The. [Song, T. Also] Harmonized for four voices [S. A. T. B. Accomp. for piano]. (*In* Stevenson, J. A. A selection of Irish melodies. Vol. 1, no. 5, pp. 22–29.) M.441.48.1
Also to be found, for one voice, in Stevenson and Bishop's Moore's Irish melodies.

Young men and maidens. Canon [T. T. B.]. (*In* Catch Club. Original manuscript collection. Vol. 12, p. 142.) No. 45 in M.430.1.12

Young Myra is fair. *Duet.* BEAUTIES, The, of friendship. No. 84 in M.129.111

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Young Philander. *Song.* THOMSON, W. Orpheus Caledonius. Vol. 2. No. 29 in M.376.32.2

Young Roger came tapping. *Song.* CAREY, H. Roger and Dolly. No. 52 in M.CAB.1.48; etc.

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Young Strephon he went. *Song.* ARNE, T. A. Strephon and Molly. No. 124 in M.376.31.1

Young Thirsis fate. *Song.* PURCELL, H. Orpheus Britannicus. 3d edition. Vol. 2. M.432.44.2

Young Thirsis, once the bonniest swain. *Song.* INCONSTANT swain, The. No. 115 in M.CAB.1.50

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Your sister politely. *Catch.* WEBBE, S. No. 6 in M.430.1.22

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Youth, A, adorn'd with ev'ry art. *Song.* OSWALD, J. No. 111 in M.CAB.1.47

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Ysaÿe, Eugène.
Caprice d'après l'étude en forme de valse, Op. 52, no. 6 de C. Saint-Saëns. Pour violon avec acct d'orchestre par Eug. Ysaÿe. Partition. Paris. Durand. [190–?] No. 2 in M.407.37
Chant d'hiver. 3ème poème pour violon et orchestre réduit. Op. 15. Partition d'orchestre. London. Enoch. 1902. No. 3 in M.407.37

Z

Zacconi, Lodovici.
Prattica di mvsica vtile et necessaria si al compositore per tempi, de prolationi, de proportioni, de tuoni, e della comporre i canti suoi regolatamente, si anco al cantore per assicurarsi in tutte le cose cantabili. Divisa in qvattro libri. Ne i qvali si tratta delle cantilene ordinarie, de conuenienza de tutti gli istrumenti musicali. S'insegna a cantar tvtte le compositioni antiche, si dichiara tutta' la messa del Palestina titolo Lomè armè, con altre cose d'importanza & diletteuole. Vltimamente s'insegna il modo di fiorir una parte con uaghi & moderni accenti. In Venetia, MDXCVI. Appresso Bartolomeo Carampello. Vignette. Music. M.388.28

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Zaire. *Opera.* For the MUSIC see Ernst August Carl Johannes Leopold Alexander Eduard, *Herzog von Sachsen-Coburg-Gotha.*

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Zandonai, Riccardo.
Conchita. Opera in quattro atti e sei quadri (da "La femme et le pantin" di Pierre Louÿs). Adattamento scenico di Maurizio Vaucaire e Carlo Zangarini. Musica di Riccardo Zandonai. Opera completa per canto e pianoforte. Riduzione di Carlo Carignani. Milano. Ricordi & c. 1911. M.126.75

Zandonai, Riccardo. *(Continued.)*
Francesca da Rimini. Tragedia di Gabriele d'Annunzio. Ridotta da Tito Ricordi per la musica di Riccardo Zandonai. Opera completa per canto e pianoforte. Riduzione di Ugo Solazzi. Paris. Société anonyme des éditions Ricordi. 1914. Portrait. M.442.52

Zanella, Amilcare.
Festa campestre. (Landfest.) Bozzetto per orchestra. Partitura. Trieste. Schmidl & c°. 1907. No. 3 in M.444.50

Zangarini, Carlo.
Conchita. Opera (da "La femme et le pantin" di Pierre Louÿs). Adattamento scenico di Maurizio Vaucaire e Carlo Zangarini. Musica di Riccardo Zandonai. M.126.75
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Zanluca, Hippolito, *editor.*
I lieti amanti. Primo libro de madrigali a cinqve voci, di diversi eccellentissimi mvsici nouamente composti, & dati in luce. Venetia. Presso G. Vincenzi & R. Amandino. 1586. No. 3 in M.1492a.37
Most of the songs have the fifth part only.

Zanoni, Camillo.
L'oracolo. [Opera.] Musica di Franco Leoni. No. 2 in M.240.24

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Zarlino, Giuseppe.
Tvtte l'opere . . . Venetia. Appresso Francesco de Franceschi Senese. 1584. 4 v. in 1. M.388.14
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Le istitvtioni harmoniche, nelle qvali; oltra le materie appartenenti alla musica; si trouano dichiarati molti luoghi di poeti, d'historici, & di filosofi. Venetia. 1558. Plates. M.388.15

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Zelter, Carl Friedrich.
Abendlied im Freien. [Sonne mit eilendem Flügel, s. a. Mit Klavierbegleitung.] (*In* Haupt, C. A., editor. Sammlung zweistimmiger Lieder und Gesänge. Pp. 4, 5.) M.128.66

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Nemo. Eine ungarische Oper in 3 Akten und einem Vorspiele. Dichtung und Musik von Géza Graf Zichy. Für die deutsche Bühne bearbeitet von Max Robert Abele. Breslau. Böhm & Taussig. [190–?] M.128.78
Words only.

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Altmann, W. Hermann Zilcher. Portrait. (*In* Monographien moderner Musiker. Vol. 2, pp. 259–266. Leipzig. 1907.) M.376.33.2
Scholz, H. Hermann Zilcher, Sinfonie in F moll (Nr. 2). Erläutert. Berlin. [1910?] M.217.12.365

Zimmerman, Pierre Joseph Guillaume.
Messe [solennelle] à quatre voix à grand orchestre. [Partition.] Au bas de la grande partition se trouve la réduction pour piano ou orgue. Paris. Canaux. 1846. M.432.28

Zincke, Hans Friedrich August.
Augustin. Ein Fasnachtspiel in einem Aufzuge. Frei nach H. Chr. Andersen's „Svinedreng" von Hans von Wolzogen. Musik von Hans Sommer [Pseud.]. Op. 32. Vollständiger Clavier-Auszug [mit Text]. Leipzig. Leede. 1899. No. 2 in M.126.73
Münchhausen. Ein Schelmenstück in drei Aufzügen frei nach Karl Immermann von Ferdinand Graf Sporck, Hans von Wolzogen, und [Musik von] Hans Sommer [Pseud. Op. 31]. Vollständiger Clavier-Auszug [mit Text]. Leipzig. Leede. 1897. M.442.48
Riquet mit dem Schopf. Ein Märchenspiel in drei Akten von Eberhard König. Musik von Hans Sommer [Pseud.]. Op. 38. Klavier-Auszug mit Text von Otto Singer. Leipzig. Leede. 1907. M.125.63

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Zipoli, Domenico.
Pièces pour l'orgue et pour le clavecin. 1716. Œuvre 1er. Paris. Farrenc. 1869. [Le trésor des pianistes. Vol. 15.] No. 5 in M.450.48.15

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Zizi. *Opera.* For the Music see **Dell' Acqua**, E. For the Libretto see **Lénéka**, A.

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Die lustigen Chinesinnen. Ein Musikschwank aus dem Reiche der Mitte. [Clavierauszug mit Text.] Leipzig. Hofmeister. [1905.] No. 2 in M.417.33
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Zolotarev, B.
Quatuor, Second, pour deux violons, alto et violoncelle. Op. 6. Partition. Leipzig. Belaïeff. 1902. No. 4 in M.138.18
Quintuor (fa) pour deux violons, alto et deux violoncelles. Op. 19. Partition. Leipzig. Belaïeff. 1905. No. 4 in M.138.19
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